

# **A CROSS-CULTURAL STUDY OF HUMOUR IN MAGAZINE ADVERTISEMENTS**

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in candidacy for the Degree of Master of Arts

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I hereby declare that none of the material contained in this thesis has been used in any other submission for any other award. Further, that the contents of this thesis are the sole work of the author except where an acknowledgement has been made for any assistance received.

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## Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Master of Arts, is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work

Signed Deirdre Browne

Date 30<sup>th</sup> Sept. 1993

Candidate



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## ABSTRACT

This thesis looks at the fascinating issue of cross-cultural differences in the perception and portrayal of humour in magazine advertisements, with specific reference to Ireland, Germany and Austria. The primary objective of this research is to investigate whether the way people perceive humour in advertising is conditioned by culture and/or gender. The secondary objective is to analyse the portrayal of humour in specific current magazine advertisements. It is hoped that the research will be of value for academics and practitioners in the cultures under investigation and will form the basis of further research in this field.

By way of introduction, the thesis attempts to define the concept of humour and discusses three of the most popular theories of humour. This is followed by a review of the existing literature and studies on humour in advertising which, on the whole, have concentrated on the effectiveness of humour and have yielded far from consistent results. This overall review reveals a gap in cross-cultural studies.

The main part of the thesis is concerned with the primary research carried out by the author. Four focus groups were conducted using a male/female student population from Ireland, Germany and Austria. The stimulus material consists of a sample of ten humorous magazine advertisements. The procedure as well as the difficulties encountered are outlined. The transcripts are analysed using a combination of content analysis and an ethnographic approach and the results are presented accordingly.

Following this, an in-depth semiotic analysis of the sample of advertisements is carried out. In this way, it is possible to compare the portrayal of humour in magazine advertisements across the cultures concerned. Finally, the results are discussed and areas of further research are outlined.

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# **CHAPTER 1**

## **INTRODUCTION**

## 1 1 Introduction

In Western industrialised nations, advertising has become an industry in itself. The average consumer is exposed to thousands of advertisements daily, most of which pass by unheeded. It is, therefore, vital that an advertisement captures the consumer's attention; it must stand out from standard run-of-the-mill advertisements. Humour is becoming increasingly popular as an attention-getting device; humorous advertisements are deemed to be original and eye-catching. However, in order to be perceived as humour, a humorous message must be decoded in a particular way. It is possible that two people could receive the same encoded humorous message and yet decode it differently.

Without doubt, the subjective nature of humour cannot be over-emphasised. Various factors such as gender, age, education, class and, above all, culture or national origin influence humour preference. Humour is reputedly culture-specific; different cultures have different senses of humour. This is reflected in advertising campaigns worldwide and explains why certain humorous advertisements are 'hits' in one culture and 'flops' in another. British advertisements have often been contrasted with the so-called 'humorless' German advertisements. It has been claimed that

"in puncto 'Humor in der Werbung' gehört Deutschland zu den unterentwickelten Ländern" (Absatzwirtschaft 1979: 32)

With the birth of the Single European Market, mass marketing is taking root in Europe. The difficulty of communicating to members of diverse cultures is one of the greatest creative challenges in international advertising. Traditionally, national differences were seen as obstacles to the use of standardised advertising campaigns (i.e., *globalisation*). Today, *globalisation* continues to be a source of considerable debate among advertising practitioners and academics alike. The question arises as to whether it is possible for a single commercial to communicate adequately and powerfully to people of all cultures. While several multinational companies such as Coca-Cola, Kodak and Benetton have effectively proved it to be possible, attempts made by other companies have resulted in international blunders. *Globalisation* is an attractive advertising strategy; essentially the same advertisement is used in all cultural contexts, thus simplifying the whole

advertising process. In addition, it results in significant economies of scale. It is based on the belief that fundamental consumer motives are essentially the same all over the world. The pitfalls of this strategy include missing out on important target segments, encountering negative attitudes and committing international blunders.

Another school of thought argues that in moving from one culture to another, communication is more difficult because cultural factors largely determine the way messages are perceived (Shane 1988: 224). This is largely due to the fact that the perceptual framework of individuals varies from culture to culture. *Localisation* involves developing a tailor-made campaign for each individual country or culture. Proponents of this theory argue that it is of the utmost importance that the advertiser understand the culture of the target audience. However, this approach is more costly and time-consuming.

This debate is of particular relevance to humorous advertising. Given the subjective nature of humour, it would seem highly unlikely that humorous advertisements could be standardised. When the Renault 5 car was launched it was advertised in a humorous fashion in France whereas in Germany it was advertised in a serious fashion. In Germany purchasing even a small car was held to be a serious affair. It is only in recent years that humour has been used to advertise small cars in Germany (see Advertisement 6). In general, a decentralised strategy is used when the cultural differences are great. This is true of humorous advertising as it is insufficient to simply translate from one language to another. Humour thus poses one of the greatest obstacles to the *globalisation* of advertising messages.

Initial interest in the subject of humorous advertising arose as a direct result of the author being constantly intrigued by the variety of ways people perceive humour in general and in particular, in relation to advertising. After spending two years in German-speaking countries, the author was of the opinion that cross-cultural differences do exist as regards the perception and portrayal of humour in advertising. This research is an attempt to 'demystify' this increasingly popular advertising device. The work is predominantly exploratory in nature due to time constraints and the level of resources.

available

## **1 2 Objectives of Thesis**

Cross-cultural factors have been neglected in past studies of humour in advertising. As a result, the research centres on a preliminary exploration of this under-researched area. Most previous studies have concentrated on the effectiveness of humour in advertising (e.g., Cantor & Venus 1980, Madden & Weinberger 1982, Duncan & Nelson 1985) while this study looks at humorous advertising from a different angle. The thesis has two main objectives. The first objective is to examine cross-cultural differences in the perception of humour. In addition, the relationship between gender and perception of humour is explored. The second objective of this thesis is to translate the above objective into a more specific objective by looking at the portrayal of humour in a sample of Austrian, German, American, English and Irish magazine advertisements.

## **1 3 Methodology**

In order to realise the first objective, it was necessary to carry out qualitative, primary research in the form of focus group interviews. In brief, focus group interviews involve 6 to 10 respondents discussing elected topics over a couple of hours, guided by a moderator. Four focus groups were conducted, using a student population from Ireland, Germany and Austria. Results are analysed using a combination of content analysis and an ethnographic approach. The second objective is realised by using a semiotic approach to analyse the sample of advertisements used in the focus groups (See Chapter 4 for further details).

## **1 4 Text Corpus**

Humorous advertising is an extremely broad subject field. While past studies have mainly concentrated on TV and radio advertisements, this research concentrates on magazine advertisements. A corpus of over one hundred advertisements was collected over a twelve-month time span. For purposes of manageability the sample was further reduced to ten colour A4-size advertisements. The advertisements were chosen on the basis of providing a more or less diverse sampling of humorous devices (e.g., wordplay, caricature and visual incongruity). In addition, for consistency each advertisement had

to contain both a visual and verbal component. The advertisements were chosen initially by the researcher. Following this preliminary selection, they were further examined for suitability by a German male and an Irish female and were agreed upon.

## 1.5 Structure

In brief, the thesis consists of seven chapters. The contents of each chapter are summarised below and the main areas of interest are highlighted.

Following the introductory chapter, Chapter 2 briefly presents several popular definitions of humour, while emphasising the "undefinable nature" of this concept. Down through the centuries, over one hundred theories have been put forward as possible explanations of the origins of humour. As of yet, however, no unified theory has been accepted in full. This chapter concentrates on the three most widely accepted theories of humour, namely the *incongruity theory*, the *superiority theory* and the *release from restraint theory*. The purpose of this chapter is to provide a basic understanding of the concept of humour and of how it works.

Before undertaking the primary research, Chapter 3 offers a synopsis of the literature and studies on the use of humour in advertising. This chapter begins with an outline of the basic communication process, followed by a critical assessment of the controversial hierarchy of effects models. Figure 3.3 forms the framework of this review. Several key areas of research are addressed. These include the incidence of humour in advertising across different media and cultures along with the nature of the product. In addition, target audience factors, such as age and education, are examined to determine their influence on the impact of humorous advertising. Two particular audience factors are dealt with in detail, namely culture and gender. Other key areas addressed in this chapter include the nature of the message, the style of humour used, the relatedness of the humour to the product advertised, the placement of humour in an advertisement and the impact of repetition on humour. A detailed review of studies which look at the impact of humour on various communication goals (i.e., attention, comprehension, persuasion, source credibility and retention/recall) is also offered. Finally, the chapter concludes with a synopsis of methodological problems linked to previous research.

Chapter 4 outlines the methodologies used to carry out the primary research of this thesis. The overall research design is described and is followed by a detailed account of the focus group technique. The crucial role played by the moderator is highlighted. The next section discusses the four stages of a focus group interview: planning, observation, analysis and reporting. Finally, details of the actual research conducted are provided. Semiotics is mentioned briefly in this chapter and is considered at length in Chapter 6.

The purpose of Chapter 5 is to analyse the four focus groups conducted. A combination of an ethnographic approach and content analysis is used. The former relies more on direct quotation, whereas the latter examines the content in detail as well as the frequency of different attitudes and as such allows patterns of similarity to be elicited in a more objective way. This chapter aims to provide an insight into how German, Austrian and Irish students perceive humour. The findings of both the pre- and post-focus group questionnaires are discussed and presented in table format. Details of how and when the focus group respondents perceived humour in the ten advertisements studied are provided and each advertisement is discussed individually. In addition, other points of interest, made during the discussions, are highlighted. The final section of this chapter draws several hypotheses from the findings of the primary research.

In Chapter 6, a semiotic analysis of the ten advertisements discussed in the focus group interviews is conducted. This analysis realises objective two of the research. The chapter begins with a brief but detailed introduction to semiotics. This is followed by the results of the semiotic analysis of each individual advertisement. The chapter draws several implications from the findings.

The final chapter presents an overview of the research findings and suggests areas of further research.

Following the bibliography, the sample of advertisements along with the questionnaires used are to be found in the appendices. Appendices D-G contain a complete transcript of each focus group interview.

**CHAPTER 2**  
**HUMOUR AND ITS RELATED**  
**THEORIES**

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## 2.1 Introduction

The ambiguous nature of humour<sup>1</sup> has constantly aroused the curiosity of mankind. Down through the centuries, it has occupied the minds of philosophers, psychiatrists, psychologists, linguists and anthropologists. In fact, it has been claimed that "... humour contains a mechanism designed to foil any attempt to capture its essence" (Lafrance 1983:1).

In his "Essay on Laughter" (1902:297), James Sully notes that:

"... hardly a word in the (English) language ... would be harder to define with scientific precision than this familiar one".

Several definitions of humour are presented and discussed in this chapter (Section 2.2), as it is essential that the basic concept of humour be understood in order to effectively examine cross-cultural perception of humour.

In addition, Section 2.3 provides a brief review of the most widely accepted theories of humour. These explanations by philosophers and other writers date back to the early Greeks and in many cases, apart from terminological differences, are still thought to be of relevance today (McGhee 1979:1).

The final section (Section 2.4) draws several relevant conclusions.

## 2.2 Definition of Humour

The English term 'humour' has, over time, acquired several meanings or senses. It is of Latin origin, meaning 'fluid' or 'moisture'. According to ancient, medieval and Renaissance physiology, the human body contained four basic humours or fluids, namely choler, melancholy, blood and phlegm. It was believed that a person's temperament or disposition was greatly influenced by whether or not the four humours were in correct balance. A disproportional amount of one of the humours led to changes in a person's disposition or mood. This led to humour assuming the meaning of 'mental disposition'

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<sup>1</sup>Throughout this thesis, the British spelling of this term will be used. However, when quoting from American sources, the American spelling will be left unchanged.



in the fifteenth century, while in the following century, it acquired the more general meaning of 'mood' 'Fancy' or 'liking' was another particularly common meaning of the term in the late sixteenth and early seventeenth century (Room 1986 143)

The current Collins English Dictionary (1991 757) lists eight possible meanings of the noun, including the aforementioned four. In addition, it mentions "the quality of being funny", "the ability to appreciate or express that which is humorous" and "situations, speech, or writings that are thought to be humorous". A distinction is also made between various bodily fluids such as the aqueous humour and the vitreous humour and the four specific bodily fluids discussed previously. This latter meaning is now archaic.

Considering the nature of this cross-cultural research, it is vital that the German term 'Humor' be examined for equivalence. Grimm & Grimm (1984 1905-1907) claim that the term first appeared in German in the sixteenth century while in the following centuries, due to the influence of British literature, its usage spread. At this particular time, it referred to 'mood'. Today the Duden Deutsches Universalwörterbuch (1983 608) offers the following four basic meanings:

- 1 "Gabe eines Menschen, der Unzulänglichkeit der Welt u. der Menschen, den Schwierigkeiten u. Mißgeschicken des Alltags mit heiterer Gelassenheit zu begegnen"
- 2 "sprachliche, künstlerische o. a. Äußerung einer von Humor bestimmten Geisteshaltung, Wesensart"
- 3 "gute Laune, frohliche Stimmung"
- 4 "(Med. selten) Körperflüssigkeit"

Clearly, the German term 'Humor' encapsulates the major meanings associated with its English equivalent. This thesis will refer to 'humour' as being the ability to appreciate or express that which is humorous.

The task of this research is made more difficult by the fact that most dictionary definitions of humour are circular in nature. They emphasise the mental experience of discovering incongruity, as well as those attributes of an event that cause us to perceive an event as being incongruous or humorous. Bergler (1956: 7) captures the circularity of such definitions when he states

" According to popular theory, one laughs when and because something is funny and something is funny because and when one laughs"

Subsequently, hundreds of theorists have offered their own definitions of humour in an attempt to contend with this problem. However, humour has proven to be a complex phenomenon which eludes accurate definition. The citation of four such definitions should suffice to reveal the lack of consensus on this matter. In his essay "The Sociology of Humour and Laughter" (1983: 8), Zijderveld claims that humour can be defined as playing with institutionalised meanings. McGhee (1979: 42) defines humour " as a form of intellectual play", whereas Feinberg (1978: 205) maintains that " the secret of humour is playful aggression". It has also been claimed that humour is a mental experience and that it " lies neither in laughter nor in jokes but only in the minds of men" (LaFave et al. 1976: 83). Interestingly, three of these definitions allude to the playful or ludic element of humour, whereas the fourth definition is concerned with the perception of humour. Given the objectives of this thesis, the latter definition is the most interesting of the four.

Due to the lack of a precise definition of humour, several approaches have been adopted by advertising theorists. The three most widely used approaches are namely defining humour in terms of its stimulus properties, observing unconscious, overt reactions of subjects and eliciting conscious, perceptual responses of subjects. Each approach will now be discussed in detail.

The first approach involves determining the presence of humour in an advertisement on the basis of whether humorous devices (e.g., satire, puns and incongruity) are used. This taxonomical approach, however, fails to specify the properties that make each category or device humorous. In addition, its relevance appears to be limited to discussions on how to create humour (Sternthal & Craig 1973: 13).

The second approach involves defining humour in terms of laughter, smiles and heightened arousal. Obviously, this procedure is far from flawless and often results in measurement and interpretation problems due to the multifaceted nature of each state of arousal. Laughter, for instance, may not always be an index of humour appreciation. In certain cases, it may be a response to anxiety, nervousness, agreement, sudden comprehension, triumph, embarrassment, or politeness (social laughter in order to win social approval). Clearly, laughter and humour are far from being synonymous. The same holds for smiling, as a smile may also be interpreted as being wicked, wistful, friendly, sickly or even feigned. As regards heightened arousal, this not only occurs in response to humour but also, for example, in response to fear, shock, and anxiety. Without doubt, the pitfalls of this approach are numerous. In summary, as Lafrance (1983: 2) states

" the person who laughs the loudest may be the least amused, whereas the person who smiles the least may be the most amused"

Finally, humour may also be defined in terms of the audience's perceptual responses. One common method of eliciting such responses is the 'pencil-and-paper-test'. This procedure allows the participants to play an active role, by rating messages on a scale from 'not funny' to 'very funny'. One obvious flaw of this type of study is that participants are often tempted to 'falsify' their responses, in an attempt to please the examiner (Sternthal & Craig 1973: 13). Humour was operationalised in this manner for the purposes of this thesis. However, the aforementioned pitfall was avoided by masking the exact nature of the research from the respondents (see Chapter 4 for further details).

Clearly, the difficulties encountered when analysing humour are numerous. As with beauty, humour is in the eye of the beholder – or as Goodman (1983: 14) claims "in the eye of the behohoholder"!!

## 2.3 Theories of Humour

Given the aims and objectives of this thesis, it is impossible to provide an exhaustive review of all the theories of humour which have previously been put forward. This chapter will, therefore, focus on the three most widely accepted theories, namely the *incongruity theory*, the *superiority theory* and the *release from restraint theory*.

It should be noted that no single theory has been universally accepted. Rather each theory offers explanations which account for certain aspects of humour, while disregarding other aspects. As McGhee (1979:2) notes:

"... Psychologists today are quite aware of the complex and multifaceted nature of humor and realize that it is simply not possible at this time to develop a single broad theory that satisfactorily accounts for several key qualities of humor simultaneously".

### 2.3.1 The Incongruity Theory

The *incongruity theory* is the most widely accepted explanation of humour. It is "... based on the fact that certain kinds of inappropriateness, disharmony, and impropriety result in amusement" (Feinberg 1978:2). It has been argued that "... incongruity is at the core of all humor experiences" (McGhee 1979:9). Proponents of this argument include philosophers such as Kant (1790), Schopenhauer (1819) and Bergson (1911).

More recently, the *incongruity theory* has been taken one step further in studies<sup>2</sup> carried out independently by Jones (1970), Schultz (1972) and Suls (1972). The resulting *incongruity-resolution theory* is based on the following:

"... humor results when the perceiver meets with an incongruity (usually in the form of a punch line or a cartoon) and then is motivated to resolve the incongruity either by retrieval of information in the joke or cartoon or from his/her own storehouse of information ... humor results when the incongruity is resolved" (Suls 1972:42).

In a study carried out by Schultz and Horibe (1974:13-20), conclusive evidence was found for the *incongruity-resolution* model. Subjects were American school-going children in grades 1, 3, 5 and 7. The children were presented with a series of original, incongruity-removed and resolution-removed versions of verbal jokes. One hypothesis was that the removal of either element would lead to a decrease in appreciation of the joke. A further hypothesis was that age would be directly related to such a decrease in appreciation. Both hypotheses were substantiated in the experiments:

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<sup>2</sup> Non-advertising studies

" the 8-, 10-, and 12-year-olds found the original forms funnier than the resolution-removed jokes and the resolution-removed jokes funnier than the incongruity-removed jokes Interestingly, the 6-year-olds showed no difference between the original and resolution-removed forms, but both were funnier than forms without incongruity" (Suls 1983 45)

Schultz interprets these results as showing that pure incongruity is sufficient to elicit a humour response among very young children, but at 8 or older both incongruity and resolution are necessary This can be explained by the fact that younger children possess a lower level of linguistic ability and comprehension This study clearly examines the developmental theory and supports the notion that the appreciation of pure incongruity is surpassed by the appreciation of mcongruity-resolution from the age of 8 upwards In general, most humour experienced by adults and older children has an mcongruity-resolution structure (Suls 1972 48) Pollio (1983 226) argues that resolution always occurs " even if only to recognize that no sensible resolution is possible"

In the same article, Pollio also notes that the length of time necessary to resolve an incongruity is significant If it takes too long it may result in frustration, whereas boredom may result if the incongruity is resolved too easily Thus

" Humor appreciation is greatest, then, when we do not immediately see the point, and yet are not required to think laboriously about it" (McGhee 1979 39)

However, the *incongruity theory* is not without its weaknesses Many psychiatrists and psychologists, influenced by Freud, believe that incongruity is a necessary, but not a sufficient, ingredient for humour One of the most commonly cited criticisms of this theory is its failure to account for those instances of incongruity which do not result in laughter In brief, incongruity may also produce reactions such as anxiety, fear, shock, confusion, curiosity and disgust (Feinberg 1978 3) As Suls states in his paper "Cognitive Processes in Humor Appreciation"(1976 41)

" Opening the door to one's closet and finding a corpse is unlikely to inspire laughter"

Sudden, unexpected events such as hurricanes and earthquakes are far from humorous In order for incongruity to evoke humour, perception of the incongruity must occur in

a secure environment The message 'This is fun' must come across clearly

### 2.3 2 The Superiority Theory

The *superiority theory* of humour dates back to ancient Greek civilisation, to philosophers such as Plato and Aristotle This theory continues to enjoy recognition as one of the most important theories ever proposed It is based on the assumption that feelings of superiority play a vital role in our appreciation of humour It incorporates the whole notion of 'Schadenfreude' (i e , delight in another's misfortunes)

Plato (B C /1961 1129-30) spoke at length of the malicious nature of humour in his dialogue, "Philebus" Zillmann (1983 86) summarises Plato's ideas as follows

" Essentially, he suggested that the exhibition of ignorance-based vain conceit of beauty, wisdom, or wealth by friends constitutes the ludicrous and ought to be met with laughter or perhaps more appropriately, punished by laughter"

In "Poetics" (B C /1973 676), Aristotle claimed that we laugh at the aesthetic misfortunes of others, their ugliness or infirmities However, Zillmann (1983 86) notes that Aristotle added the qualification that

" whenever the misfortunes befalling others are too severe (such as in cases of grave illness or death) the ludicrous ceases to exist and mirth cannot manifest itself"

A discussion of the *superiority theory* would be incomplete without reviewing Thomas Hobbes's vast contribution to the area Over three centuries ago, this British philosopher wrote of the "sudden glory" of humour in Humane Nature (1651, Ch9) and in Leviathan (1651, Ch6) He supported the theory that the infirmities of others (such as clumsiness, ugliness, weakness and stupidity) constitute the main source of laughter and mirth However, unlike Plato and Aristotle, Hobbes believed that only imperfect and blemished people would laugh at the infirmities and misfortunes of others In brief, he maintained that laughter was the act of an inferior being

" It is incident most to them that are conscious of the fewest abilities in themselves, who are forced to keep themselves in their favour, by observing the imperfections of other men" (Hobbes 1651/1968 125)



The *superiority theory* portrays humour in a very unfavourable light. Baudelaire (1855/1961) saw self-glorifying humour as a cruel and brutal affair and characterised "... laughter as the most reliable indication of the satanic spirit in man" (Zillmann 1983:87). Hazlitt cynically noted in his essay "On the Pleasure of Hating" (1826/1926:239):

"... We grow tired of everything but turning others into ridicule, and congratulating ourselves on their defects".

The *superiority theory* has been criticised by many humour theorists. One obvious weakness of this theory is its failure to account for the fact that superiority alone does not constitute humour. Like incongruity, superiority is not a sufficient ingredient for humour. It has been claimed that other elements such as sex and aggression must be present for superiority to result in humour (see Section 2.3.3). These elements are often disguised in 'civilised' societies. However, among primitive folk and even among children, this masking is not necessary and hostility is often expressed directly. The traditional clown is an excellent example of such undisguised hostility/aggression ... he "... embodies the spirit of animosity toward mankind" (Feinberg 1978:20).

It is generally accepted that we do not enjoy the infirmities of others indiscriminately. Why do we laugh when we see our hated neighbour fall on a banana skin, but rush to assist when an old woman falls? In a study carried out by Wolff et al. in 1934, it was found that watching an unaffiliated object<sup>3</sup> in a disparaging situation leads to enjoyment and amusement. We delight in a moment's glory of superiority. The same cannot be said for affiliated objects (Zillmann 1983:88).

More recently, studies have been carried out by La Fave (1972) and Zillmann & Cantor (1972) which have confirmed these results. Subjects identify more with those who are experientially similar to themselves. Zillmann (1972:96) states that:

"... disparagement fosters euphoria when it victimizes disliked parties and ... fosters dysphoria when it victimizes liked parties".

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<sup>3</sup> 'Object' is used here in the psychoanalytical sense of 'person' and not in the more familiar sense of 'thing' (Rycroft 1977:100).

In summary, it is assumed that humour increases with negative sentiments and decreases with positive sentiments toward the debased agent. In other words, maximum humour appreciation should occur when our friends (affiliated objects) humiliate and embarrass our enemies (unaffiliated objects) and minimum humour appreciation should occur when the opposite is the case (Suls 1983:51).

### 2.3.3 The Release from Restraint Theory

The *release from restraint theory* is one of the most debated theories of humour. It is based on the assumption that humour leads to the release of either physical or psychological tension.

In 1860, Herbert Spencer wrote an essay entitled "The Physiology of Laughter" in which he described humour as a release from physical tensions. This description was summarised by Feinberg (1972:3) as follows:

"... The humorous anecdote or amusing situation creates an expectation ... the body tenses, blood comes to the skin etc. ... and the emotion has to be released somewhere. Since the joke culminates in a climax for which tears or screams would be inappropriate, laughter provides the only readily available means of release".

Spencer, therefore, saw humour as a source of physical relief and laughter as a 'safety valve', allowing excess energy in the nervous system to be released.

Due to Freud's seminal work, the psychological relief theory has overshadowed Spencer's physical relief theory. Freud sees humour as a release from anxiety, hostility or sexual pressure. According to his theory, humour provides a socially acceptable means of expressing unacceptable aggressive/sexual feelings.

The enormous contribution made by Freud to this whole area warrants further discussion. In his book Der Witz und seine Beziehung zum Unbewußten (1905), Freud distinguishes between *Witz*, *Humor* and *Komik*. He defines *Witz* (joke) as the indirect release of repressed hostile or sexual urges, *Humor* (humour) as an attitude by which the ego triumphs over real adverse conditions (focusing in particular on *Galgenhumor* i.e.,



‘gallows humour’) and *Komik* (comic) as the simultaneous interpretation of two independent, contrasting events. Freud (1905/193) claims that the phenomena of *Witz*, *Humor* and *Komik* are attempts by adults to regain the euphoria of childhood, lost in the process of maturation.

All three phenomena shall now be examined in more detail. *Witz* derives its pleasure from an economy in *Gegenbesetzung* (‘counter-cathexes’ i.e., the joker/respondent experiences a saving in energy, energy which would have normally been required to repress hostile or sexual urges). Freud separates jokes into tendentious (sexual or aggressive) and non-tendentious (innocent) ones. The following is an abstract from his 1905 work, defining tendentious jokes:

"Wo der Witz nicht Selbstzweck, d.h. harmlos ist, stellt er sich in den Dienst von nur zwei Tendenzen, die selbst eine Vereinigung unter einen Gesichtspunkt zulassen, er ist entweder feindseliger Witz (der zur Aggression, Satire, Abwehr dient) oder obszöner Witz (welcher der Entblößung dient)" (Freud 1905/77-78)

Further on in the book, he describes the pleasure of tendentious jokes:

"Die Lust beim tendenziosen Witz ergibt sich daraus, daß eine Tendenz befriedigt wird, deren Befriedigung sonst unterblieben wäre" (Freud 1905/95)

Therefore, Freud maintains that the pleasure derived from tendentious jokes is "aus erspartem Hemmungsaufwand" (Freud 1905/192) or due to a savings in expenditure on inhibition or suppression. The pleasure of non-tendentious jokes, on the other hand, lies simply in the techniques employed to create the joke, the illogicalities and absurdities used. In effect, human beings delight in rebelling against conformity.

Freud draws a comparison between *Traumarbeit* (dream-work) and *Witzarbeit* (joke-work), maintaining that both offer a means of evading the censorship of one's own conscience. Thus, feelings of aggression, which otherwise would have remained hidden and repressed at the unconscious level, are expressed in joke form, resulting in pleasure. The *Witz* becomes the socially acceptable means of releasing such pent-up aggressive and sexual feelings. Humour thus serves a vital social function.

*Humor* derives its pleasure " *aus erspartem Gefühlsaufwand*" (Freud 1905 193) or from a savings in expenditure in affect<sup>4</sup> As mentioned previously, Freud concentrates on a particular type of humour, namely *Galgenhumor* The following is often cited as an example of this type of humour a prisoner, facing immediate execution, is offered a cigarette to which he replies "No, thanks I'm trying to give them up" The popular American T V comedy M\*A\*S\*H relied on *Galgenhumor* for its appeal With *Galgenhumor*, the person does not yield to hostility or resentment, but rather rises above the stressful situation with an "uplifting jest" (O'Connell 1976 315) Humour serves as a coping mechanism By confronting conflicts or problems in a light-hearted fashion, we are better able to cope Studies have revealed that *Galgenhumor* was evident among concentration camp inmates in World War II, as well as among activists in the U S civil rights movement during the 1960s (Kogon 1958, Arnez & Anthony 1968)

In his 1927 paper "Humor", Freud states

" Der Humor hat nicht nur etwas Befreiendes wie der Witz und die Komik, sondern auch etwas Großartiges und Erhebendes, welche Züge an den beiden anderen Arten des Lustgewinns aus intellektueller Tätigkeit nicht gefunden werden Das Großartige liegt offenbar im Triumph des Narzißmus, in der siegreich behaupteten Unverletzlichkeit des Ichs" (Freud 1927 385)

It is interesting to note that the "Unverletzlichkeit des Ichs" suggests a sense of superiority, which thus links this theory with the *superiority theory*

Finally, the *Komik* involves a contrast of some form (e g , something serious versus something trivial, something befitting an adult versus something befitting a child) The pleasure derived is " *aus erspartem Vorstellungs(Besetzungs)aufwand*" (Freud 1905 193) or due to a savings in cathexes<sup>5</sup> or ideation (O'Connell 1976 314) It should be noted that the distinction between all three becomes less rigid as the book progresses and Freud gradually places greater emphasis on distinguishing *Witz* and *Humor*

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<sup>4</sup> In psychoanalysis, this is a general term for feelings and emotions (Rycroft 1977 3)

<sup>5</sup> In psychoanalysis 'cathexes' refers to the " concentration of psychic energy on a single goal" (Collins English Dictionary 1991 256)

Like the other theories of humour, the *release from restraint theory* has not escaped criticism. The late, eminent psychologist, Daniel Berlyne, rejected both the Spencerian and Freudian explanations of humour, arguing that our present knowledge of how the nervous system functions renders both theories obsolete (Feinberg 1972: 4). The distinction made by Freud between *Witz*, *Humor* and *Komik* has been strongly criticised by many theorists due to the frequent overlap of categories (Zijderveld 1983: 27). It has also been claimed that Freud, along with other humour theorists such as Hobbes and Bergson, confused humour with laughter. La Fave et al. (1976: 81) are scathingly critical of Freud's contribution to the psychology of humour:

" In truth, Freud never performed any controlled research on humour and it would be exceedingly difficult to find a person of at least average intelligence who knows less about humour than did Freud."

The Freudian approach has become less influential in recent years. This is primarily due to a lack of firm evidence supporting the notion that humour serves a cathartic function (McGhee 1979: 19-21).

In conclusion, the *release from restraint theory*, like the other two main theories, fails to account for all instances of humour, but clearly offers some invaluable insights.

## 2.4 Conclusions

Section 2.2 highlighted the difficulties encountered in defining humour. Emphasis was placed on the circular nature of relevant dictionary definitions. Examples of definitions proposed by humour theorists were cited, in an attempt to underline their diversity. The three main approaches used to define humour were discussed at length and critically assessed. It may be concluded that the accurate definition of humour continues to prove a major challenge to all concerned and to advertising theorists, in particular.

Section 2.3 provided a brief review and critical assessment of the current three most popular theories of humour, namely the *incongruity theory*, the *superiority theory* and the *release from restraint theory*. The strengths and weaknesses of each theory were reviewed and it was found that no single theory accounts for all instances of humour, but rather each theory accounts for a specific aspect or characteristic of humour.

All three theories, despite their apparent dissimilarity, are somewhat similar in nature. The value of the *incongruity theory* is recognised by Freud and his followers to a certain extent. However, they maintain that incongruity alone is insufficient to evoke humour and that sexual and aggressive elements are the essential ingredients (the *release from restraint theory*). In the same way, the *superiority theory* is clearly tied to the notion of aggression. La Fave et al. (1976: 89) propose the following recipe for humour:

" Necessary ingredients of an adequate theory of humour would seem to involve a (1) sudden (2) happiness increment (such as a feeling of superiority or heightened self-esteem) as a consequence of a (3) perceived incongruity "

The functions of humour are thought to be multifold and include allowing the release of pent-up tensions or energy, permitting the expression of ideas or feelings which otherwise would be difficult to express, offering an escape from reality and acting as a coping mechanism.

In conclusion, humour is a complex, multifaceted phenomenon and it would seem essential to draw on all three theories to account for humour within the framework of this research.

**CHAPTER 3**  
**REVIEW OF LITERATURE**  
**AND STUDIES**  
**ON HUMOUR IN ADVERTISING**

" Conventional wisdom has always held that people buy products because they believe them to be nutritious, or labor-saving, or good value for money - not because the manufacturer tells jokes on television. Claude Hopkins, the father of modern advertising, thundered, 'People don't buy from clowns'. I think this was true in Hopkins' day, and I have reason to believe that it remained true until recently, but the latest wave of factor-analysis reveals that humor can now sell" (Ogilvy 1985: 103)

\* \* \* \* \*

### 3.1 Introduction

The previous chapter discussed humour in general. This chapter specifically reviews research conducted on the use of humour in advertising. Section 3.2 outlines the basic communication process, followed by a critical assessment of the controversial hierarchy of effects models. Section 3.3 introduces the topic of humorous advertising and explains the framework of this review. This section also looks at the incidence of humour in advertising across different media and cultures. Section 3.4 is concerned with the nature of the product, looking at such issues as high- and low-involvement products as well as the use of familiar products in humorous advertising (Sections 3.4.1-3.4.2). Section 3.5 examines how target audience factors such as age and education influence the impact of humorous advertising. Two particular audience factors are dealt with in detail, namely gender (Section 3.5.2) and culture (Section 3.5.3) as they are central to this thesis. The nature of the message, the style of humour used and its relatedness to the product advertised are highlighted in Sections 3.6-3.6.2. Section 3.7 deals with the placement of humour in an advertisement, examining such issues as choice of medium, the degree of humour used, the context in which the humorous advertisement appears and the impact of repetition on humour (Sections 3.7.1-3.7.4). Section 3.8 details the impact of humour on various communication goals. Sections 3.8.1-3.8.5 offer a brief review of advertising studies which have looked at the impact of humour on attention, comprehension, persuasion, source credibility and retention/recall. Section 3.9 offers a synopsis of methodological problems linked with previous research. Finally, Section 3.10 highlights the controversial nature of humorous advertising by summarising the main arguments put forward by both proponents and opponents of this advertising device and draws several conclusions.

### **3 2 A General Introduction to Advertising**

Advertising is an extremely prominent feature of western industrialised nations. It would prove impossible to ignore its strong presence even for one day as it is estimated that the average person is exposed to over fifteen hundred advertisements per day (Kotler 1984 605). Without doubt, advertising is not static, it is constantly changing and has developed from a simple (e.g., town crier style of advertising) to a sophisticated communication system. Modern advertising is highly diverse, appearing across all types of media. Due to its pervasive nature, society often tends to take advertising for granted. However, the influence which it exerts on society merits acknowledgement. The primary role of advertising is to communicate essential information about goods and services, it is economically necessary. Critics of advertising contend that it also assumes the role of an influential social institution, manipulating social values and attitudes by creating false wants and needs. In so doing, it suggests that material acquisition is the sole means of obtaining social success and happiness (Dyer 1982 1-3). Whatever one's views, it is undeniable that advertising continues to play a very important role in capitalist economies.

Before reviewing the numerous papers and studies on humorous advertising, it is essential to offer a basic outline of how advertising works. Therefore, the following sections briefly describe the communication process and the traditional hierarchy of effects models.

#### **3 2 1 A Communication Model**

In order to grasp how advertising works, it is necessary to understand the basic communication process. Figure 3 2 1 (see following page) outlines one of the most popular communication models ever proposed (Kotler 1984 605). This model contains nine basic elements. As such, the sender<sup>6</sup> encodes a message to the receiver<sup>7</sup> who subsequently decodes the message and responds appropriately. 'Noise' entails any unexpected static during the communication process which results in the receiver receiving a different message than that sent by the sender (Kotler 1984 604).

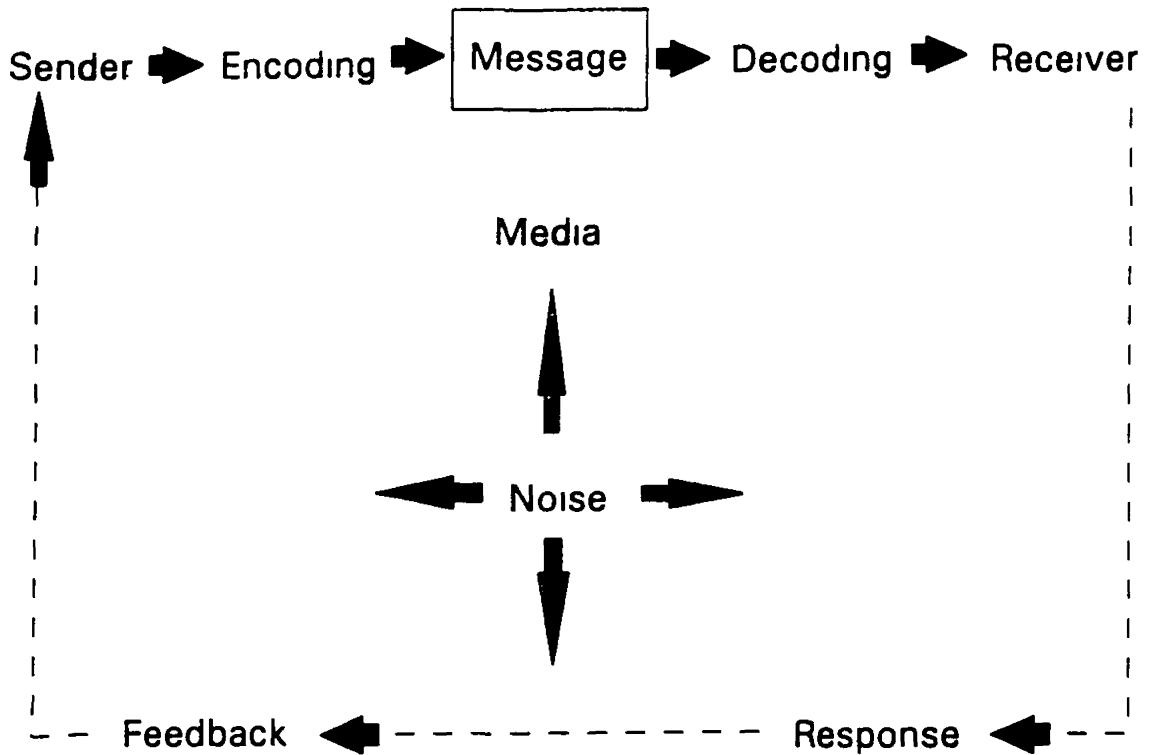
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<sup>6</sup> Also known as the source, the communicator and the addresser

<sup>7</sup> Also known as the audience, the destination and the addressee

# Figure 3.2.1

## A Communication Model



In the case of advertising, the sender (i.e. the advertiser) must be capable of accurately identifying the receiver (i.e., the target audience) and determining the desired response(s). In addition, the sender must be skilful at encoding messages, otherwise successful decoding will not occur. One of the greatest challenges to the sender is to design a message that captures the receiver's attention as the average person does not seek out advertising messages. As Duncan (1980:295) states:

"Attention is attracted when the individual perceives the focal stimulus to be plainly different from its reference stimuli"

Unique messages or advertisements are more likely to attract attention than normal or run-of-the-mill ones.



Given the objectives of this research, the encoding and the decoding stages of the communication process are of the utmost relevance. Objective two looks at the portrayal of humour in advertising using a semiotic analysis approach and thus examines the encoding stage. Objective one analyses the perception of humour in advertising and is thus concerned with the decoding stage.

### 3.2.2 Hierarchy of Effects

Advertising has traditionally been explained in terms of a hierarchy of effect. The basic idea behind such a hierarchy is that a target audience is brought from a state of unawareness of a product through awareness and comprehension to action (Fanning 1987:87). It is fundamentally a cognitive-affective-conative model or a learn-feel-do model. Over the last seventy years, several models have been proposed. Indeed, they are all closely related. The most popular model is Strong's AIDA model (attract attention, arouse interest, create desire and get action) which was designed in 1924 (Macmillan Dictionary of Marketing and Advertising 1984:90). Colley's DAGMAR<sup>8</sup> model was first proposed in 1961 and is a slightly more sophisticated model. It assumes that a consumer proceeds from unawareness to awareness to comprehension to conviction and action.

Despite its widespread use by advertising practitioners, the concept of a hierarchy of effects has been severely criticised on theoretical and experimental grounds. In the late 1960s, with the advent of the *low-involvement advertising theory*, which claims that consumers passively process advertisements rather than consciously evaluate them, a sustained attack on this concept occurred. The reasons were multifold:

1. With the development of the theory of branding, it emerged that emotional and psychological values play an important role in all purchasing decisions.
2. Studies of consumer buying behaviour revealed that consumer choice often occurs in a haphazard, impulsive and accidental way and thereby, questioned the entire sequence.
3. Audience researchers noticed the low-involvement of consumers in advertising

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<sup>8</sup> The acronym DAGMAR was derived from the title of Colley's paper "Defining Advertising Goals for Measured Advertising Results" in which he first proposed this model (Macmillan Dictionary of Marketing and Advertising 1984:43).

and realised that the average consumer travels to a large extent "on auto pilot" In effect, unconscious learning may take place which will only be revealed when the purchase decision is made (Fanning 1987 88)

4 The concept fails to explain how a consumer is propelled to move through the various levels of the hierarchy (Macmillan Dictionary of Marketing and Advertising 1984 91)

As a result of such criticisms, the limitations of advertising were recognised It was no longer believed that consumers react to advertisements in a rational way The new way of thinking suggested that advertising works by " helping to bring about the contexts and states of mind in which desired actions are possible" (Fanning 1987 88) It has been accepted that advertising can create awareness and draw attention to the product Nevertheless, the hierarchy of effects model continues to dominate the conceptual frameworks of marketers and advertising practitioners as can be seen in the literature of advertising in general (Macmillan Dictionary of Marketing and Advertising 1984 13)

### **3 3 Humorous Advertising**

Due to the *low-involvement advertising theory*, there has been a general move away from purely rational and informative advertising towards entertaining and original advertising Emotional appeals are used frequently in an attempt to capture the audience's attention One such widely used emotional and entertaining appeal is the humorous appeal The use of humour in advertising has been, and remains, a controversial issue The literature on the subject is as diverse as it is inconclusive Numerous studies have been carried out, particularly over the last 30 years, to examine the impact of humour on such issues as attention, comprehension, persuasion and recall Unfortunately, these studies have yielded far from consistent results At best, most studies offer tentative conclusions

Estimates of the percentage of T V advertisements which use humorous appeals range from 15% (Kelly & Solomon 1975 34) to 24 4% (Weinberger & Spotts 1989 42) to 42% (Markiewicz 1972 407) These figures refer only to American consumer advertising Weinberger & Spotts (1989 42) find in their study titled "Humor in U S versus U K T V Commercials A Comparison" that 35 5% of all T V advertisements in the U K

are humorous in nature. Comparative figures for other countries are not available. Very little research has been done on the incidence of humorous advertisements in other media. Independent studies carried out by Lubalin (1977) and Weinberger & Campbell (1990) look at the incidence of humour in radio advertisements. The latter study (Weinberger & Campbell 1990: 48) finds that 30.6% of the radio advertisements studied used humour. Other media types, such as magazines and newspapers, have been grossly neglected.

In the early 1970s, Sternthal & Craig (1973: 17) critically reviewed the existing literature and studies on humour in advertising. In this major work, they conclude that although humour attracts attention and enhances source credibility, humorous advertisements may "detrimentally affect comprehension" and are, at best, no more persuasive than non-humorous advertising messages.

In the interim, several dozen studies have been conducted in this field of advertising. Weinberger & Gulas (1992: 35) review such recent studies and report

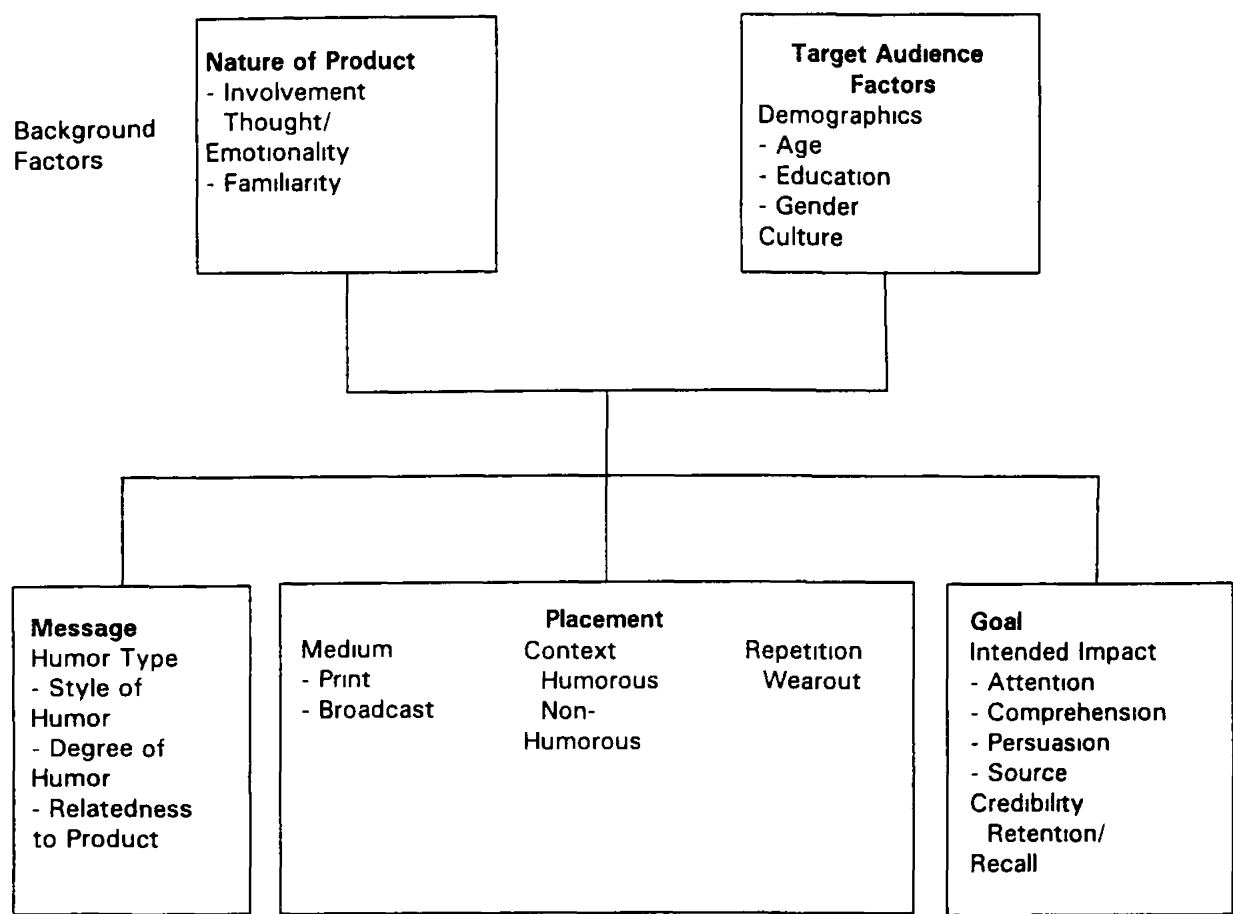
" that the outcome of this research only partially supports earlier conclusions and highlights the need to apply humor with care. Humor is by no means a guarantee of better ads, but its effect can be enhanced with careful consideration of the objectives one seeks to achieve as well as the audience, situation, and type of humor."

The following sections will briefly review advertising studies on humour carried out since Sternthal and Craig's review. In addition, when applicable, relevant non-advertising studies from such fields as psychology and education will be cited. The framework of this chapter is based on an adapted version of a Figure by Weinberger & Gulas (1992: 48) which is reproduced on the following page (see Figure 3.3). It is hoped that it will become evident that

" Humor ist an sich schon schwierig. Humorwerbung noch diffiziler" (Hytha 1975: 275)

Figure 3.3

Tactical Considerations for Humor in Advertising



### **3 4 Nature of Product**

When creating a humorous advertisement, it is vital that adequate thought be given to the nature of the product concerned. Clearly, not all products lend themselves to the use of levity in advertising. Factors such as whether the product is a high/low-involvement or thinking/feeling product must be taken into account. In addition, the familiarity of the product is significant.

#### **3 4 1 Low/High Involvement Products**

On realising that consumer decision making can vary significantly between products, the Foote, Cone & Belding (F C B) planning matrix or model was designed by Vaughan in 1980 in an attempt to provide a new conceptual framework for marketers. This model cross-classifies product decision making along two dimensions, namely high/low-involvement and thinking/feeling. It basically consists of four cells:

Cell 1 high/thinking products (e.g., car, house and insurance)

Cell 2 high/feeling products (e.g., jewelry and fashion apparel)

Cell 3 low/thinking products (e.g., food and household products)

Cell 4 low/feeling products (e.g., fast food, soft drinks, alcohol and cigarettes)

(Weinberger & Spotts 1989: 40-43)

In general, studies reveal that low-involvement products (i.e., cells 3 and 4) are the most suitable products for humorous advertising. According to Madden & Weinberger's findings (1984: 27), consumer non-durables and business services are most suited to the use of levity in advertising. Corporate advertising and industrial business products are found to be least suited. Weinberger & Campbell (1991: 50) confirm this finding in their analysis of approximately 1,600 radio advertisements using the F C B matrix model. This may be partly explained by the fact that low-involvement products are not suited to factual or informative advertising. As Duncan (1980: 298) suggests, it may be advisable to add humour to an advertisement for unexciting, low-involvement products to increase the audiences' emotional arousal level and involvement.

Despite the general consensus on this matter, there is a growing trend to advertise high-involvement products such as small cars, banks and insurances in a humorous fashion.

It should be noted that, in their study, entitled "Humor and Comparatives in advertisements for High- and Low-Involvement Products", Wu et al. (1989:661) conclude that for a high-involvement product humour tends to distract respondents' comprehension and leads to the humorous advertisement appearing less impressive and less informative than its non-humorous counter-part

### **3.4.2 Familiarity of Product**

Recent studies suggest that humorous advertisements may be more effective for existing products than for new or fictional products (McCollum/Spielman 1982; Stewart & Furse 1986; Chattopadhyay and Basu 1989). This fact raises a significant methodological issue. Many advertising studies in this field use new or fictional products in order to eliminate pre-existing product attitudes which may influence results. Consequently, humour results may be influenced by use of such new or fictional products. Thus, results of numerous studies on humorous advertising may perhaps be open to question (Weinberger & Gulas 1992:54).

### **3.5 Target Audience Factors**

Various advertising studies look at how audience characteristics such as age, gender, culture, education and class influence the impact of humorous advertising. In 1984, Madden & Weinberger conducted a survey to determine how successful American advertising practitioners view the impact of humour on advertising. Both creatives and researchers were asked to participate in the survey and the response rates were 51% and 54% respectively. In this survey, Madden & Weinberger (1984:27) establish that young, better educated, upscale males are regarded by such executives as being the most suitable audience for humorous advertising. Older, less educated, downscale audiences are perceived to be less responsive to humour in advertising. Table 3.5 (see following page) is taken from the aforementioned study (Madden & Weinberger 1984:28). The audience characteristics studied in this investigation are gender, class, age, education and status. Each factor plays a moderating role on the impact of humour in advertising.

It is interesting to note that in Weinberger & Spott's (1989:42) later study, which compares the views of American advertising executives with their U.K. counterparts,

TABLE 3 5		
AUDIENCES BEST AND LEAST SUITED FOR HUMOR		
AUDIENCE	LEAST SUITED (% MENTIONS)	BEST SUITED (% MENTIONS)
Male	7 5	52 2
Female	30 0	30 0
Upscale	10 4	58 2
Downscale	36 6	23 1
Younger	0 7	70 9
Older	49 3	12 7
Better Educated	6 7	61 2
Less Educated	38 8	21 6
Professional	18 7	47 8
Nonprofessional	24 6	32 0

the best suited audience is found to be young, better educated, downscale, nonprofessional males. The latter two characteristics are somewhat surprising and contradictory to the 1984 research results. In this respect, age, education and status appear to be more influential in the U S.

As the primary research in this thesis centres on two of these audience characteristics, namely gender and culture/national origin, the following two sections will review literature and studies on each of these factors.

### 3 5 1 Gender and Humour

" Sex differences constitute the single largest source of individual differences in humour" (McGhee 1979: 169)

Many studies show gender differences in the appreciation of various types of humour. It is generally held that men prefer aggressive/hostile and sexual humour (i.e., a combination of the *superiority* and the *release from restraint theory*), whereas women



have a greater appreciation of nonsensical humour (i.e., the *incongruity theory*) (Whipple & Courtney 1981: 56). However, Weinberger and Gulas (1992: 52) question this assumption. They claim that women would be more appreciative of sexual humour if they created the humour with men as the sexual objects of the joke. Joke telling appears to be a male prerogative and as such, most sexual jokes have females as their objects. For sexual humour to be effective, the creator and the target of the humour must share the same point of view. This has often been overlooked by researchers.

Table 3.5.1 offers a summary of the mass advertising studies that have been carried out on how gender influences appreciation of humour. Of the 9 studies, 5 report a gender effect, 1 reports mixed findings and three find no gender effect. Advertising studies which fail to support the gender moderating effect include studies by Shama and Coughlin (1979) and Sutherland & Middleton (1983). Both use nonsensical humour.

Hassett & Houlihan (1979: 64) carried out a non-advertising study in this area. In the June 1978 issue of *Psychology Today*, readers were asked to rate 30 jokes for their humorous content. 14,500 readers responded (35% male, 65% female). A surprising fact emerged: sexual jokes were found to be the most popular category among both sexes. It is plausible that humour preferences may change as society changes. Feminists, however, were not amused by such jokes, jokes which, on the whole, had women as their sexual objects. It is interesting to note that older male adults were the most amused by sexual humour. After sexual humour, ethnic jokes were the most popular, followed by hostile jokes, wordplay and nonsensical jokes. In general, men preferred ethnic and wordplay jokes, whereas women preferred nonsensical jokes. Both sexes equally enjoyed hostile humour.

Kropff (1960: 222) is adamant that gender differences exist in humour appreciation. He claims that

" Die große Heiterkeit, das befreiende Lachen über einen gelungenen Spaß, das gutmutige breite Lachen des Hereingefallenen sind zumeist nicht Sachen der Frauen. Sich gegenseitig hineinlegen, Ulk und Allotria erfinden, Spaß machen und darüber befreiend und herzlich lachen - das ist die große Leidenschaft aller richtigen Männer. Die Frauen dagegen lachen lieber auf Kosten anderen, am liebsten auf Kosten der Männer."



TABLE 3.5.1				
ADVERTISING STUDIES THE IMPACT OF GENDER ON HUMOUR				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Whipple & Courtney	1981	general	lit review	gender effect
Weinberger & Gulas	1992	general	lit review	gender effect
Shama & Coughlin	1979	T V & radio	lab	no gender effect
Madden	1982	radio	lab	no gender effect
Whipple & Courtney	1980	print	lab	gender effect
Madden & Weinberger	1982	print	Starch method	gender effect
Sutherland & Middleton	1983	print	lab	no gender effect
Madden & Weinberger	1984	general	survey of U S advertising executives	gender effect
Weinberger & Spotts	1989	general	survey of U S & U K advertising executives	mixed

### 3 5 2 Culture and Humour

La Fave et al (1976 85) aptly describe the subjective nature of humour in the following statement

" Nothing is funny to everyone and anything seems potentially funny to someone"

Humour in advertising is used world-wide However, further probing of this subject reveals that the way and the frequency with which it is used varies greatly It has often been claimed that

" Wenn es um Werbung geht, versteht der Deutsche keinen Spaß"  
(ASW Report 1979 32)

German advertising reputedly avails of humorous appeals less frequently than American and British advertising Hartwig (1984 91) defends the stance of German advertisers, stating

" Wir sind keine Franzosen und auch keine Engländer und schon gar keine Amerikaner Für Spaß und Witze und Schabernack durchaus empfänglich, sind wir für Humor und geistreichen Sprachgebrauch weniger aufnahmefähig Hinzukommt, daß bei uns überall der Spaß aufhört, wenn's um Geld geht"

One of the most cited arguments used to defend Germany's "humourless" advertising is that there is no such thing as a German (i.e., 'gesamtdeutsch') sense of humour, but rather that each Bundesland possesses its own sense of humour Kropff, for instance, claims (1960 231) that a joke originating from Munich would not be understood in Hamburg This argument has become particularly stronger since the fall of *die Berliner Mauer* in November 1989 and the subsequent re-unification of Germany Considering the historical background of the former GDR, it would seem highly unlikely that a single German sense of humour could possibly exist

On the other hand, Benkhoff (1982 14) attempts to explain why humour is used so frequently in British advertising by claiming that most British people

" halten es für völlig offenkundig und auch allgemein anerkannt, daß sie das einzig wirklich humorige Volk der zivilisierten Welt sind und alle anderen als Langweiler anoden, die Deutschen eingeschlossen"

In their respective studies, Shama & Coughlin (1979) and Madden & Weinberger (1982) find humour to be culture-specific Both studies look at how humour appreciation differs between blacks and whites Results suggest that whites show a greater preference for nonsensical humour in comparison to blacks Schofield (1991 304) finds that Britain makes greater use of humour in all media compared to 14 other countries

In their recent cross-cultural study, Alden et al (1993 72-73) look at the nature and content of humorous T V advertisements in four diverse nations, namely the U S , Germany, South Korea and Thailand Findings indicate that incongruity is prevalent in approximately 60% of the entire sample of advertisements examined They conclude

that

" certain aspects of consumer cognition are 'universal'" and suggest that it might be possible to standardise humorous advertisements which employ incongruity, noting that slight modifications may be necessary for each specific culture. However, a limitation of this study is the fact that the effectiveness of the advertisements in generating a humorous response was not considered.

In conclusion, advertisers must take cross-cultural differences into account when designing global humorous advertising campaigns. They must determine which humorous aspects are likely to be amenable to global standardisation and which should be adapted to local expectations. This area merits further research.

### 3.6 Message

Once the product and the target audience have been accurately defined, the advertiser must decide which type of humour is most appropriate for the product category. Research in this area is sparse, most studies simply offer 'passing remarks' as to which type of humour is most effective in advertising.

#### 3.6.1 Style of Humour

Advertising uses three basic types of humour, namely nonsensical, aggressive/hostile and sexual humour. Nonsensical or ludicrous humour relies on incongruity to achieve its effect, it is derived from the *incongruity theory*. Aggressive or hostile humour involves deriving pleasure out of the misfortunes of others (e.g., black humour which involves joking about very unpleasant or sad events), it is derived from a combination of the *release from restraint theory* and the *superiority theory*. Sexual humour is derived from the same combination, it relies on sexual appeal. It is interesting to note that most advertising studies of humour investigate satire which is a form of aggressive/hostile humour. Given its tendency to cause offence, this choice of humour type has not escaped criticism (see Markiewicz 1974, Sternthal & Craig 1973, Madden & Campbell 1990).

The following glossary defines some of the most commonly used humorous devices in advertising

*Caricature* a pictorial, written, or acted representation of a person, which exaggerates his characteristic traits for comic effect (Collins English Dictionary 1986 239/240)

*Irony* the humorous or mildly sarcastic use of words to imply the opposite of what they normally mean (Collins English Dictionary 1986 805)

*Joke* 1 a humorous anecdote 2 something that is said or done for fun, prank 3 a ridiculous or humorous circumstance (Collins English Dictionary 1986 823)

*Pun* the use of words or phrases to exploit ambiguities and innuendoes in their meaning, usually for humorous effect, a play on words (Collins English Dictionary 1986 1239)

*Satire* 1 a novel, play, entertainment, etc , in which topical issues, folly, or evil are held up to scorn by means of ridicule and irony 2 the genre constituted by such works 3 the use of ridicule, irony, etc , to create such an effect (Collins English Dictionary 1986 1358)

*Wordplay* verbal wit based on the meanings and ambiguities of words, puns, clever repartee etc (Collins English Dictionary 1986 1747)

### **3 6.2 Relatedness to Product**

A recurring issue in most advertising studies on humour is whether or not humour should be related to the product/service being advertised. Most studies argue that related humour is superior to unrelated humour (Madden 1982, Weinberger & Campbell 1991, Weinberger & Gulas 1992). In general, it is recommended that neither the product nor the consumer should be the target of the humour. However, Kelly & Solomon (1975: 34) find in their content analysis study of 2,000 humorous TV commercials that approximately 1,000 of the advertisements use humour directed at the product. Indeed, in relation to humorous advertising, one of the most famous success stories of all time relied on humour directed at the product: the 'bug', 'beetle' or in plain terms, the Volkswagen campaign in the U.S. Advertisements with captions such as "Will we ever kill the bug?" and "It's ugly, but it gets you there" resulted in the 'bug' becoming a conversation piece in the U.S.A. The disarming honesty used (incongruity) appealed to the consumers and made it 'a people's car' (Abbot & Marcantomo 1982).

### **3 7 Placement**

It is vital that the advertiser gives sufficient thought to the following mediating factors the choice of medium used, the degree of humour used, the context in which the advertisement appears and finally, how repetition will influence the effectiveness of the advertisement

#### **3 7 1 Type of Medium**

It is generally accepted that T V and radio lend themselves more to humorous advertising than other media vehicles Madden & Weinberger (1984 25) verify this hypothesis in their study of U S advertising executives Table 3 7 1 (Madden & Weinberger 1984 27) sums up their findings Clearly, radio and T V emerge as outright favourites Direct mail and newspapers are found to be the least suited media for humorous advertising It appears that sound as well as vision is essential to bring humour alive As Phillips states

" the kind of humor that appeals to a broad audience with a varied cultural background is much more difficult to achieve in print than in broadcast It depends largely on visual and verbal characterizations" (Phillips 1968 26)

Nevertheless, humour can be and often is successfully used in print, albeit to a lesser extent This is due to the limitations of graphics, humour is restricted by the lack of time and space available to develop it in the printed advertisement In addition, it is accepted that humour is often a social event, the solitary nature of print cannot compete with the sociable nature of T V and radio It is also more common for print advertisements to use a hard sell approach (i e , an informative approach) and for T V and radio advertisements to use a soft sell approach (i e , a light-hearted approach)

As most studies focus on the use of humour in T V and radio advertisements, it seemed an obvious choice to carry out research on the use of humour in print advertisements (see Chapter 4 for further details)

<b>TABLE 3 7 1</b>		
<b>MEDIA BEST AND LEAST SUITED TO HUMOR</b>		
<b>MEDIUM</b>	<b>BEST SUITED (%)</b>	<b>LEAST SUITED (%)</b>
Magazines	39	33
Newspaper	29	45
Radio	88	2
T V	84	3
Outdoor	40	30
Direct Mail	22	64

### 3 7 2 Degree of Humour

A humorous advertisement can be defined as one in which there is a definite attempt at humour. It is not necessary that the humour be continued throughout the advertisement, often it is only necessary for the humour to appear in one element (i.e., in the case of print advertisements, the headline, the illustration, the caption, the bodycopy or the slogan). It should be stated that the headline is the most important element as people tend to scan headlines to decide whether or not to read a text. The actual positioning of humour in an advertisement is of the utmost significance. The vast majority of consumers regard advertising as an intrusive device. Therefore, it is essential that their attention be arrested immediately, otherwise the advertisement will go unnoticed and a punchline at the end of an advertisement will be ineffective. Kelly & Solomon (1975: 33) claim that if the major communication goal of a humorous advertisement is to enhance attention, humour should be placed at the beginning of a T V or radio advertisement and in the headline of a print advertisement.

### 3 7 3 Context and Humour

Despite its importance, the context in which humorous advertisements appear remains an under-researched area. Sternthal and Craig (1973: 17) conclude that

" A humorous context may increase liking for the source and create a

positive mood. This may increase the persuasive effect of the message".

They recommend a humorous context for a humorous advertisement.

Another school of thought argues the contrary, claiming that humorous advertising is most effective when it contrasts with the context in which it is placed. Duncan (1980:295) stresses the importance of media planning in humorous advertising and suggests that in order for perceived contrast to occur, advertisers should avoid 'comedic clutter' by carefully positioning a humorous advertisement among serious ones.

If a humorous advertisement fails to capture a consumer's attention serious repercussions may occur. For example, recall may be hindered. In their study, Murphy et al. (1979:18) look at the impact of programme environment on recall of humorous and non-humorous T.V. advertisements. Their findings indicate that:

"... humorous advertisements are particularly susceptible to influence by contextual environment" (Murphy et al. 1979:18)

This study uses three types of programme environments (situation comedy, action/adventure and documentary). Both aided and unaided recall<sup>9</sup> of advertisements are measured. Findings support the contrast theory of gaining audience attention:

"... In terms of first mention, humorous commercials were recalled more frequently than non-humorous when presented within both a documentary (55%) and an action/adventure (68%) program format. On the other hand, non-humorous commercials had a higher recall rate than humorous commercials when shown within a situation comedy (58%) program type" (Murphy et al. 1979:20)

Goldberg & Gorn (1987) also find similar results in their study. Studies carried out by Markiewicz (1972) and Madden (1984) offer contrasting findings. Further research of this neglected area is necessary, before any conclusive statement may be offered.

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<sup>9</sup> Aided recall simply implies that the consumer/respondent is assisted in the recall process (e.g., he/she may be asked "Was product X advertised in the selection of ads just seen?"). Unaided recall implies that no assistance is offered (e.g., he/she may be simply asked to list the ads seen).

3 7 4 Repetition and Humour

One of the major criticisms levied at humorous advertising is its fast wearout rate, wearout simply being diminished attention in an advertisement As Dittmann (1978 7) states

" Das zeigt auch gleichzeitig die Schwache, die der Witz in der Werbung wie überhaupt hat, er wirkt nur beim ersten Mal Anzeigen mit mehrmaligem gleichem Motiv verlieren an Aufmerksamkeit, und zwar schneller als herkömmliche Anzeigen Damit muß vor dem Start einer Humor-Werbung eine fertige Serie stehen"

A significant amount of research has been conducted on general advertising wearout It is generally accepted that even an advertisement which is initially effective may suffer as a result of repeated exposure To date, very little research has been carried out on the impact of repetition on humorous advertisements (Belch & Belch 1984 4) Those sparse studies which look at this issue yield negative results and maintain that the effectiveness of a humorous advertisement mitigates quickly with repetition

TABLE 3.7 4				
ADVERTISING STUDIES THE IMPACT OF REPETITION ON HUMOUR				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Belch & Belch	1984	T V	lab	negative
Gelb & Zinkhan	1985	radio	lab , part-time students	negative
Gelb & Zinkhan	1986	radio	lab , part-time students	negative

Belch & Belch’s study (1984 4-9) looks at the impact of repetition on the effectiveness of humorous and non-humorous T V advertisements They also look at whether the usage of a series of humorous advertisements rather than one single humorous advertisement would help in delaying wearout at high-exposure levels While subjects’ evaluations of the humorous advertisement become more favourable between the low and moderate exposure levels, their evaluations become more negative between the moderate and high exposure levels The opposite is found for the subjects’ evaluations of the non-



humorous advertisement, with effectiveness reaching its peak at the high-exposure level. Clearly, results suggest different wearout functions for humorous and non-humorous advertisements. It appears that tedium occurs at the high-exposure level for the humorous message. This study finds support for the theory that irritation can be reduced, thus delaying wearout, by using varied messages, especially in the case of humorous advertisements. Belch & Belch (1984: 9) emphasise the fact that humour alone does not justify the repeated exposure of an advertisement and that

"there may be little to gain from the funny advertisement once the humour has been processed"

Gelb & Zinkhan (1985, 1986) also find that repeated exposure of humorous advertisements mitigates their effects. This study looks at perceived humour. This may be due to the fact that humour is often based on the unexpected (the *incongruity theory*). With repetition, this element of unexpectedness declines significantly and often leads to irritation.

Of course, one possible solution is to withdraw the humorous advertisement from circulation after a certain period of time and re-introduce it successfully at a later stage (e.g., the Christmas Harvey's Bristol Cream advertisement).

The wearout effect of repetition on advertisements has generally been attributed to

"inattention (Craig, Sternthal & Leavitt 1976, Calder & Sternthal 1980), active information processing (Calder & Sternthal 1980, Cacioppo and Petty 1979), and tedium (Berlyne 1970)" (Zhang et al. 1992: 6)

The "inattention explanation" suggests that with increased exposure subjects no longer attend to a message. As a result, the message loses effectiveness and subjects tend to forget the message. The "active information processing explanation" focuses on the cognitive processing which occurs with increased exposure to a persuasive message. "Berlyne's tedium explanation" is basically a two factor theory. Two separate and opposing psychological processes operate simultaneously, namely positive habituation and tedium. While the former process dominates over tedium at low levels of exposure, tedium dominates over positive habituation at high levels of exposure. Once subjects become satiated by the humorous message, irritation or boredom may result (Belch &

The following quotation was written over 30 years ago on the impact of repetition on humorous advertising. It continues to enjoy relevance today.

"Mag es auch manchmal gelingen, durch geschickte Wendungen das zustimmende Lächeln des Lesers, Betrachters oder Hörers zu erreichen, so wird es sich doch immer herausstellen, daß eine Wiederholung solcher paradoxer Werbemittel sehr bald auf Gleichgültigkeit oder Ablehnung stößt" (Kropff 1960 216)

### **3.8 Communication Goals**

As outlined in Section 3.2.2, advertising has traditionally been explained in terms of a hierarchy of effect. Despite strong criticisms by academics, these models are still used by advertising practitioners when conducting advertising tests. As a result, the following sections look at the impact of humorous advertising on communication goals such as attention, comprehension, persuasion, source credibility and retention/recall.

#### **3.8.1 Humour and Attention**

"Man behält, was gefällt" (Gass 1984a 4)

It is generally accepted that humour in advertising heightens attention levels. Humour is seen as a reward or incentive. This theory has been verified, over the years, by several related advertising studies. Table 3.8.1 offers a review of such studies and of their findings. Of the 13 studies reviewed, 10 report positive findings, while 3 report mixed findings. Obviously, the empirical evidence suggests that humour exerts a positive influence on attention.

In their study, Murphy et al. (1979 21) find support for the contrast theory of gaining audience attention. They find that humorous advertisements are recalled more frequently when placed in the serious documentary and action/adventure setting than in the humorous comedy setting.

Madden & Weinberger (1982 8) find that humour does secure audience attention but that this heightening of attention is moderated by target audience factors, such as gender and race Starch readership scores<sup>10</sup> are used for magazine liquor advertisements which employ nonsensical humour They argue that

" The results give support to the assertion that a positive humor-attention link exists - furthermore, it appears that the humor-attention link is not independent of the respondents' gender and racial characteristics" (Madden & Weinberger 1982 13)

In a later study, Madden and Weinberger's survey of successful American advertising practitioners reveals that

" Most of the sample (94 percent) agreed that humor is effective at gaining attention, that it is more effective at doing so than non-humorous ads, and that gaining awareness for new products was a particular strength of humor" (Madden & Weinberger 1984 24)

Speck (1987), in his doctoral dissertation, compares humorous advertisements with non-humorous advertisements on the following four levels of attention - initial, sustained, projected and overall attention Results shows humorous advertisements to outperform non-humorous advertisements on all of these attention measures

Humour has often been regarded as an aid in the learning process and has been widely used in educational programmes such as 'Sesame Street' However, critics contend that humour draws attention to itself, rather than to the non-humorous information presented Indeed, it has also been claimed that humour may actually distract attention from what is being presented, as an intense laugh or even a moderate one may result in the subject completely missing out on the subsequent material This also applies to humorous advertising as shown by Cantor and Venus (1980 14-20) In their study, either a manipulated humorous or non-humorous radio advertisement for a fictitious or unknown magazine was heard by students in a semi-naturalistic setting The context in which the advertisement was placed varied (either humorous or non-humorous) Results

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<sup>10</sup> Starch/Inra/Hooper Inc is an American advertising company which employs an aided recall technique to determine the level of attention readers remember giving to a particular advertisement The resulting Starch scores are then filed and made available for consultation (Madden & Weinberger 1982 9-10)

TABLE 3.8 1				
ADVERTISING STUDIES: THE IMPACT OF HUMOUR ON ATTENTION				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Sternthal & Craig	1973	general	lit review	positive
Duncan	1979	general	lit review	mixed
Weinberger & Gulas	1992	general	lit review	positive
McCollum & Spielman	1982	T V	data based ads	positive
Stewart & Furse	1986	T V	data-based pretested ads	positive
Speck	1987	T V	lab	positive
Cantor & Venus	1980	radio	lab	mixed
Madden	1982	radio	lab	mixed
Duncan & Nelson	1985	radio	lab	positive
Madden & Weinberger	1982	print	Starch method	positive
Wu, Crocker & Rogers	1989	print	lab	positive
Madden & Weinberger	1984	general	survey of U S advertising executives	positive
Weinberger & Spotts	1989	general	survey of U S & U K advertising executives	positive

indicate that humour did indeed call attention to the advertisement but recall of the advertisement's content was significantly worse than recall of the content of the non-humorous advertisement (Cantor & Venus 1980 20) They conclude that humour does not serve as an aid to learning as it only draws attention to itself and not to the

product/service advertised

Despite such a finding, Sternthal & Craig's (1973: 17) conclusion that humour enhances audience attention has been verified in the vast majority of studies. Belch & Belch (1984: 4) sum up the importance of humour as an attention-getter by stating that humour

"enhances attention to the advertising message, at least on the first few exposures. Obviously, attention is prerequisite for further message processing and subsequent communication effectiveness"

### **3.8.2 Humour and Comprehension**

The impact of humour on comprehension has been a topic of much debate in recent years. Several advertising studies examine this issue and yield far from consistent results (for overview, see Table 3.8.2). Of the 16 studies, 6 yield positive results, 2 yield neutral results, 4 yield mixed results and 4 yield negative results. Clearly, these results indicate a high level of inconsistency.

In their review of the existing literature and studies on the impact of humour on comprehension, Sternthal & Craig (1973) argue, despite the lack of conclusive findings, that humour inhibits message comprehension. They believe the area to be under-researched and propose that humorous devices other than satire should be used in future studies (Sternthal & Craig 1973: 13). Almost 20 years on, the inconclusive findings remain.

Duncan (1980: 289) also notes that reported studies on the impact of humour on comprehension generally fail to support the notion that humour enhances message comprehension. When a humorous device (such as satire) is used and not recognised or fully understood by the target audience, comprehension appears to be hindered.

In a follow-up study, Duncan et al. (1984: 432) study the effect of humour on advertising comprehension, using aided recall of three primary selling propositions. In this instance, humour in the form of one-line jokes is found to positively influence comprehension.

Madden & Weinberger (1984 25) reveal in their study of U S advertising executives (both creatives and researchers) that only 21% of the combined sample disagree "with the notion that humor more than non-humor would be harmful to message comprehension" 38% of the sample believe humour to be effective at enhancing message comprehension It is interesting to note that 64% of the research executives believe humour would harm comprehension, this is not the case for the creative executives In addition, the level of complexity of the message is found to be influential in comprehending the humorous message Humour is found to be important for retention of name of product/service advertised and for a simple body copy (In order for retention to occur, the message must be understood ) Madden & Weinberger (1984 25) conclude that

" a blanket statement that humor harms comprehension may be misleading"

U K advertisement executives also disagree with Sternthal & Craig's (1973) speculation that humour harms comprehension (Weinberger & Spotts 1989 41)

As can be seen in Table 3 8 2, recent studies have yielded mixed results Therefore, Sternthal & Craig's hypothesis (1973) cannot be fully accepted Weinberger & Gulas (1992 38) offer three tentative explanations for the inconclusive findings in this field - they claim that there was no consistent definition of comprehension among all the studies and that the types of humour and products used varied greatly They are highly critical of the ambivalent findings and the general lack of clarity in the whole area They challenge Sternthal and Craig's (1973) finding after examining related education research results They, Weinberger & Gulas, argue that it has been proved that humour enhances learning If this is the case, humour must first be comprehended Additional research is necessary to clarify the issue

TABLE 3 8.2				
ADVERTISING STUDIES THE IMPACT OF HUMOUR ON COMPREHENSION				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Sternthal & Craig	1973	general	lit review	negative
Duncan	1979	general	lit review	neutral
Weinberger & Gulas	1992	general	lit review	mixed
Murphy et al	1979	T V	lab	mixed
Belch & Belch	1984	T V	lab	neutral
Stewart & Furse	1986	T V	data based ads	positive
Speck	1987	T V	lab	positive
Zhang & Zinkan	1991	T V	lab	positive
Cantor & Venus	1980	radio	lab	negative
Madden	1982	radio	lab	mixed
Duncan et al	1984	radio	lab	positive
Gelb & Zinkhan	1986	radio	lab , part-time students	negative
Weinberger & Campbell	1991	radio	data based pretested ads	positive
Wu, Crocker & Rogers	1989	print	lab	mixed
Madden & Weinberger	1984	general	survey of U S advertisers	negative
Weinberger & Spotts	1989	general	survey of U S & U K advertising executives	positive

### 3.8 3 Humour and Persuasion

Studies carried out on the impact of humour on persuasion suggest that humorous advertisements are no more persuasive than non-humorous advertisements. Sternthal & Craig (1973: 12) are highly sceptical of the persuasiveness of humorous advertising. They maintain that humour has either a negative or minimal effect on persuasion. This and subsequent studies are outlined in Table 3.8.3. Of the 16 studies, 5 report positive findings, 4 report mixed findings and 7 report neutral findings. Again results fail to be consistent.

Madden & Weinberger (1984: 25) find in their study of U.S. advertising executives that none of the sample "cited persuasion as an objective best achieved via humor". Only 26% agree that humour is more persuasive than non-humour. However, further analysis of results reveals that 41% of the sample find humour to be more effective at brand switching/persuasion than non-humour. Along with this, 74% of the sample agree that persuasion is moderated by mood and as mood is enhanced by humour, humour should therefore enhance persuasion. These findings contrast sharply with Weinberger & Spott's (1989: 41) findings which reveal that 62% of the British advertising executives surveyed believe humour to be more persuasive than non-humour. (It is interesting to note that the differences in opinions between American and British advertising executives are consistent.)

Brooker (1981: 35) finds mild forms of humour to be more persuasive than mild fear appeals. However, neither type of appeal is more persuasive than a straight forward one. In their recent study, Biel & Bridgwater (1990: 38) find that individuals "who liked a commercial 'a lot' were twice as likely to be persuaded by it than people who felt neutral towards the advertising". Since successful humorous advertisements are obviously entertaining and likeable, this is a significant finding.

Of course, other factors affect the impact of humour on persuasion. Chattopadhyay and Basu (1989: 475) look at the role played by prior brand evaluation<sup>11</sup> and find

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<sup>11</sup> This is how a consumer views a brand before being exposed to an advertisement



" When prior brand evaluation is positive, humorous advertisements are more persuasive than non-humorous ads. However, when prior brand evaluation is negative, humorous advertisements tend to be less effective than non-humorous ads"

If humour is used inappropriately (e.g., the type of humour is not appropriate for the product concerned), the consumer may experience a negative reaction which may be transferred to the product in question, thus hindering persuasion. Therefore, depending on how successfully humour is used in advertising, it may enhance or detract from the persuasiveness of a message (Cantor & Venus 1980 14/15)

Weinberger & Gulas (1992 22), on reviewing published advertising literature, find humour to be no more persuasive than non-humour and support Sternthal & Craig's (1973 12) conclusion that there are no significant differences in the persuasive effects of humorous and serious appeals

In addition, many non-advertising studies have been carried out on the impact of humour on persuasion. Such studies include those by Lull (1940) and Markiewicz (1972, 1974). Markiewicz's (1972) 7 experiments deal with humorous stimuli as an aid to learning/persuasion. Only one of these experiments yields a positive result as regards persuasion. This experiment involves adding a humorous cartoon to a letter which appeals for the return of a completed postal card. However, as Gruner (1976 293) notes, this result must be accepted with caution as the study fails to include a postal card with a non-humorous picture. In general, non-advertising studies suggest that non-humorous messages are as persuasive as humorous ones.

The distraction hypothesis attempts to explain how humorous advertising may be persuasive. According to this theory, individuals generate sub-vocal counter-arguments on encountering a persuasive message with which they disagree. As a result, the likelihood of persuasion occurring may be reduced. When humour is added to a persuasive message, it serves to act as a distraction and inhibits the production of such counter-arguments, thus leading to an increase in message acceptance and persuasion (Duncan 1980 295). This theory assumes that all individuals are initially opposed to the persuasive message and that all individuals are capable of forming counter-arguments.

TABLE 3 8.3				
ADVERTISING STUDIES THE IMPACT OF HUMOUR ON PERSUASION				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Sternthal & Craig	1973	general	lit review	neutral
Duncan	1979	general	lit review	mixed
Weinberger & Gulas	1992	general	lit review	neutral
McCollum & Spielman	1982	T V	data based ads	positive
Belch & Belch	1984	T V	lab	neutral
Stewart & Furse	1986	T V	data based ads	neutral
Chattopadhyay & Basu	1989	T V	lab	positive
Speck	1987	T V	lab	positive
Madden	1982	radio	lab	positive
Duncan & Nelson	1985	radio	lab	neutral
Weinberger & Campbell	1991	radio	F C B model study	mixed
Brooker	1981	print	lab , adults	neutral
Madden & Weinberger	1984	general	survey of U S advertisers	neutral
Weinberger & Spotts	1989	general	survey of U S & U K advertising executives	mixed
Gelb & Pickett	1983	direct mail	questionnaire	neutral
Scott et al	1990	direct mail	field study	mixed

3 8 4 Humour and Source Credibility

Several advertising studies have been carried out in recent years on how humour affects source credibility (i.e., how the consumer perceives the source/product/advertiser). A brief summary of these studies is provided in Table 3.8.4. Of the 9 studies, 2 report positive findings, 3 report mixed findings, 2 report neutral findings and 2 report negative findings. Obviously, there is a lack of consensus on this matter.

TABLE 3.8.4				
ADVERTISING STUDIES: THE IMPACT OF HUMOUR ON SOURCE CREDIBILITY				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Sternthal & Craig	1973	general	lit review	positive
Weinberger & Gulas	1992	general	lit review	mixed
Belch & Belch	1984	T V	lab	positive
Speck	1987	T V	lab	mixed
Madden	1982	radio	lab	neutral
Sutherland & Middleton	1983	print	lab	negative
Wu et al	1989	print	lab	neutral
Madden & Weinberger	1984	general	survey of U S advertising executives	negative
Weinberger & Spotts	1989	general	survey of U S & U K advertising executives	mixed

Sternthal & Craig's (1973) advertising literature review concludes that humour enhances source credibility and, thereby, increases the persuasiveness of an advertisement. They also suggest that by adding humour to a dull advertisement, source credibility will be increased. A non-advertising review is offered by Markiewicz (1974: 412). She notes that in 6 studies, the humorous source appears to be more positively evaluated than the

serious one. However, she emphasises the fact that other studies have yielded different results and cautions against making generalisations. She stresses the importance of the type of humour used, noting that hostile humour may only serve to decrease a person's liking for the source.

American advertising executives fail to support the belief that humour enhances source credibility (Madden & Weinberger 1984: 25) with only 10% of the sample surveyed regarding humour to be more effective than non-humour at enhancing the advertiser's credibility. The figure is slightly higher (21%) for U.K. advertising practitioners (Weinberger & Spotts 1989: 41).

### **3.8.5 Humour and Retention/Recall**

While practitioners of humorous advertising claim that humorous advertisements are retained longer than non-humorous ones, Duncan (1980: 290) notes that published findings fail to confirm this. In fact, results indicate that the length of retention of humorous advertisements does not differ significantly from that of non-humorous advertisements. However, that being noted, it has also been suggested that highly emotional encounters are retained longer than less intense emotional encounters. In addition, pleasant encounters are retained longer than unpleasant or neutral encounters (Diehl 1984: 10). As humour is, in general, a highly pleasant emotional encounter, Duncan (1980: 298) concludes that humorous advertisements should, in theory, be retained longer than non-humorous ones. Clearly, this area requires further research.

Non-advertising studies have looked at humour's influence on retention. Markiewicz (1974: 412) reviewed 11 such studies. Only one such study (case of humorous biology lecture) suggests that humour exerts a positive influence on retention. Markiewicz (1974: 412) believes that delayed recall tests are vital to validate findings and maintains that if humour inhibits comprehension, retention will be negatively affected.

Several advertising studies have been carried out recently which look at the impact of humour on both aided and unaided recall. As can be seen from Table 3.8.5, results are

inconclusive. However, it should be noted that no positive findings are reported in any of the 5 studies.

TABLE 3.8.5				
ADVERTISING STUDIES. THE IMPACT OF HUMOUR ON RECALL				
AUTHOR(S)	YEAR	MEDIUM	METHODOLOGY	RESULTS
Murphy et al	1979	T V	lab	mixed
Cantor & Venus	1980	radio	lab	negative
Duncan et al	1984	radio	lab	neutral
Gelb & Zinkhan	1985	radio	lab	negative
Wu et al	1989	print	lab	mixed

The impact of humour on recall is influenced by the context in which the advertisement appears (see Section 3.7.3). Murphy et al (1979:21) look at how programme environment influences recall of humorous T V advertisements. It is found that the programme environment, be it serious or humorous, influences unaided recall of the advertisement in question. However, aided recall is not affected by this factor. The authors suggest that humorous advertisements are recalled more when placed in a programme environment which contrasts sharply with the said advertisements (i.e., contrast theory of gaining audience attention). However, Cantor & Venus (1980:10) find the opposite to be the case. They argue that recall is highest when the non-humorous radio advertisement was heard in the serious context. In general, overall recall of the content of the humorous advertisement is significantly worse than recall of the content of the non-humorous advertisement. Subjects are able to recall the specifics of the humour used but at the expense of the product involved (the fictitious magazine 'Newsline'). The distraction hypothesis is used to explain this fact. Limitations of this study include use of only one type of humour, recall being assessed within one hour of hearing the advertisement and subjects only hearing the advertisement once.

Duncan et al (1984 435) find in their study that even failed humorous advertisements promote recall just as well as non-humorous advertisements Wu et al (1989 661) look at how humour influences recall in comparative advertisements (i e, advertisements which point out the advantages the product advertised has over one or more named competitors) It is found, using unaided recall, that humour leads to respondents remembering competitors' brands for high-involvement products, this is not the case for low-involvement products

Murphy et al (1979 21) conclude from their study that although overall advertisement recall is higher for humorous ads, recall of products/services is much higher for non-humorous advertisements This fact should not be overlooked when designing advertisement campaigns

" Perhaps the audience tends to remember the entertainment value of the advertisement itself while forgetting the product or service being advertised" (Murphy et al 1979 21)

### **3 9 Flaws of Previous Research**

The lack of consistency in results of previous advertising studies may be largely due to major methodological problems, such as " inadequate control messages, questionable humor manipulations, inappropriate settings for receipt of humor, limited subject populations and blatant demand characteristics" (Markiewicz 1974 407) Other studies support Markiewicz's criticisms (Duncan et al 1984 433, Madden & Weinberger 1982 9, Weinberger & Campbell 1990 44, Duncan & Nelson 1985 33, Gruner 1976 292, Cantor & Venus 1980 15, Duncan 1980 290) Each of these criticisms will now be discussed in detail

Markiewicz (1974 414-418) emphasises the need for good control messages, as well as for the use of perceived humour rather than manipulated humour in studies As Duncan et al (1984 433) state

" Perception of humour is personal what is funny to one individual can be uninteresting or even irritating to another"

Several studies ignore this fact In addition, most studies are carried out in laboratory

settings and as a result, extreme pressure is placed on the subjects to attend to the messages in question. This in turn interferes with the subjects' appreciation of the humorous messages used. Markiewicz (1974: 415) proposes disguising the nature of future experiments and using immediate recall (rather than delayed recall) in order to overcome the artificial nature of the said experiments.

Markiewicz also finds that most studies use a limited subject population, namely students, thus rendering the generalization of results hazardous. The pressure on subjects due to demand characteristics may be significant as

" the 'persuasion to be persuaded' effect might have induced some Ss to indicate that their attitudes were changed" (Markiewicz 1974: 416)

In many cases, if subjects are asked to rate a message as humorous, they simply comply with what they see as the wishes of the examiner and do not act on their own judgements.

Other limitations of previous research include type of humorous device used (mainly satire), the complex messages used, and the products examined (Weinberger & Campbell 1990: 44). What is more, the experiments were not reflective of real-life advertising as subjects were generally exposed to the humorous advertisement only once. In addition, research has been fragmented - independent studies have been carried out which simply offer "piecemeal contributions" to the whole area (Duncan & Nelson 1985: 33). Studies have been too short-term as advertisers have suffered from the 'publish or perish' mentality and, as a result, so has research (Markiewicz 1974: 303).

It is quite probable that each and every one of the forementioned flaws could mask actual differences in results of studies and/or explain contradictory findings.

### **3.10 Summary & Conclusions**

The lack of consensus on the effectiveness of humorous advertising is very clear among advertisers world-wide. Proponents of humorous advertising argue that humour serves to capture audience attention, increase advertisement memorability, overcome sales resistance, as well as enhance message persuasiveness (Duncan 1980: 286). They

maintain that humour

" is a universal language that humanizes advertising, allowing the communicator to speak to the members of his audience on their own level" (Sternthal & Craig 1973 12)

Successful humorous campaigns include those for PG Tips Tea (incongruous use of chimps drinking tea), Kit-Kat, Harp, Cinzano (a famous U K series of humorous T V advertisements which invariably ended up with Leonard Rossiter spilling Cinzano over Joan Collins) and Volkswagen

However, opponents argue that humour is far from a universal language. They claim that the effectiveness of humour is influenced by such audience factors as age, gender, race, culture, national origin, personality, education and prior brand attitude (Weinberger & Gulas 1992 52, Gass 1984b 451, Madden & Weinberger 1982 9). They also maintain that humour wears out quickly on repetition and thus is not persuasive in the long run. They warn of several other pitfalls linked with humorous advertising. One such pitfall is that the audience may only remember the entertainment value of the advertisement. In other words, the humour may be remembered at the expense of the product/service advertised. Another risk is that if the advertisement fails to amuse the audience, it may result in irritation rather than amusement or at least indifference. If a consumer dislikes an advertisement, these negative feelings may unwittingly be transferred to the product/service being advertised. Therefore, an unsuccessful humorous advertisement runs the risk of negatively affecting source perception (Duncan et al 1984 435). As well as this, certain humorous devices are inappropriate for advertising (e.g., satire) as they often border on the distasteful. Other factors worth considering are the time factor and the subsequent cost factor. Humorous advertisements are not designed as quickly as non-humorous advertisements and must be designed by professional comedians (Phillips 1968 26). Humorous 'flops' include advertisements for Sprite, Betty Crocker rice, Quaker Oats and Rheingold (Sternthal & Craig 1973 12).

Several conclusions can be drawn from this review of research studies carried out in the field of humorous advertising. They include the following

- Context, medium, product type and audience factors, such as gender and



culture, influence the impact of humour

- Repetition tends to have a negative impact on humour. Consequently, it has been proposed that, in general, a series of humorous advertisements should be run rather than one single humorous advertisement
- Humour enhances attention
- Humour has no significant effect on comprehension. Studies have consistently failed to prove otherwise
- Humorous messages are no more persuasive than non-humorous messages
- Humour does not consistently enhance source credibility
- Humour may be negatively related to recall as humour is often remembered at the expense of the product/service advertised
- Research has been fragmented

This completes the review of the literature and studies on humour in advertising. Attention will now be focused on the primary research of this thesis. The following chapter outlines the methodologies used.

# **CHAPTER 4**

## **METHODOLOGY**

## 4 1 Introduction

Chapter 4 outlines the research methodologies used to carry out the primary research of this thesis. Section 4 2 details the overall research design. Sections 4 3-4 3 4 discuss the focus group technique, providing details of the functions and the approaches of this technique, the advantages and the disadvantages of this methodology, along with the crucial role played by the moderator. Sections 4 4-4 4 4 describe the various stages of a focus group interview. The final section (4 5) gives details of the actual research conducted.

## 4 2 Research Design

In recent years, qualitative research methodologies have gained in popularity at the expense of quantitative research methodologies. This has occurred in most fields of research and in particular, in the field of advertising research. Fanning (1987: 87) explains this departure by the development of the *low-involvement advertising theory* which claims that consumers passively process advertisements rather than consciously evaluate them. As a result, there has been a noticeable move from purely functional advertisements to ones which rely on emotional and/or entertaining appeals. To all intents and purposes, techniques such as the use of recall measures have been replaced by group discussions in an attempt to establish direct contact with the consumer and to analyse meaning at a deeper level. However, it is not always necessary to choose between the two approaches as both approaches can frequently complement each other. For the purposes of this research, a combination of both approaches was employed.

Before detailing the research procedures involved, it is necessary to briefly outline both forms of research. Quantitative research concentrates on obtaining factual data, it operates on the overt level and attempts to answer the question *what do respondents think*. Examples of such techniques include content analysis (i.e., examining data for content and frequency of attitudes), surveys, laboratory experiments and statistical analyses. Little interpretation is required as this form of research follows well-defined methods and guidelines. In addition, this approach is assumed to be scientific and reliable due to its ability to offer numerical measurement of a large sample. However, opponents of quantitative research have found the term 'scientific' to be misleading and

claim 'descriptive' would be more apt (Calder 1977 355) as only surface meaning is examined. Quantitative research provides a picture of the market on the whole, of consumers 'en masse', but fails to consider how the individual consumer decodes advertising messages (Robson, in Robson & Foster 1989 24). In addition, consumers often offer 'the appropriate response' in the case of quantitative research and in particular in the case of door-to-door surveys in order to avoid humiliation and embarrassment (Schlackman, in Robson & Foster 1989 15).

Qualitative research, on the other hand, is concerned with gaining insight and understanding, it attempts to answer the question *why do respondents think so*. Qualitative research methodologies include individual interviews, synectics sessions, brain-storming and mini-groups. However, the most important and widely used qualitative research methodology is the focus group technique. In fact, qualitative research is almost synonymous with focus groups. In general, proponents of qualitative research believe it to be an excellent means of revealing the ways in which people think in that it probes people's feelings. Wells (1986 RC-14-RC-15) maintains that qualitative research has several advantages over quantitative research. He claims that there is less of a distance between the user and the supplier of the information and that it is better at providing cognitive connections. In addition, he finds that qualitative research is faster, cheaper and more flexible than quantitative research. However, it should be noted that Wells (1986) and other proponents of qualitative research are not blind to its inherent weaknesses.

" Qualitative research provides an in-depth, if necessarily subjective, understanding of the consumer" (Calder 1977 353)

Its output requires a significant amount of interpretation, a process which inevitably relies on the honesty and talent of the analyst. It lacks statistical validity due to the small samples used<sup>12</sup>, samples which are not selected by probability methods and are too small to permit generalisations. It is interesting to note that Griggs (1987 29) criticises this commonly held belief and supports his stance by referring to standard research methods used in the field of psychology. Such research uses a relatively small sample

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<sup>12</sup> Griggs (1987 29) explains the current phobia concerning carrying out numerical analyses on small samples by the fact that market research grew out of opinion polling which involved large samples.

of between 20-50 respondents. He claims that

" It is not necessary to use large samples to prove a point nor to make it reliable or generalisable"

Wells (1986 RC-13) also points out that

" Science has to do with the pursuit of knowledge. Of insight, of understanding"

and thereby discredits the claim that qualitative research is unscientific

Bartos (1986 RC-5) sums up the differences in both approaches when she states that

" By its nature, qualitative research deals with the emotional and textural aspects of consumer research rather than objective, measurable behaviour and attitudes"

A well-planned research design is vital for the successful implementation of any study. In order to realise such a design, it is essential that the purpose(s) of the study be clear from the outset. As Larsen-Freeman and Long (1991: 14) declare

" the methodological design should be determined by the research question"

Given the clarity of the objectives of this research (see Chapter 1 for further details), it did not prove difficult to match these objectives with the most appropriate methodologies. It was decided to use a combination of both qualitative and quantitative research methodologies (i.e., the focus group technique and limited content analysis) to realise objective one and a semiotic approach to realise objective two (for a detailed introduction to semiotics and its concepts see Chapter 6).

The decision to employ focus groups was made for the following reasons:

- Focus groups are very suitable for student research at both undergraduate and postgraduate level, as they are relatively easy to conduct, quick and economical (Tynan & Drayton 1988: 5).
- Discussion topics such as humour are ideally suited to focus groups due to group interaction.
- The flexible nature of focus groups allows exploration of new research areas (*exploratory approach*, see Section 4.3.1 for further details) and the generation of

hypotheses

- It was necessary to 'tap the respondents' experiences in a non-directive manner (*phenomenological approach*, see Section 4.3.1 for further details)

Before detailing the chosen method, other research methodologies which were initially considered will be reviewed. They include the following:

- Conducting a full-scale content analysis of a large (approximately 500) sample of advertisements. This was ruled out as it would have proved too time-consuming and would have only considered humour at the most overt level (i.e., it would not have revealed how humour was perceived).
- Conducting a disguised laboratory experiment. This would also have proved extremely time-consuming and expensive (designing pseudo-experiments, questionnaires and advertisements). In addition, it would be more feasible for TV or radio advertisements due to audience attention factors (i.e., it would have proved impossible to guarantee that the created magazine advertisements would have been read).
- Conducting a survey. This methodology was not chosen due to time and cost factors. In addition, the risk of respondents giving 'the appropriate responses' was too high.
- Conducting one-to-one interviews. The costs involved (hiring equipment, renting site and travel costs) and the loss of group interaction prevented this methodology from being chosen.

### 4.3 Focus Groups

Tynan & Drayton (1988: 5) define focus groups as follows:

" a qualitative method in which a small sample of respondents discuss elected topics as a group for approximately one to two hours. A moderator focuses the discussion onto relevant subjects in a non-directive manner"

All interviews are taped. The resulting transcripts are then analysed by one or more analysts, using a content analysis and/or ethnographic (i.e., use of direct quotation) approach.

Focus groups originated in Vienna during the years 1928-1930. At the time, most market research consisted of opinion polling. Researchers such as Paul Lazarsfeld, Herta

Hertzog and Ernest Dichter developed the focus group technique in an attempt to achieve more indirect probing (Schlackman, in Robson & Foster 1989:15). In the 1930s, most of these researchers had to flee Vienna as they were Jews. As a result, the Viennese school of thought pervaded cities such as New York and London and challenged the conventional methods used. It is worth noting that one of the pioneers, Lazarsfeld, did not dismiss quantitative research but believed its significance to be as a follow-up to qualitative research (Schlackman, in Robson & Foster 1989:16). Despite its initial success, this technique witnessed a major drop in popularity in the United States in the 1960s. This was largely due to careless researchers offering over-interpretative results. This is no longer the case and focus groups are commonly used in marketing and advertising research world-wide.

The state of the art of focus group interviewing varies from nation to nation. At present, most focus group researchers in France have a psychological or sociological background; the same cannot be said of their British counterparts. As a result, French researchers tend to 'dig deeper' (the *clinical approach*, see Section 4.3.1). American qualitative researchers, on the other hand, are often criticised for adhering too rigidly to the moderator's guide "... allowing nothing more than a hurried group dialogue between a constrained moderator and up to 12 (an absurd number) participants" (Sampson 1985:163).

#### **4.3.1 Functions and Approaches**

In 1979, Szybillo & Berger (1979:30/31) conducted a telephone survey of 18 advertising executives to determine their opinions of the focus group technique. This survey suggests that focus groups have at least four functions in an advertising context: research (preliminary exploration of new research areas or as follow-up research), evaluative (preliminary evaluations of product concepts, advertising copy and rough advertisements), creative (providing the creative team with input) and consultative (broad marketing areas).

Calder (1977:354) distinguishes 3 types of focus group approaches, namely the *exploratory approach*, the *clinical approach* and the *phenomenological approach*. Each

approach seeks a different kind of knowledge, a fact which is often overlooked In brief

" The exploratory approach seeks prescientific explanations stimulated by everyday thoughts The clinical approach seeks quasiscientific explanations based on clinical judgement The phenomenological approach seeks everyday explanations derived from personal contact" (Calder 1977 360)

The *exploratory approach* serves as " a springboard to further inquiry" (Percy 1982 57) This approach generates hypotheses which must be validated through quantitative research Such quantitative research is rarely conducted due to budgetary and time constraints As a result, generalisations drawn are at best tentative In practical terms, the *exploratory approach* is also often used to pilot test aspects (such as the wording of a questionnaire) of anticipated quantitative research Calder (1977 356) also notes that focus groups need not always be provisional - they may be conducted following quantitative research or as self-contained groups Generalisations in such instances, however, would be misleading Usually exploratory focus groups are relatively unstructured as the moderator's interaction is not very important, participation from group members, on the other hand, is vital

The *clinical approach* attempts to conduct qualitative research as a scientific endeavour It is based on clinical psychology and requires the " sensitivity and clinical judgement of a specially trained analyst" (Calder 1977 357) In this approach, the interviewing technique is vital - the moderator must remain detached from the group Groups should be homogeneous The *clinical approach* runs the risk of far-fetched explanations being accepted too readily While psychodynamic theories, which have yet to be verified, are in theory used to explore consumers' behaviour, explanations are all too often derived from everyday knowledge Therefore, in practice , this approach does not differ greatly from the *phenomenological approach*

The *phenomenological approach* is by far the most common approach Axelrod (1975 6) describes it as

" A chance to 'experience' a 'flesh and blood' consumer It is the opportunity for the client to put himself in the position of the consumer and to be able to look at his product and his category from her vantage point"



This approach is concerned with learning of consumers' experiences and seeking everyday knowledge. With this approach, it is more important:

"...to employ moderators whose own backgrounds make it easier for them to take the role of a particular consumer segment" (Calder 1977:360).

The moderator must be part of the interaction. Groups should be homogeneous in nature. Calder (1977:363) recommends using extensive quotes when reporting such focus groups. It has been claimed that both the *clinical* and the *phenomenological approaches* do not lend themselves to subsequent quantitative research (Percy 1982:57). Unfortunately, this fact is too often overlooked.

#### 4.3.2 Advantages of Focus Groups

Frequently cited advantages of focus groups include the speed at which they can be conducted, the low costs involved, and their high level of flexibility. In addition, they require only small samples and therefore, are very manageable. The rich data generated permit interpretations and the non-directive procedures used allow truthful rather than 'phoney' answers (as in the case of surveys) to emerge (Szybillo & Berger 1979:31; Tynan & Drayton 1988:5; Schlackman, in Robson & Foster 1989:18).

#### 4.3.3 Liabilities of Focus Groups

When used correctly focus groups can yield very productive results. However, one must be aware of the numerous pitfalls of this technique. Such pitfalls include the following:

- Clients (in the marketing context) may accept 'prescientific' results as 'gospel' and hastily jump to conclusions, instead of verifying the said results by quantitative research. (Only applicable to *exploratory approach*.)
- Focus groups are somewhat subjective. There is always "... a feeling that any given result might have been different with different respondents, a different moderator, or even a different setting" (Calder 1977:353).
- Due to the inadequate sample size, it is usually inadvisable to make generalisations.
- Improper screening of participants may be hazardous. Professional respondents often ruin group interaction. In addition, recruitment can be time-consuming particularly when looking for 'virgin respondents'.
- Group interaction may be influenced by the moderator and in particular by observers

(i.e., in marketing research, observers often watch proceedings from behind one-way mirrors, such mirrors do not hide cameras and lights completely and as a result, they may inhibit respondents) (Robson & Foster 1989 33)

- The issue of invasion of privacy is significant Respondents should be put at ease immediately and be told the reason for taping the group interviews as taping often inhibits participants In addition, certain topics (such as intimate topics) are not particularly suitable for focus group discussions (Morgan 1988 39)
- Respondents should not be overloaded with stimulus material (e.g., a sample of advertisements)
- Respondents may go off the topic, constantly disagree or form subgroups (Gordon & Langmaid 1988 61-63)
- There is always the risk of one respondent dominating the group discussion or withdrawing from the discussion
- Facilities may influence group interaction (e.g., conducting focus groups in a living-room under cramped conditions is not very conducive to self-disclosures)
- Despite being reputedly cheap, focus groups may be expensive since costs may include paying the moderator and respondents, travel expenses, rental of site, tape production and transcribing (Morgan 1988 40)
- The moderator's biases may influence results The moderator may be tempted to give a deaf ear to a new view simply because it does not fit into the previously established pattern (Robson & Foster 1989 10)
- The emphasis may be mistakenly placed on speed and not on quality

These liabilities are indeed numerous However, the experienced moderator should be able to cope with such difficulties

#### **4.3.4 The General Role of the Moderator**

The moderator plays a crucial role in the focus group procedure She<sup>13</sup> is responsible "for both the content, or *what* gets discussed, and the process, or *how* it gets discussed" (Cook 1982 62) A non-directive manner must be used by the moderator to focus the discussion onto the relevant subject areas (Cox et al 1976 77) It is of the

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<sup>13</sup> As the vast majority of moderators are women, feminine reference devices (e.g., 'she' and 'her') will be used where appropriate throughout this thesis

utmost importance that the moderator does not impose her own ideas, either directly or indirectly, as this will negatively affect results. This may be avoided by the use of short, simple, open-ended questions (Robson & Foster 1989 32). There is also the risk of the moderator 'wearing blinkers', moderators have a bias towards consistency and are often reluctant to lead further groups into discussions that invalidate 'premature' conclusions (Morgan 1988 49/50).

Moderator involvement varies from low to high. It is essential that the appropriate involvement level be determined prior to commencement. At the low end, the moderator plays a minor non-directive role. This approach is useful for assessing participants' own ideas, conducting a full content analysis of results or conducting exploratory research (Robson & Foster 1989 49/50). Low moderator involvement groups tend to be relatively disorganised in content as participants determine what and when topics get discussed. As a result, analysis proves difficult (Morgan 1988 50). At the high end, the moderator determines both the set of topics that are discussed and group interaction. This approach is useful "when there is a strong, externally generated agenda" (Robson & Foster 1989 49). The moderator is able to cut-off irrelevant discussions and can ensure that all major topics will be covered. However, the danger of moderator bias is very high with this approach. Therefore, a *discussion guide* (see Section 4.4.1) is vital for high moderator involvement. On the other hand, adhering to the questions outlined in the guide too rigidly should be avoided, otherwise unanticipated issues will be subsequently ignored or over-looked. At present, the trend is towards higher levels of moderator involvement (Morgan 1988 48).

It is preferable for purposes of comparability to have a single moderator per research project. However, depending on the number of focus groups required, this is often not feasible (Morgan 1988 52). A good moderator must show genuine interest in other people's thoughts and experiences, be flexible, curious, insightful, dynamic and sensitive to non-verbal communication (NVC), have a sense of humour and above all, possess advanced listening skills (Tynan & Drayton 1987 7, Gordon & Langmaid 1988 57).

The moderator should adopt a listening rather than a questioning approach. Participants are extremely sensitive and quickly recognise when the moderator is planning the next question rather than listening to their responses (Robson & Foster 1989: 33). The moderator should be actively working throughout the discussion listening to responses, focusing the discussion and developing rolling hypotheses.

The moderator must assure equal participation, suppressing dominant respondents and encouraging passive respondents. Sensitivity is required so as not to humiliate or embarrass such respondents (Tynan & Drayton 1988: 7). It is vital that the moderator encourages participants to offer self-disclosing experiences rather than mere 'yes' or 'no' answers or opinions. This can only be achieved by the moderator establishing a rapport with the respondents.

As mentioned previously, a good moderator must be capable of both interpreting and using NVC (i.e., body language and gestures). In addition, Gordon & Langmaid (1988: 55) recommend that moderators adopt behaviour similar to that of the respondents as well as accommodating the respondents linguistically (e.g., tuning into register), this technique is known as 'mirroring' and when adopted properly allows the establishment of a rapport. Researchers should be aware of the fact that often people do not say what they feel in interviews. Thus, as Fedder (1985: 57) suggests, more emphasis should be placed on the perception and interpretation of NVC in qualitative research. Often respondents' verbal signals do not coincide with their non-verbal signals (i.e., vocal range, facial expressions, posture and gestures).

Of course, even the most astute observer is liable to misinterpret non-verbal (NV) signals as they are culturally dependent and are open to several interpretations. As a result, they should be checked verbally (Gordon & Langmaid 1988: 85). Table 4.3.4 (see following page) summarises Gordon & Langmaid's (1988: 79/80) guide to non-verbal signals.

TABLE 4 3 4	
NON-VERBAL SIGNALS	MEANING
Finger raised, head nodding, direct eye contact with moderator, perking up	Desire to speak
Yawning, repeated gestures, looking away, vacant stares	Withdrawal or boredom
Stiffening, clutching of fists, tightening of lips and jaws, turning away, expelling air through nose	Suppressed anger/hostility
Blushing, hesitancy, stuttering, lowering eyes, shrinking	Shyness
Restlessness, looking at watch, rearrangement of posture	Discomfort
Impatient gestures, triple head nods, hesitations	Desire to interrupt

#### 4 4 Stages of a Focus Group

Morgan (1988 39) claims that there are 4 stages in a focus group interview preparation, observation (i e , conducting the interview), analysis and reporting Each stage will now be discussed in detail

##### 4 4 1 Preparation

It is essential that the researcher knows from the onset what information is being sought and how the derived insights will be used The type of focus group approach used will be determined by such information, as well as by time and budgetary constraints (Morgan 1988 39)

Once such decisions have been made, the moderator must draw up a **discussion guide** This basically outlines the key areas to be covered during the groups and, on average, consists of 4 to 5 broadly stated topics with pre-planned probes under each major topic (Morgan 1988 56) For the moderator, such guides serve as mental preparation Depending on how each interview develops, topics will be broached at different times The guide serves to ensure that all major topics are covered at some stage of the

interview It is vital that the questions be non-directive and open-ended, subjects should not be biased by the wording of questions (Tynan & Drayton 1988 5) Morgan (1988 56) recommends that the moderator commit the guide to memory - otherwise participants might wait to be asked 'the next question' The guide should never be a straitjacket It should be flexible and allow relevant, unanticipated topics to be covered

In the **recruitment** stage, the researcher must identify and approach the sample population This process is often very time-consuming As a general rule of thumb, the more specialised the group required, the more time-consuming recruitment is Recruitment can be achieved through the use of recruitment questionnaires via the telephone or in person Such questionnaires serve to screen subjects and prevent 'professional groupies' from participating As stated previously, 'virgin participants' are preferred Tynan & Drayton (1988 6) state that

" All recruiting methods should mask the precise subject matter of the discussions, and provide demographic and 'usership' data which can be used in interpreting the research findings"

As the success of a focus group depends on how participants interact, it is vital that participants have a 'community of interests' (e g , an interest in languages/travel/foreign cultures) to foster discussion Tynan & Drayton (1988 6) summarise this by arguing

" Usually, the group chosen will be fairly homogeneous with a little diversity to ensure different points of view and to stimulate discussions"

In addition, homogeneity in background is necessary for a productive discussion The most common background variables are sex, race, age and social class Should these variables differ among participants it is probable that participants will either refuse to offer self-disclosures or go on the defensive (Morgan 1988 46/47)

The **issue of acquaintanceship** remains controversial However, in general, it is preferred that participants be unacquainted This preference is based on the social penetration theory which suggests that

" The exchange of self-disclosures between people in a group decreases as these people become better acquainted" (Nelson & Frontczak 1988 42)

Supporters of this stance also argue that acquaintances may form subgroups and thus

destroy group interaction. As well as this, there is broad consensus that some topics (e.g., intimate topics) are best discussed among strangers. Proponents of the use of acquaintances in group discussions argue that groups are more at ease when they contain acquaintances and as a result, are more productive. This argument is based on the fact that friendships are dependent on reciprocity. It is also argued that when a focus group reconvenes for whatever reason (e.g., in order to discuss an unexpected finding in more detail) 'repeaters'<sup>14</sup> do not negatively affect results (Nelson & Frontczak 1988: 42). Nelson & Frontczak (1988: 41) found in their 1988 study that acquaintanceship has only a small interaction effect.

Another factor to be decided upon in the planning stage is the **number of groups** to be held. This is, in fact, the primary dimension of variability. This number is determined by the research goals and time constraints. Morgan (1988: 42) recommends that

" research that is exploratory in nature or simply aimed at 'getting someone's perspective' will probably take only a few groups with relatively high degree of moderator-imposed structure, but if the goal is detailed content analysis with relatively unstructured groups, then six to eight (or more) groups will be necessary"

A general rule of thumb is the more homogeneous the groups are, the fewer one needs. However, should different population subgroups (e.g., males/females or young/old people) be required, a minimum of 2 focus groups per distinct segment is recommended (Morgan 1988: 42).

The issue of **group size** is a topic of much debate. In general, the most widely recommended size is between 8 and 12 participants (Tynan & Drayton 1988: 5). Small groups (e.g., 5) may be more suitable for particularly sensitive or difficult projects or when interviewing children. On the negative side, such groups may result in loss of useful data. This notion is supported by Fern's (1982: 12) experiment which found that

" focus groups of eight members generated significantly more ideas than focus groups of four members"

In addition, small groups also prove more time-consuming and costly. Large groups (i.e.,

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<sup>14</sup> Repeaters means participants of a previously held focus group in this context

9-12), on the other hand, often lead to economies of scale as fewer groups are needed. However, large groups are difficult to manage and almost inevitably disintegrate into subgroups. A higher level of moderator involvement is required in order to control subjects and subdiscussions will be incomprehensible on tape due to the noise element (i.e., loss of data) (Morgan 1988: 44). In a study carried out by Lipstein in 1975 it was found that

" increasing sample size is not a guarantee of increasing accuracy. On the contrary, the sheer size makes many kinds of errors highly likely" (Lipstein 1975: 34)

These errors are termed non-sampling errors and include interviewer bias (i.e., the moderator would assume a more intrusive role in an attempt to control group interaction), fatigue and mistakes in coding (Tynan & Drayton 1988: 6). Other factors worth considering are the difficulties involved in finding facilities to accommodate large groups and the unequal contributions of participants. It would appear that moderate sized groups are to be recommended. However, one should bear in mind that

" the process and the dynamics of group cohesion are the things to be concerned with, not head counts" (Robson & Foster 1989: 8)

Morgan (1988: 44) suggests over-recruiting by approximately 20% to cater for no-shows.

The maximum time limit for a productive group session is generally held to be approximately 2 hours (Tynan & Drayton 1988: 7). However, on average, most groups are of one to one-and-a-half hours duration (Robson & Foster 1989: 25). It is vital that groups do not run over-time as this will lead to participants becoming irritated.

The **site and setting** of a focus group interview plays a crucial role in the success of the interview. Respondents must feel at ease. Comfortable seating is essential as is a circular, conference-like table. All participants should be seated in full view of each other and of the moderator (Tynan & Drayton 1988: 7). In theory, the least talkative person should be placed directly opposite the moderator and the most talkative on either side of the moderator (Morgan 1988: 61). The site should be easily accessible and the setting should be familiar. In the United Kingdom, most groups are held in the researcher's home. This often results in people being crammed on couches and thus



inhibits free exchange of views (Robson & Foster 1989:30). The other alternative is to hold groups in central location facilities with viewing facilities (one-way mirrors) for the client(s). Under such stilted conditions, groups often act as if they were conducting a formal meeting. While video taping is held to be intrusive (Robson & Foster 1989:9; Morgan 1988:61), it is helpful in determining who was talking and in observing non-verbal communication. All groups are audio-taped. Sufficient space to view stimulus material, lighting and room temperature also play an influential role in the degree of participation of each respondent (Robson & Foster 1989:25).

#### **4.4.2 Observation**

Approximately 20-30 minutes are required to set-up the discussion room. The moderator's opening remarks will set the style of the discussion. Ideally, respondents arrive at the interview site unaware of the procedure involved and uninformed about the topic in question. Therefore, it is vital that they be put at ease straightaway. Offering light refreshments at the start is a means of gaining their confidence. The moderator should indicate the general nature of the interview as briefly as possible, while masking the topic at all times. Along with this, she should outline the basic ground rules which include speaking one at a time, banning all subdiscussions, and having equal participation (Morgan 1988:57). The use of the tape recorder should be explained as an aide-memoire. In order to promote group cohesion, participants should be asked to introduce themselves briefly. The moderator should make it clear that she is there to learn from the participants' experiences. Initially, the moderator's primary concern should be to promote free discussion. Gordon & Langmaid (1988:54) sum up the difficulties facing a moderator at the start of the discussion accurately:

"...often those first few questions feel like pushing off from the shore with a group of passengers you hardly know in a vessel about whose seaworthiness you are unsure".

Participants often feel under a certain degree of social pressure which inhibits their responses (Templeton 1987:73) and as a result, they may become defensive. In particular, they may be reluctant to air their experiences if they differ from those of others. In addition, they may also assume roles such as that of co-moderator, interpreter, expert or summator (Cook 1982:62). The experienced moderator should be able to

overcome such difficulties. Often participants try to obtain the moderator's view. There are two schools of thought on how to deal with such a situation. In general, countering a question with a question is recommended (Tynan & Drayton 1988:7) although Robson & Foster (1989:28) believe that the moderator who offers something of herself will be rewarded with further insights. In certain circumstances, both cases may apply.

Focus groups move from the general to the specific "... when the objective is to obtain a basic orientation into the product category" (Tynan & Drayton 1988:7). However, the opposite is the case when the researcher wants to obtain reactions to a specific advertisement or concept. In such a case, the advertisement/concept acts as stimulus material. In terms of questions, each question asked by the moderator should follow from the content of the previous answer. Serial interviewing should be avoided at all costs as this hinders group interaction. This is especially true in the case of the *clinical* and *phenomenological approaches*. Direct questions are to be avoided as they elicit automatic responses and prevent issues appearing simultaneously (Templeton 1987:69). In the interview wrap-up, respondents should be afforded an opportunity to voice any unaired comments or experiences.

#### 4.4.3. Analysis

Ideally, analysis occurs at all stages of the focus group. It is "... not a discrete, segmented stage in the research process but a continuous thread, the key being to have an open but never vacuous mind" (Robson & Foster 1989:91). As regards interpretation, Gordon & Langmaid (1988:138) note that it:

"... is more than a matter of restating what was said. The record also involves what was not said, silences, contradictions, and inconsistencies, tone of voice, levels of energy or flatness of response and so on".

Clearly, such detailed analysis is only feasible when discussions are video-taped. As this is far from standard procedure, the remaining discussion of the analysis stage will be restricted to groups which are only audio taped.

Total immersion of the moderator is necessary. This process of analysis is very time-consuming, labour intensive and difficult. It requires both creative listening and reading.

Nonetheless, careful analysis will result in an objective and detached interpretation of data (Robson & Foster 1988 87) As has been seen, focus groups seek to probe beyond the overt level of meaning and thus render a literal interpretation of results impossible There are 2 basic steps involved in this procedure

- 1 Transcribing tapes
- 2 Analysis & Interpretation

Transcribing tapes requires a great deal of time and effort Transcripts vary in length from summary to complete forms This is dictated by the ultimate goal(s) of the project, along with time and budgetary constraints Each transcript generally consists of 30-40 A4 typed pages At present, a debate is ongoing as to whether one should work from transcripts or tapes Depending on whether one is visually or aurally inclined, either method may be chosen Ideally, both methods should be used (Gordon & Langmaid 1988 135) as each one only tells half the story By relistening to the tapes, memories of the groups will be stirred and this may result in 'eureka' moments or flashes of inspiration occurring Both methods help to determine patterns of responses occurring across all groups (Robson & Foster 1988 87/88)

There are two basic approaches to analysis/interpretation, namely the ethnographic approach and the content analysis approach Morgan (1988 64) suggests using a combination of both approaches

The ethnographic approach accepts data at face value concentrating on *what* was said As a result, it relies heavily on direct quotation However, this approach has severe limitations in that it fails to give meaning or structure to data, it overlooks any potential underlying emotional responses, it does not differentiate between truth/falsity (Robson & Foster 1988 88/89)

Content analysis is more scientific in nature It examines the content and frequency of different attitudes (Morgan 1988 26) It is important that content not only include manifest content but also latent content In this way, data may be interpreted rather than summarised In order for such judgements to be made, the analyst(s) must have some knowledge, however limited, of human behaviour and personality theories Content

analysis avoids over-emphasis on coding and is more concerned with relationships within the data (Robson & Foster 1988 89) This approach is by far the most popular

The analyst(s) must decide on the framework within which data will be analysed Data must be coded under areas/topics (e g , number of women in an advertisement) Most researchers suggest dividing A4 pages into boxes for each particular topic It is essential that this approach is not too mechanical The categories should not be adhered to too rigidly, otherwise, the analyst(s) could lose sight of the overall picture and unpredicted findings could be ignored The discussion guide often serves as a practical structure for organising the topic by topic analysis of the discussion and thus facilitates comparison of groups (Morgan 1988 66) Without doubt, the coding process is a tedious one

Durgee (1986 36) recommends two other analysis approaches as regards focus groups, namely symbolic anthropology and semiotics However, the use of these approaches in this context is still only in its infancy

#### **4 4 4 Reporting**

The final stage of each project involves the preparation of a written report This report details the objectives of the project along with relevant information on the sample and stimulus material used Finally, the research findings and the conclusions are presented (Robson & Foster 1989 13) Thus, full coverage of the research conducted is provided in an exciting fashion

#### **4 5 Details of Own Focus Groups**

Based on the objectives of this thesis, it was decided to use both the *exploratory approach* (resulting in hypotheses for subsequent quantitative research) and the *phenomenological approach* (familiarisation with the language and experiences of participants)

In this study, four focus groups were conducted over a 3 month period (28 October 1992 - 27 January 1993) It was believed that more than four groups would have been repetitious Respondents were recruited on the basis of sex, age, nationality, education

and linguistic ability. In brief, respondents were young male/female students of German/Austrian/Irish origin who were fluent in both English and German. All respondents were full-time or exchange students at Dublin City University (DCU).

As it was vital to mask the topic of the project, the researcher could not approach students in person as the college is relatively small and it would not have proved difficult for students to discover the nature of the sessions once the identity of the researcher was known. As a result, recruitment was achieved through letters (sent by post or distributed by other colleagues) or phone calls. This was a time-consuming process and often yielded unsatisfactory response rates. For example, Focus Group 4 took over 2 months to organise due to a poor response rate. All groups were comparable in terms of age (between 20-28 years) and education. The participants shared a community of interests (e.g., all were language students who enjoyed travelling) which fostered discussion. Groups were organised according to culture and sex. Preference was given to ‘virgin participants’. However, 4 of the 33 participants did not meet this criterion. The groups were composed as outlined in Table 4.6.

TABLE 4.6			
COMPOSITION OF GROUPS			
GROUP	NO OF RESPONDENTS	SEX	NATIONALITY
1	6	Male	Irish
2	9	Female	Irish
3	9	Female	German/Austrian
4	10	Male	German

As can be seen, two groups contained 9 respondents, whereas one group contained 10 and another only 6 respondents. However, as group one members were extremely participant, this difference did not significantly affect results. It should also be noted that only one Austrian student participated in the entire study, thus rendering generalisations on how Austrians perceive humour impossible.



The groups were held in a comfortably furnished room at the university. This proved ideal as the site was easily accessible and contained all the necessary furnishings and equipment. Proceedings were not disturbed by outsiders. On arrival, subjects were offered some light refreshments to 'break the ice'. As discussed previously (see Section 4.4.1), subjects sat in full view of each other and of the moderator. All discussions were taped as is standard practice; the tape recorder was explained as an aide-memoire.

A discussion guide was used for each group (see Appendix C). This consisted of 4 broadly stated topics, namely the role of humour in advertising, the pitfalls/advantages of humorous advertising, factors which influence the impact of humour (i.e., gender, culture and age) and the influence of types of products/media/humour. Each of these 4 topics had pre-planned probes. Topics were discussed in various order for reasons that are to be outlined and the moderator chose to go with the flow of the discussion rather than impose questions.

The stimulus material consisted of 10 magazine advertisements, 5 of which were in German and 5 in English (see Appendix A). These advertisements were selected from a corpus of over 100 advertisements which had been gathered over a period of one year (October 1991 to October 1992). In order to be considered for selection, each advertisement had to represent a definite attempt at humour. In addition, only coloured single page advertisements were considered. For consistency, each advertisement had to have both a visual and verbal component. After much consideration, 10 advertisements were chosen based on type of humour used (e.g., nonsensical, sexual, black and slapstick). The stimulus material was limited to 10 advertisements to avoid stimulus overload. The advertisements were chosen initially by the researcher. Following this preliminary selection, they were further examined for suitability by a German male and an Irish female and were agreed upon. Of the English advertisements chosen, 3 appeared in British magazines (i.e., TCP advertisement "Take a Break"; 99 Tea advertisement "Bella"; Dish Wash advertisement "Cosmopolitan"), 1 appeared in an American magazine (i.e., Sammies advertisement "Spin") and 1 appeared in an Irish magazine (i.e., Fás advertisement "Business and Finance"). Of the 5 German advertisements chosen, 3 appeared in German magazines (i.e., Ford advertisement "TV-

Movie"; Hallesche Nationale advertisement "Cosmopolitan"; Stressless advertisement "Stern") and 2 appeared in Austrian magazines (i.e., AIDS advertisement "Skip-das Kinomagasin"; Casablanca advertisement "ÖH Express"). 4 magazines were general women's magazines; the other 6 were general young people's magazines.

Approximately 30 minutes were required to set up each group. This involved double checking the tape recorder and microphone, preparing light refreshments, laying out chairs, table and lights, organising stimulus material, pens and questionnaires. Each group lasted approximately one-and-a-half hours. Due to the relatively small size of DCU, it was impossible to locate respondents who were unacquainted. This did not negatively affect results as reciprocity was evident. Sessions were conducted in the native tongue of the respondents. The researcher acted as moderator in all four groups.

With the exception of one second year student, all the Irish students had spent a year in a German speaking country. The German/Austrian students had spent between 2-4 months in an English-speaking country. In general, however, the level of linguistic comprehension/ability in the foreign language did not vary greatly across groups.

The moderator introduced herself at the start and gave a brief outline of the procedure. The ground rules were explained as briefly as possible. Subjects wore name badges for identification purposes. A pre- and a post-questionnaire were used in all four groups (see Appendix B). The pre-questionnaire served to 'start the ball rolling'. Respondents were asked to spend 5-10 minutes reading through the stimulus material (coloured photocopies of 10 advertisements) on their own and to choose their 3 favourite (in order of preference) and their 3 least favourite (in order of distaste) advertisements. Participants readily offered their responses and, as a result, it was possible to move from the specific to the general. The advertisements permitted the assessment of respondents' ideas, perceptions and tastes of the advertisements concerned and thus insights were gained. Subjects spoke freely and elaborated on one another's ideas. The moderator played an active role creating a rapport with the respondents and focusing the discussion. As is standard practice, the discussion topic was masked with subjects only learning of the nature of the research as the discussion progressed. Inevitably, topics arose at different stages in

each group, depending on tastes and preferences, nevertheless, all major topics were covered in sufficient detail

The post-questionnaire was used to gather demographic data on each respondent (i.e., name, address, course of study, age, time spent abroad and whether 'virgin participants' or not). In addition, unaided recall of the ten products advertised was assessed. Subjects were requested to answer individually, without prompting from other members of the group. Obviously, the small size and non-representativeness of the sample did not allow survey-like interpretations of the recall data.

Many difficulties were encountered during the interviewing process. These included the following:

- Recruitment proved extremely time-consuming and difficult. FG4, for example, took over 2 months to organise. 9 sets of letters were posted. On the actual day of the interview, only 5 had guaranteed their participation. However, 11 actually turned up on the 11th hour! Despite turning one person away in an attempt to reduce numbers, this group was very giddy.
- In FG1, a latecomer interrupted the flow of the group. The moderator did not allow him to participate, as is standard procedure. In addition, one respondent completely forgot about the agreed time and date of the focus group. Consequently, only 6 took part in this group.
- In FG1, it was apparent to the moderator that one second year student was not at ease with the other 5 fourth year students. The moderator, often had to encourage him to participate. The opposite was the case in FG4. The German male students were overly familiar with one another and as a result, it proved very difficult to prevent the formation of subdiscussions.
- Subjects constantly interrupted each other and finished each other's sentences when topics interested them.
- Participants tended to wander off topics every now and then.
- It was occasionally difficult to comprehend utterances, due in part to the quality of the recording (see Appendices D, E, F & G).
- The moderator occasionally asked semi-biased or leading questions in FG1 but this



problem was overcome in further groups

- With hindsight, advertisement 2 (99 Tea) should not have been selected as a stimulus material. The fact that it appeared out of context seemed to seriously affect its impact on the subjects.

The analysis of the focus groups will be detailed in Chapter 5. Suffice it to say that the method of analysis employed was that outlined by Morgan (1988) and Robson & Foster (1989). This basically involved full-scale content analysis of the transcripts combined with an ethnographic approach. Analysis was aided by the discussion guide and the stimulus material.

To realise objective two, a detailed semiotic analysis of each of the ten advertisements was carried out. A brief outline of the history of this 'science of signs' along with details of the analysis will be given in Chapter 6.

# **CHAPTER 5**

## **ANALYSIS OF FOCUS GROUPS**

## 5.1 Introduction

The purpose of this chapter is to analyse the four focus groups conducted. It aims at providing several insights into how German, Austria and Irish students perceive humour. Section 5.2 briefly discusses the primary method of analysis used, namely content analysis, in relation to the focus group technique. Section 5.3 is concerned with the findings of both the pre- and post-focus group questionnaires. For the purposes of clarity, several of these findings are presented in the form of tables. Section 5.4 details how and when the focus group respondents perceived humour in the ten advertisements studied, with each advertisement being discussed individually (sections 5.4.1-5.4.10). In addition, other points of interest which were made during the discussions are highlighted. In section 5.5, the focus group discussions are further combed for comments and opinions on the remaining discussion guide topics (sections 5.5.1-5.5.10). The final section (5.6) draws several hypotheses from the findings of this primary research.

## 5.2 Outline of Method of Analysis

As outlined in Chapter 4, it was decided to employ content analysis to analyse the results of the four focus groups. Kolbe & Burnett (1991:243) defined content analysis as:

"... an observational research method that is used to systematically evaluate the symbolic content of all forms of recorded communications".

Content analysis allows an unobtrusive appraisal of communications. It can detect patterns of similarity in large amounts of data and can be used either as a self-contained research method or in conjunction with other research methods. Nevertheless, it is not without its weaknesses. Unless the explicit rules which govern this procedure are rigidly adhered to, it can be susceptible to partial or biased analysis and may be less sensitive to subtleties in communications. In addition, this approach does not lend itself to considering theoretical perspectives as the data yielded is often categorical in nature (Kolbe & Burnett 1991:244).

When applied to this particular study, content analysis involved the careful study of the four group discussions for specimens of language relevant to the research topics. The unit of measurement was the theme. Despite being reputedly the most difficult unit to

analyse, it has been claimed that the theme "...is among the most useful units of content analysis because issues, values, beliefs and attitudes are usually discussed in this form" (Kassarjian 1977:12). These units or specimens were classified into categories and their relative frequencies were counted. The discussion guide topics along with the individual advertisements were deemed to be the most suitable codes for analysis purposes. Each code (e.g., advertisement) acted as a retrieval and organising device. At a higher level, codes were "... used to identify emerging themes, patterns and explanations" (Griggs 1987:20-21). As is standard procedure in the marketing field, quantifiers (such as 'several' and 'virtually all') were used rather than strict numerical values. This did not exclude the possibility of using numerical tables or graphs to display findings.

Due to the nature of the research, it was only feasible to have one analyst, namely the researcher. Initially the task of analysing the data appeared daunting. However, once the three basic steps of data analysis were followed such fears were alleviated. Step 1 is data reduction. This is not synonymous with discarding data but rather involves summarising and paraphrasing and organising data into codes. Step 2 is data display. This involves the use of narrative text, quotations, tables, matrices, graphs and so on. The final step is the drawing up and verifying of conclusions. In this step, regularities and patterns are noted, explanations and propositions are derived and data are rechecked (Griggs 1987:18).

As it is often necessary to look beyond the spoken word, both manifest (what was said) and latent (what it might have meant) content were considered. This permitted the researcher to interpret the findings. The analysis, therefore, involved analysing what was said, the frequency with which it was said and possible reasons why it was said.

### 5.3 Analysis of Questionnaires

The pre-focus group questionnaire was filled in by all the participants. An analysis of these questionnaires revealed several interesting results. (It should be noted that 'focus group' will henceforth be referred to as 'FG'.)

In **FG1**, advertisement 6 was the most popular, gaining the support of half of the group,

while the least popular advertisement was number 2 Table 5 3 1 details the choices made by these respondents

TABLE 5 3 1										
FOCUS GROUP 1 RESPONDENTS' CHOICES										
ADVERTISEMENTS	1	2	3	4	5	6	7	8	9	10
FAVOURITE AD (NO OF MENTIONS)	-	-	1	-	-	3	1	1	-	-
2ND FAVOURITE AD	1	-	1	1	-	2	-	-	1	-
3RD FAVOURITE AD	2	-	2	-	1	-	-	1	-	-
LEAST FAVOURITE AD	1	3	-	1	-	-	1	-	-	-
2ND LEAST FAVOURITE AD	-	1	-	1	-	1	2	-	1	-
3RD LEAST FAVOURITE AD	1	1	-	-	-	-	1	-	-	3

Findings were somewhat surprising Despite having enjoyed the minor wordplay in advertisement 6, it was clear that the respondents were more impressed with the visual incongruity used This is contrary to the popular assumption that Irish people prefer wordplay to nonsensical humour In addition, the element of sexual humour in advertisement 2 was surprisingly not appreciated

In FG2, the most popular advertisement was number 3 and the least popular advertisement was number 2 The following Table summarises the choices made

TABLE 5 3 2										
FOCUS GROUP 2 RESPONDENTS' CHOICES										
ADVERTISEMENTS	1	2	3	4	5	6	7	8	9	10
FAVOURITE AD (NO OF MENTIONS)	1	1	4	-	-	-	1	2	-	-
2ND FAVOURITE AD	-	2	2	2	1	1	1	-	-	-
3RD FAVOURITE AD	3	1	1	1	-	2	1	-	-	-
LEAST FAVOURITE AD	1	3	1	-	-	-	2	-	2	-
2ND LEAST FAVOURITE AD	1	1	-	-	2	-	2	-	3	-
3RD LEAST FAVOURITE AD	-	-	-	-	4	1	-	-	-	4

It is interesting to note that this female group's most popular advertisement was sexist in nature ("any old bag") In truth, it was not expected that women would find this advertisement particularly amusing It was also surprising to establish that advertisement 2 was the least popular among this group as it was expected that this advertisement would appeal to women in general due to its use of the problem-page format and nonsensical humour

In **FG3**, advertisement 8 was selected as the most popular advertisement and there was a tie for the least popular advertisement with numbers 1, 2 and 7 sharing this title Table 5 3 3 summarises the choices made by the respondents in this group

TABLE 5 3 3										
FOCUS GROUP 3 RESPONDENTS' CHOICES										
ADVERTISEMENTS	1	2	3	4	5	6	7	8	9	10
FAVOURITE AD (NO OF MENTIONS)	-	-	-	2	1	-	1	3	2	-
2ND FAVOURITE AD	-	-	2	-	3	1	1	2	-	-
3RD FAVOURITE AD	-	-	3	-	2	3	1	-	-	-
LEAST FAVOURITE AD	2	2	1	-	-	-	2	1	1	-
2ND LEAST FAVOURITE AD	2	-	1	3	1	-	-	-	-	2
3RD LEAST FAVOURITE AD	-	2	-	-	-	1	1	-	4	1

It was not expected that the German female respondents would choose advertisement 8 as their favourite This was largely due to the commonly held belief that Germans do not greatly appreciate wordplay The fact that a serious issue like AIDS was advertised in such a light-hearted fashion was also expected to cause some disquiet

In the last focus group, **FG4**, advertisement 8 was once again voted favourite and advertisement 2 was deemed to be the most unpopular of the selection Please see Table 5 3 4 for further details

TABLE 5 3 4										
FOCUS GROUP 4 RESPONDENTS' CHOICES										
ADVERTISEMENTS	1	2	3	4	5	6	7	8	9	10
FAVOURITE AD (NO OF MENTIONS)	-	-	-	-	1	-	4	5	-	-
2ND FAVOURITE AD	-	-	1	4	-	-	-	3	1	1
3RD FAVOURITE AD	-	-	3	2	-	4	-	1	-	-
LEAST FAVOURITE AD	1	6	1	-	-	-	-	-	1	1
2ND LEAST FAVOURITE AD	1	2	-	1	1	-	-	-	3	2
3RD LEAST FAVOURITE AD	2	1	-	1	2	1	-	-	1	2

The fact that advertisement 8 was also popular among FG4 respondents is of interest. This suggests that the humour used in this advertisement was not gender-specific but rather culture-specific. There was marked dislike for advertisement 2 in this group.

An analysis of the post-focus group questionnaire revealed two areas in need of further research. Firstly, by obtaining the respondent's address, it was possible to carry out a mini-survey to establish if place of origin influences one's perception of humour. Clearly, the small samples used render generalisations hazardous. However, no evidence was found to substantiate this hypothesis in any of the focus groups. It should be pointed out that the moderator was often uncertain as to whether the respondents in FG3 and FG4 gave their home or university addresses. Secondly, respondents were asked to list the 10 brands of products discussed (unaided recall) within a time limit of five minutes. Only one of the 33 respondents actually recalled all 10 brands correctly (One FG4 respondent failed to fill in this form as he left five minutes early). All other respondents managed to recall between 4 and 9 brands, with the overall average being 6.5. This result shows that humour in an advertisement does not guarantee recall of the product advertised. Some amusing brand names were offered across the various groups: "Less Stress Sessel", "Stuhl aus Norwegen Relaxless", "Stressline", "Deskstool ad" and "Chair", "FBA", "Learning for Europe '92" and "Europ Market", "TPC" and "TDH", to mention but a few.

## 5 4 Analysis of Advertisements

Considering the format of the discussions, it was an obvious choice to use the individual advertisements as codes or categories. As a result, the analysis closely examined what each group said about each particular advertisement. This included material specifically related to the research topics (i.e., humour, culture and gender) and other interesting topics.

### 5 4 1 Advertisement 1

This T C P advertisement used wordplay to achieve its humorous effect (i.e., "hollerdays" and "for crying out loud"). On analysis, it emerged that a person's linguistic ability determines how he/she interprets meaning. Among the non-native English speakers, there were several incidences of misunderstanding with respondents mistakenly opting for literal translations of the humorous devices involved. This was, in particular, evident among FG3 respondents. One confused respondent actually confessed to initially thinking it was a Danish ad! In general, most failed to grasp both incidences of wordplay. The fact that one respondent mistranslated "for crying out loud" as "Schreihs" highlights the low level of linguistic comprehension. That being said, two found the wordplay used "ganz witzig". Virtually all of FG4 respondents, however, appeared to have grasped the play on words used with only one questioning the meaning of "hollerdays". One member of this group also described the advertisement as "ganz witzig". It is worth noting that FG4 took place two months later than FG3 and this perhaps could explain the variation in linguistic competence between the groups. Even one native English speaker experienced confusion claiming that he did not like the use of "baby language". Further on in the discussion, he admitted that it was wordplay.

The major criticism lodged against this advertisement by FG1 and FG2 members was its use of a second play on words (i.e., "for crying out loud"). "It would probably have been my favourite one and it didn't feature at all in my preferences because, I think, of this little pun [i.e., the second pun in brackets]". It was just "a bit much". Several respondents felt that this additional wordplay was proof that the advertisement does not work. The vast majority believed that "hollerdays" and the visual element would have sufficed and, in fact, would have been more effective. Most FG2



respondents agreed with the proposal put forward by one discontented participant, namely that it would have been wiser to run a series of advertisements with one pun per advertisement. She was strongly supported by another who claimed "... yeah, one laugh an advertisement is enough!". Obviously, this advertisement suffered from "humour overload".

The appeal of the visual element varied from group to group. Virtually all respondents felt that the colours used were attention-getting with one member of FG3 stating "... es ist einfach eine Werbung, die einem sofort ins Auge springt". That being noted, there was a general aversion to the actual colours used in particular among the German participants: "... diese Farbe ist so widerlich ... also ich kann das nicht sehen", "... Es tut wirklich weh", "abschreckend", "ziemlich grell". In FG4, one respondent empathised with "das arme Kind" to which another replied "Nee, nicht das arme Kind, das arme Auge eigentlich eher". Despite the fact that the colours drew attention to the advertisement, they also caused several respondents to flick past the advertisement. The colours were found to be reflective of a beaming sun and pain in both FG2 and FG3. In addition, the importance of the date of publication of the advertisement was also stressed in two groups, namely FG3 and FG4. The colours chosen were found to be appropriate for the Spring and, in particular, Summer months. Three of the focus groups (FG1, FG2 and FG4) commented on the use of perspective in the advertisement. The reader is looking down on the crying child, arms outstretched. As a result, it very clearly uses a cute appeal. The facial expression of the child was found to be very effective.

In all four groups, the target group was accurately identified to be mothers (i.e., "so come on mum ..."), with FG1 respondents also including fathers. It was evident that the appeal of the advertisement suffered due to the fact that none of the respondents was a parent. Several respondents recognised this fact and stated the same.

In three of the groups (FG1, FG2 and FG3), it was recommended that TCP bottles should carry a warning saying that the disinfectant stings! One FG4 respondent was highly critical of the advertisement layout, claiming that the writing was too cramped

at the bottom of the page. Another added that the product was not obvious enough. One FG1 participant believed the advertisement would have been effective on T.V. and compared it to a band-aid advertisement which used a cute appeal.

It is interesting to note that this advertisement did not feature in the top three selection in either FG3 or FG4 (Counting all groups, only one FG2 participant had it as her favourite advertisement). This can be explained by the influence of several factors, namely misinterpretation of the wordplay(s) due to insufficient linguistic understanding, Germans' lack of appreciation of wordplay and insufficient knowledge and awareness of the actual product advertised. Its low level of popularity among the English speakers can be explained by the overuse of wordplay.

#### **5.4.2 Advertisement 2**

As this advertisement for 99 Tea used a combination of nonsensical and sexual humour, it was expected that it would be more popular among female participants. However, this was not the case as it was rated the least favourite advertisement across all four groups.

The approach used was found to be witty by one FG1 respondent. Two respondents in this group admitted to having seen this approach before in both a carpet-cleaner and an air-freshener advertisement and this inevitably influenced their appreciation of the advertisement. FG2 respondents were by far the most receptive, with one group member picking it as her favourite advertisement as it was funny: "... the send-up on the usual problem page". Another participant agreed with this point, stating that she found the "Out all night" problem "hilarious". Even the rhyme "Everything's fine with 99" was found to be amusing. The advertisement did not enjoy the same popularity among FG3 respondents with one stating that it was "... so kramphaft auf lustig gemacht". Virtually all believed that the humour used was too forced. However, one respondent found "... das ganz gut, ganz lustig" and another was aware of the fact that other people could find it amusing. She herself enjoyed the touch of irony used. FG4 respondents were particularly negative in their reaction to the advertisement. One sarcastically stated that the rhyme was "... ausgesprochen originell und urkomisch", a statement which met with general agreement. One member proposed using a humorous photo to improve the

advertisement such as one of Nena (i.e., 99 Luftballons!) or, as another participant suggested, one of a 99 year old grandfather barely able to hold a cup!<sup>1</sup> This group did not feel they were the target audience and recognised that other groups such as women who read "Brigitte" or "Heim und Welt" might be

The major criticism levied at this advertisement was its length. In fact, the length indirectly led to confusion with several respondents in all four groups assuming that the visual element was the entire advertisement. On realising their mistake, the reactions of such respondents were mixed with two FG1 respondents claiming that the visual element would suffice and one FG4 respondent stating "dann ist sie wirklich der absolute Mist". The general consensus was that the advertisement was too long "a waste of space" and ineffective in that it would not catch the reader's attention. All four groups had failed to read the entire advertisement. Only one member of FG3 had made an attempt to read it. As a result, it was necessary for the moderator to request all of the members to read the advertisement during the discussion stage of the interview. FG4 respondents had only cast a fleeting look over the advertisement. Three members of this group were particularly negative declaring "weil es die schlechteste Anzeige ist. Die hat nicht die Spur einer Chance, angesehen zu werden", "Das mußte ich mir eine Zehntelsekunde überlegen, ob ich mir da überhaupt etwas angucke". A FG1 respondent proposed having only one problem and enlarging the visual element. This was rejected by the other group participants as they felt this would lose the effect of a problem page. However, when it was regarded as "such an effort" to read even one letter, the said respondent's proposal might have some truth in it. Three of the groups (FG1, FG2 and FG3) made the point that had the advertisement appeared in context, the probability of the entire advertisement being read would have been higher.

It was expected that males would be put off reading the advertisement by the very fact that it was a "problem page". This was not entirely the case with both FG1 and FG3 respondents confessing to sneaking looks at such articles. However, one FG4 respondent admitted that the word "problem" prevented him from reading the advertisement as he had enough problems of his own! One FG2 respondent believed that "everyone stops to read the problem page". This was also noted by a FG3 respondent. However, on



further probing, it emerged that several FG2 respondents had a tendency to read the problems and skip over the answers. As a result, they missed out on the link and criticised the advertisement for not making the reader aware of the product, a criticism that was unjustified as "99 Tea" appeared in each answer. This criticism was also made by a FG4 respondent and was proof that he had not read the advertisement properly.

Across all four groups it was believed that women were the target audience. Two FG3 respondents supported this belief by stressing the presence of two women in the visual element. The letter written by Derek was dismissed as a man having problems with his wife. One member of this group was critical of the clichéd approach of men versus women and vice versa. An interesting point was made by a FG4 respondent who felt it just targeted the tea-drinking market, a market which is not as big in Germany as it is in Ireland. In addition, one FG1 respondent felt "the Irish syndrome" of offering tea at moments of worry was reflected in this advertisement. A particularly astute observer in FG1 noted a careless mistake in the advertisement with "Joyce" being used instead of "Barbara". This went unnoticed in the other groups due to the advertisement not being read properly.

Without doubt, this advertisement caused irritation among the vast majority of respondents. In particular, it was very unpopular among FG4 respondents with 6 of the 10 choosing it as their least favourite. One such respondent scathingly criticised the advertisement saying "... Von allem her ist die abstoßend. Sowohl von Volumen her, dann von der Farbwahl, dann von der Aufteilung her und dann das unten rechts ...". The "Cheese Lächeln" of the two models in the illustration also did not escape criticism. The actual letters and replies were criticised by FG1 and FG3 members. Disappointment at their content and insincerity was obvious. In addition, the predictable nature of the letters and replies was found to be unappealing by FG2 members. When the moderator did a head-count to see how many of FG2 were irritated by the advertisement, over half said yes (5/9). The fact that one FG4 respondent expressed genuine surprise at anyone not having picked this advertisement as his least favourite highlights the lack of popularity of this ad! Three of the groups (FG1, FG3, and FG4) did not include this advertisement in their top three; one member of FG2 had it as her favourite with two

having it as their second and one as her third favourite. Once again, the reasons for its unpopularity are multi-fold: it was too long, the humour used was too forced, it specifically targeted women and tea-drinkers, and the letters were too similar and predictable.

### 5.4.3 Advertisement 3

Once again, this advertisement for Samsonite used a mixture of wordplay and sexual humour. As old women were 'the butt of the joke' it was expected that it would be unpopular among females. Surprisingly, it emerged to be FG2's favourite advertisement. The general reaction to this advertisement across groups was mixed with one side (clearly the minority) viewing it as sexist and offensive. The majority of FG1 respondents found it hilarious: "your one looks like a bit of an auld bag anyway!" However, two respondents in this group were not amused by the advertisement, one emphasised the fact that there is no equivalent term for older men and "there's no real need for it. They could perhaps have thought of some other type of joke." The other admitted to not having understood the wordplay until the discussion stage and, when he did, it "didn't do anything for him." This group held it to be an example of "English Summer beach type humour - a bit of sarcasm." In much the same way, FG2 respondents generally found it amusing: "It stuck out because it was funny." The pun and the simplicity of the advertisement were found to be attractive. All were aware of the ad's potential to backfire as the humour could be interpreted as sexist: "if you were a bit sensitive to that kind of thing." One respondent confessed to having the advertisement as her least favourite due to the "old bag" factor even though she was not "particularly sensitive to sexist things." Once again, the linguistic ability of FG3 respondents proved inferior to that of their counterparts in FG4. It emerged that almost all of the group had interpreted the title literally and as a result, the impact of the pun was lost. During the discussion, one respondent correctly translated the title and only then did she realise the sexist nature of the words. The immediate reaction was one of displeasure and disgust among other group members: "Wenn ich das so lese, wurde mich das sofort abstoßen", "Aber das hatte im Deutschen ja nicht da stehen können." FG4 respondents, on the other hand, not only understood the pun but also appreciated it: "die finde ich klasse!", "ganz witzig." One respondent questioned if "old bag"

could be used jokingly, indicating some uncertainty as regards its true meaning. This group found the humour used to be typically English - relatively mild, but at the same time sarcastic "eine andere Art von Humor". As in FG3, one respondent raised doubts as to whether such humour would be used in Germany.

In general, it was believed that young people were being targeted by this ad "They'd find that very funny". However, one FG1 member added that Samsonite, being an expensive brand, usually targets the upper end of the market "young people don't normally buy it". It was suggested that perhaps the intention of this advertisement was to introduce a new line or range of bags for young people. One FG2 respondent stressed the fact that old people would not buy the product after seeing the advertisement but added that they were not the target group in the first place. Both FG3 and FG4 respondents felt the advertisement would appeal to men more so than to women. FG4 respondents, in fact, maintained that all women would find the advertisement offensive, unlike the other 3 groups which believed that old women or old people in general would find it distasteful. The fact that the advertisement was poking fun at one particular segment of the population was seen as hazardous by one FG1 respondent. However, by setting the advertisement in the Victorian era, they were able to distance the advertisement. This was viewed as a clever ploy among FG1 participants.

The visual element was, in general, praised by respondents in all four groups. The contrast between the black/white photo and the colourful bag and brand name served to capture the reader's attention and was held to be an original approach. In particular, the use of a setting from a previous era was found to be appealing. In FG3, on the other hand, one respondent claimed that the visual element was "ziemlich grau und langweilig". However, this criticism was rejected by the other members of the group as it was explained that it was intentional as "die Tasche ist der Farbtupfer in Deinem Leben". One respondent in this group suggested having the old woman carry the Samsonite bag!

It is interesting to note that this advertisement was more popular among German female respondents than among their male counter-parts (FG3: 5 out of 9 had it in their top

three, FG4 4 out of 10 had it in their top three) and that in neither group no respondent had it as his/her favourite. Both of the Irish focus groups enjoyed it with 4 out of 6 of FG1 and 7 out of 9 of FG2 having it in their top three. On the other end of the scale, it featured very seldom among the least favourite advertisements, indicating that it was cause for indifference rather than for disgust at its worst.

#### 5.4.4 Advertisement 4

This advertisement for Dishwash Electric used self-irony as its humorous appeal. The reaction to this advertisement was mixed. FG1 respondents, in particular, reacted extremely negatively to the 'snippets of dialogue' stating that they "don't do much good" and "they're stating the obvious". This sentiment was also expressed by FG2 respondent who claimed there was "nothing particularly original about it". Despite being able to identify with the comments, they were not found to be amusing. "It's not a particularly funny subject anyway". However, FG2 respondents on the whole were initially more positive claiming "it was funny for the first impression" and "I thought the writing was really funny – the way it was done and the way it was coming from all the sides too". One FG3 respondent who had this advertisement as her favourite found it to be different to all other dishwasher advertisements. "da fand ich das mal sehr witzig". The brevity of the advertisement and the simplicity of its layout were also praised. FG4 respondents, although they initially enjoyed the advertisement, found it lost some of its impact on the second read. It was criticised for being a bit "flach" and predictable.

Reactions to the visual element varied greatly. Several respondents across all groups found it to be an "eyesore", "repulsive", "I just can't look at it", "unappetitlich". "ich wurde auch sofort weiterblättern, weil ich mir diese Schweinereien gar nicht genauer angucken mochte".

In particular, four members of FG3 announced that the "Essensreste" did not encourage them to read the 'snippets of dialogue'. One proposed using a photo of piled up dirty dishes, a proposal which met with instantaneous disapproval. The advertisement was further criticised for not being striking enough to capture the reader's attention.

However, FG4 respondents reacted more favourably claiming it was "graphisch eindeutig gelungen" and praising the fact that the cutlery was neatly arranged on the plates'

Apart from FG1 respondents, all respondents felt the family were being targeted. The former believed that only women or housewives were being targeted (cautiously adding "not being sexist"!). They maintained that the position of the comments played on the usual stereotypes, the father, at the head of the table, asks whose turn is it, followed by the children's excuses and ending up with the mother asking "why is it always me?"

This advertisement did not feature significantly in either the favourite or least favourite selections. Two FG3 respondents picked it as their favourite advertisement. Surprisingly, four FG4 respondents had it as their second favourite advertisement. This was somewhat unexpected as Germans, in general, are not appreciative of irony and least of all, of self-irony.

#### **5.4.5 Advertisement 5**

This Fas advertisement used wordplay in its headline and an element of incongruity in the visual section. Once again, the level of linguistic ability of the individual influenced his/her perception of humour. Surprisingly, even among native English speakers in FG2, there was some confusion as to the meaning of "hard cheese". Understandably, this was also the case among three FG4 respondents. Like advertisement 1 and advertisement 3, FG3 respondents apparently had not grasped the general idea of "hard cheese" translating it by "alte Kamellen" and "Schnee von gestern". The Irish groups clearly were not overly impressed with the advertisement. However, one FG1 respondent felt it served to capture attention. "like, hold on, somebody is being well trying to be funny". Another admitted that it was funny enough "but like it's sort of a bit Irish, the joke as well". It is interesting to note that one FG2 respondent stated the exact opposite. "It's not funny enough or it wouldn't click anything in an Irish sense of humour". She continued to say that "hard cheese" was a British expression. (This advertisement actually appeared in "The Irish Times"). The visual incongruity practically went unnoticed (i.e., stars on blue frog).



Considerable ambivalence and confusion surrounded the question of who was advertising for 1992. In general, two to three readings were required before "Fás" was noticed in the left-hand corner. Several respondents in FG2 and FG3 believed the advertisement was for cheese. As one announced: "I would have just read the big words and then flicked over, thinking it was an advertisement for cheese. And I wouldn't have even seen that Fás bit underneath." In fact, in FG2, there was general consensus that it would have been better as a cheese advertisement. "I don't see what it has to do with 1992." Obviously, the humour used was too unrelated to the service advertised. Only two people in total noticed the stars on the blue frog, this link was felt to be too tenuous by the other participants. An important point was made by two FG1 respondents who claimed that people are fed up of "1992": "so you just go 'next page'." FG1 participants expressed surprise at the approach used in the advertisement, it was not held to be typical of Fas. "It's not too serious." This advertisement was also seen to follow the style of "die berühmte Ratselwerbung" by several FG3 and FG4 respondents. One FG3 respondent who chose it as her favourite advertisement felt it was "äußerst ansprechend" and original. The headline aroused her curiosity and encouraged her to read on. The ambiguity was intentional. This feeling was not shared by all. One FG4 respondent who announced that he had made two or three attempts to read the advertisement was unable to determine who was advertising, he overlooked the "Fás" symbol and concluded it might have been an E.C. advertisement. Virtually all of this group confessed to not having read the entire advertisement. Their disinterest in the advertisement was evident as they actually started to discuss other advertisements without the moderator's consent.

The target group was deemed to be business or generally well-educated people. One FG4 respondent was aware that the advertisement would not appear in a woman's or a young person's magazine but rather in a magazine like "The Economist".

This advertisement did not enjoy great popularity across all four groups. Only one respondent in both FG3 and FG4 chose it as his/her favourite advertisement. That being said, no single respondent chose it as his/her least favourite advertisement. The following criticisms made during FG1 sum up the general reaction to the ad: "I just

thought it was a bit of a non-entity", "... There's nothing special about it", "... It's a bit nondescript". In general, both the verbal and visual elements were found to be boring and the colours were found to be insipid. In addition, the layout was criticised by three FG4 members. There was marked consensus that the advertisement was lacking in vitality. The fact that the humour used was unrelated to the service advertised was very significant.

#### **5.4.6 Advertisement 6**

This Ford Fiesta advertisement used nonsensical humour (visual incongruity) and wordplay. In general, this advertisement enjoyed popularity across all four groups. The visual incongruity was held to be amusing. In FG1, one respondent stated: "... The way these people are so ... they're misfits and you know, the way the second guy is staring at your one ... now that's really humorous and the big fat one then ... it's just, it's funny". The same sentiments were echoed in the other three groups: "... There's all the different types of humour in it", "... Das Bild war ganz lustig", "... ich fand es ein witziges Foto ... Das Foto reißt's irgendwie raus". On a negative note, one FG4 respondent admitted to finding the visual element "abstoßend". The wordplay was also praised for being funny in three of the groups (FG1, FG2, & FG3). Nonetheless, one FG2 respondent expressed disappointment at the pun not having been carried on a bit more throughout the text. She realised, however, that this was not common practice in German advertising. It was suggested by one FG4 respondent that the middle section of the text could have been omitted as it was too "... flach für das witzige Format der sonstigen Anzeige".

The visual element was generally held to be striking and attention-getting. The variety of people thrown together in the picture was found to be unusual and somewhat bizarre. Unfortunately, in FG1, a respondent was in the process of warning of the dangers of such an approach when he was interrupted; the resulting commotion led to a loss of data and he failed to continue with this point later on. Another FG1 respondent who had this advertisement as his least favourite was critical of the visual element; the fact that the people were not fully clothed did not appeal to him. He realised it was "a German thing" and proposed that if it was an English advertisement, the people would probably

appear fully clothed, standing in a bus queue. On further questioning from other group members, he admitted that this would not have the same impact. The clothes were purposely omitted in this advertisement so as not to disguise the true shapes and sizes of the models used. The point was made in FG2 that the visual element was not offensive in that it did not single out one particular group but rather attempted to capture all types of people. This appealed to most respondents. One FG2 respondent expressed sheer delight at the visual element saying it was interesting, funny and aroused her curiosity. She also enjoyed the text and was full of praise for the connection between both sections. The advertisement almost convinced her that it is possible to design a single car which suits every individual.

The length of the text did not escape criticism. One FG2 respondent felt that one paragraph would have sufficed. The layout was held to be clear. FG3 respondents discussed whether it was a typical car advertisement or not, a difference in opinion became apparent. One respondent argued that it was, as it had a striking photo, a witty headline and an informative subtext. Two others claimed it was not, as, unlike most car advertisements, it had several people in the visual element who were not dressed in suits. The approach was deemed to be original. Two respondents claimed it was a "typische deutsche Werbung". FG4 respondents did not react as favourably to the advertisement. The link between both the visual and the verbal element was found to be weak and the length of the text was held to be off-putting.

In general, it was accepted that the approach used was unique and original in comparison to that of other car advertisements which are viewed as being ordinary, informative and banal. The lack of technical information was both praised and decried. The fact that the advertisement did not bombard the reader with unnecessary technical information was highlighted in both of the female groups, FG2 and FG3. Its clarity and precision were viewed positively, it concentrated on one particular attribute of the car and so avoided information clutter and confusion. "ich finde das ist ein viel angenehmere Form". FG4 respondents generally agreed with the female groups. One respondent, however, felt the advertisement suffered due to a lack of technical detail.

It is interesting to note that one FG1 respondent suggested the advertisement would have worked well on T V. As it happened, one FG3 respondent mentioned the fact that it actually was an abstract of the T V advertisement. She claimed that the T V advertisement was better, as it was lively and dynamic, characteristics which were lost in print.

As regards this advertisement's popularity, half of FG1 chose it as their favourite advertisement. No other respondent in the remaining three groups did likewise. However, it featured in the top three of all groups. The visual incongruity along with the headline explain its popularity. There were no strong feelings of dislike, it did not feature as any respondent's least favourite ad.

It is germane to mention that despite the advertisement's popularity, a FG1 respondent actually referred back to it as "the Opel ad" at a later stage in the discussion. This suggested to the moderator that the humour was remembered at the expense of the brand name.

#### **5.4.7 Advertisement 7**

This advertisement for Casablanca cigarettes used a caricature to achieve its humorous effect along with elements of wordplay. This advertisement was extremely controversial, it was thought to be either hilarious or repulsive. There was no happy medium. One FG1 respondent picked it as his favourite simply because it was so "stupid". It caught his attention immediately and he enjoyed the caricature which was poking fun at Arnold Schwarzenegger. On further probing, it emerged that he had not read the text, like the other members of his group. On reading the same, he found the advertisement offensive and admitted that it would no longer be his favourite advertisement. In FG2 one respondent announced that "I thought that was one of the funniest advertisements I've ever seen". Interestingly enough she first read the text and then noticed the caricature which she described as "hilarious". It was evident that she thoroughly enjoyed the advertisement as she confessed to reading it four times. At least two others in her group agreed with her. The same feelings were echoed in FG3 respondents. One respondent who picked it as her favourite advertisement did so "weil sie mich spontan zum

Lachen gebracht hat". She added that she was not an Arnold Schwarzenegger fan and inevitably enjoyed the caricature of him. (One group member confessed to not having realised it was a caricature of him at the discussion stage.) Two others found the advertisement equally amusing. In general, the Germans appeared to enjoy the take off of the Austrian dialect which may be explained by the *superiority theory* of humour. In FG4, four respondents reacted extremely positively to the advertisement: "... das ist einfach urwitzig" and "... finde ich schon genial. Finde ich wirklich total witzig". The headline was also found to be highly amusing: "... genial, Der ist zum Schreien!" and "... Das ist Komik, Komik in Urform".

Despite all these positive reactions, there were plenty of negative comments offered. As stated previously, the headline was found to be offensive by FG1 members; it was seen as a threat to get people to smoke. One FG1 respondent who had this advertisement as his least favourite found the visual element repulsive, stating: "... I wouldn't like to look at that for a long time". Another agreed with him and stated that he just "flicked over it". The colours used were also criticised by a member of this group. One FG2 respondent chose it as her least favourite simply because "... it was just silly". She believed it was overdone. One FG3 participant found it "abstoßend" and flicked past it. The same reaction occurred to two others: "... Finde ich auch total abstoßend" and "... gefiel mir gar nichts dran". Two FG4 members were also highly critical of the advertisement claiming it was "ein bißchen albern" and that it had a "sehr versteckte Komik".

The verbal element caused some confusion among the Irish participants. Clearly, once again, linguistic competence in the foreign language was of significance in the appreciation of this advertisement. One FG1 respondent confessed to having attempted to read the headline and having failed to understand it. Another proposed inaccurately that it was "... more a Humphrey Bogart type of pronunciation of the thing ... a play on Casablanca". In FG2, two respondents thought it was a take off of the American accent. Another suggested it was an attempt to ridicule the common usage of English words in German (i.e., "smoken"). Both Irish groups failed to recognise the Austrian dialect and as a result, this hindered their appreciation of the advertisement. Even among



native German speakers in FG3, an argument erupted as to whether it was coming Werner's style of writing (i.e., transferred style). In effect, the actual content of the headline was found to be "blod" and "künstlich" but the style of the headline was regarded as being humorous.

Virtually all respondents agreed that the approach used was not the standard approach for advertising cigarettes. This, on the whole, was viewed positively. In FG4, one respondent commented that other cigarette advertisements were so "schickimicki" but that this one was different. Another member of this group proposed using Humphrey Bogart to advertise the cigarettes but this was generally held to be too clichéd. "Das wäre dann der normale Werbeweg".

In FG2, a participant proposed that the advertisement was targeting smokers who were trying to give up cigarettes by smoking light cigarettes. This theory was not accepted. Another participant stated that the advertisement was targeting smokers and was encouraging them to switch brands. This appeared to be the general opinion of the group. One FG3 respondent claimed it was aimed at a small target group and that inside knowledge was necessary before the advertisement could be understood. She was contradicted by other group members.

FG4 respondents were the most appreciative of this advertisement, four of whom chose it as their number one. Surprisingly, it did not feature in their second or third favourite slots, nor did it feature in their least favourite slots. One respondent in each of the three remaining groups picked it as his/her favourite advertisement. FG2 respondents were the most unreceptive. This may be partly explained by the fact that this group contained two very strict non-smokers. One such respondent admitted to purposely not reading the advertisement simply because it was for cigarettes. She was not alone in her stance, another claimed the same, finding the advertisement both ridiculous and insulting. However, this cannot fully explain its appeal or lack of appeal, as one anti-smoking respondent in FG3 had it as her favourite. It is just worth noting that external factors obviously played a role in deciding preferences and dislikes (such as one's like/dislike of Arnold Schwarzenegger). The verbal headline was an attempt at black humour, a type

of humour which was used quite frequently in Germany in the 1920s

#### 5 4 8 Advertisement 8

Again, this advertisement used wordplay in its headline. There was also a hint of sexual humour. It enjoyed great popularity among both German groups, in particular among FG4 respondents. One FG4 respondent who had it as his favourite said he found it "witzig ja daß es sehr insofern ein bißchen untypisch ist, daß man das nicht so wunderbar gestelzt hat, diesen ganzen Anzeigentext, sondern mehr so umgangssprachlich wie man irgendwie auch seine Witzchen vielleicht - umgangssprachlich unter Freunden macht". Another participant in this group praised its use of humour "und wenn junge Leute angesprochen werden sollen, finde ich, dann ist eher ein flotter Spruch passend als irgendwas Toderntes". The reactions were similar among FG3 respondents "ich fand sie einfach witzig" and "mich hat's spontan zum Lachen gereizt". The twisting of words was reflective of being drunk and experiencing "Sprachschwierigkeiten". The wordplay was clearly understood by both Irish groups. FG1 respondents also found it humorous. However, one of the group was not totally convinced that it was humorous, he saw it as being more clever than humorous. Another respondent added "It's not exactly ha but it's still funny in its own way". The humour acted as an attention-grabber. FG2 respondents viewed the humour positively with one respondent stating "It's the humorous bit that makes it so different from the other advertisements for AIDS".

This point leads onto the controversial issue as to whether this AIDS advertisement was seen to be too light-hearted. Opinion was divided on this issue in FG1 and FG4. One FG1 respondent felt the message was not stark enough to frighten or shock people "I think you read this and you think it's funny and then you forget about it". He continued this train of thought by comparing this advertisement to German advertisements which used shock appeals. He, along with several others, felt that such shock appeals would be more effective in such instances. However, the other half of the group believed that they would only result in the reader flicking past the advertisement as people are "sick of them". The approach used in this advertisement was seen to be original and eye-catching. It was proposed that the advertisement could be effective if run in conjunction with a series of shock appeal advertisements. In this way, it could work "as a support

maybe" It should be stressed that when the moderator asked if AIDS was too serious a topic to advertise in a humorous fashion, she received, in general, a negative response Obviously, any comments made were only in reference to this particular style of advertisement Likewise, the same argument erupted in FG4 Several FG4 respondents enjoyed the humorous approach and "die lustige Art" used to make AIDS more approachable In addition, one pointed out that if AIDS is portrayed in too seriously a light, it will only have negative consequences, as people have enough problems in their own lives This was supported by several group members However, the opposite view was also expressed, with four members claiming that the advertisement was not "eindrmlich genug" and that a more up-front, direct approach would be better (as used in English advertisements) Both of the female groups preferred the humorous approach One FG2 respondent noted that the advertisement was still clearly a warning (red denoting danger) and as a result it was effective in achieving its goal In general, FG3 respondents appreciated the humorous approach of the advertisement claiming that people tire of the "immer erhobene Zeigefinger"

The reaction to the visual element was mixed across the four groups FG1 respondents were generally impressed by it, saying it caught their attention due to the colours used This point was also made by one FG2 respondent who emphasised the way in which the colours were successfully blended in one part and contrasted in another part In her opinion, the blending or blurring effect captured the essence of the drunkard's world Two FG2 respondents admitted to being curious initially about the visual element and this enticed them to read on These points were restated in FG4 Nonetheless, several criticisms were levied against the visual component of the advertisement In FG2, one respondent maintained that it was less effective than the verbal element Another added " it's just a kind of blur, I wouldn't bother stopping to read that ad" Another FG2 respondent admitted to understanding why the visual was blurred but expressed concern that this could actually prevent a person from reading the advertisement in the first place It was only during the discussion of the advertisement that FG3 respondents noticed the car lights and the window blinds, so, in effect, the impact was lost on them One member of this group admitted to having read the text first and stated that she only noticed the wine glass The red caught her attention straightaway However, one FG4



participant was critical of the use of red saying it was too aggressive and, as a result, he had flicked past the advertisement. Another respondent added that he could see the red catching the reader's attention in a magazine like "Stern" which basically uses black and white print. He failed to see how it could be effective in a colourful magazine like "Kino Magazm".

There was mixed reaction as to whether it was wise to advertise two topics (i.e., AIDS and drunk driving) in one single advertisement. In FG1, one respondent claimed it was impressive "getting two things at the same time". The same sentiment was reiterated in FG4 by two respondents. However, there was a marked split in FG1: half of the group saw the link between both issues, the other half felt both issues should have been addressed in separate advertisements. FG2 respondents were more negative as regards the combining of two serious issues in one advertisement. One respondent complained that there was too much in the advertisement and as a result it was too confusing. This was supported by another participant who claimed that she did not remember the advertisement once she closed the booklet "nothing stood out". One FG3 respondent announced that too much effort was required to decipher the advertisement.

The format of the advertisement was criticised in two groups. In FG2, one member was astounded to find out that the advertisement actually appeared in oblong format. She questioned the appropriateness of this decision, asking if many people would make the effort to literally turn the magazine sideways just to read the advertisement. In all likelihood, they would not. This point was also made by a FG4 respondent who stated that if the advertisement appeared in oblong format "kann man es gleich vergessen". Only those interested in advertising would make the effort to read it. One respondent pointed out that the print was big enough to read sideways. This was dismissed by other group members.

This advertisement was the most popular advertisement among both German groups. It made no great impact on either of the Irish groups. This was somewhat surprising as Irish people are reputedly very keen on wordplay. It is worth noting that the fact that the formal strategy of address "Sie" was used was only noticed by the German

respondents. This indicates that the Irish groups were less aware of finer language subtleties. One FG3 respondent suggested blurring the text as well, but it was felt that this would lose the contrast effect.

#### 5.4.9 Advertisement 9

This advertisement for Hallesche Krankenversicherung used slapstick humour and as a result, it was expected that it would be highly popular among the German participants and highly unpopular among the Irish participants. This did not prove to be entirely the case. One FG1 respondent stated: "...It's funny - it grabs your attention". In addition, he claimed that it aroused his curiosity. Another member of the group was amused by "... just all these people ... wrong side up and stuff". The same sentiments were echoed in FG3: "...ich finde die witzig, die Anzeige". The humour was explained as "... was die da halt machen, daß die da den Kopfstand machen, bloß so". Surprisingly no mention was made of the humorous element during FG4. FG2 respondents, on the other hand, were not so tacit. When asked by the moderator if they found the advertisement funny, all replied negatively. When further asked if they thought the advertisement was meant to be funny, a difference of opinion arose. Several members supported the notion that it could be 'German humour': "...I think that maybe the Germans might find it funny, but I definitely don't"; one saw it as an attempt at humour "...but it doesn't succeed". Two argued that there was no element of humour in the advertisement at all. There was general consensus in this group that Germans are keen on slapstick humour whereas Irish people prefer wordplay and puns.

One of the major criticisms levied against this advertisement was the tenuous link between the visual and the verbal elements. It was generally held that the advertisement could have been for several products: shoes, clothing (FG1); Benetton (FG1 & FG2); vitamins (FG1 & FG2); and AOK [German insurance company] (FG1, FG2 & FG3). This indicates that the humour used was not adequately related to the service advertised and as a result, this gave rise to some confusion.

It was generally appreciated that health insurance is extremely difficult to advertise in an original fashion. There was mixed reaction as to whether this advertisement attempted

to break the standard mould Two FG1 respondents claimed the approach used was different in that it breached expectations, instead of depicting sick or dying people, this advertisement portrayed "the other side of the coin" It moved away from the common drab, dreary image of insurance advertisements One FG3 respondent pointed out that instead of using children (as is the common approach) this advertisement used adults and as such, it attempted to be original Another respondent in this group had it as her favourite advertisement simply because it was optimistic It was geared towards young people and did not use the old cliché However, FG2 respondents were more negative, finding it bland, unoriginal and lacking in information One member of this group declared it was a " typical advertisement for insurance" It was also criticised for being " your typical picture - all smiling faces" In fact, the visual element was found to be too colourful to be effective Several FG3 respondents felt it was too perfect and stupid Three respondents criticised it for its lack of originality as it was mistaken to be an AOK advertisement Unlike their Irish counter-parts, the German females found the colours to be appealing with one claiming that she would hang the advertisement up on her door! One FG4 participant found the colours "abstoßend" In general, this group did not look favourably on the advertisement, claiming it was "albern" and extremely boring One group member thought the people were forming a word, a technique used in an AOK advertisement As a result, a contest started to discover what the word was Another member almost persuaded the others that the people were forming the word 'Halle'

Findings were somewhat unexpected with both German groups reacting negatively to the advertisement (five of both FG3 and FG4 included it in their three least favourite ads) The advertisement made little impact on FG1 members and had a negative impact on FG2 members (five of whom included it in their two least favourite ads) Obviously, the very fact that it was a health insurance advertisement led many respondents to flick past it In particular, the advertisement was found to be irrelevant by the Irish groups, it was claimed to be German-specific The Germans, on the other hand, found it to be unoriginal and insignificant one FG3 respondent believed that she would not have remembered the brand and instead would have just known that it was for " irgendeine Lebensversicherung oder Krankenversicherung"

#### 5 4 10 Advertisement 10

This advertisement for Prince chairs used wordplay and a touch of irony to appeal to its target group. Both advertising devices failed to be effective. Three of the focus groups reacted extremely negatively to this advertisement, the exception being FG4. It was described as "drab", "boring" and "dull" by several FG1 members. Only two members of this group actually bothered to read the headline. One FG2 member stated "It was just a non-entity really". An obvious case of linguistic misunderstanding arose in this group with one participant admitting to not being sure if the headline was an attempt at wordplay. She then proceeded to criticise it for not having used wordplay and almost convinced the group that "they could have made a much better job of it". Clearly, the effect of the wordplay was lost on her. FG3 respondents were highly critical of this ad. "Das ist einfach immer das Langweilige, was es schon immer gab, nichts Neues dabei". When the moderator questioned the group on the headline, one announced it was a minor wordplay to which another hastily added "aber auch nichts Witziges, überhaupt nichts Lustiges". This appeared to be the general opinion of the group. One respondent suggested that it was probably meant to be funny but she failed to see the humour in it. FG4 participants, on the other hand, responded more favourably. This may be partly explained by the fact that males in general and German males, in particular, tend to be interested in politics. One member found the headline "ganz witzig" and original, especially considering the present day situation in German politics. He claimed that "die alten Minister an ihren Sesseln kleben". Another respondent admitted to finding the headline funny initially but added that it lost its impact on the second read. He maintained that it needed to be a bit "pfiffiger". Nonetheless, only one respondent in this group described the advertisement as boring.

It was interesting to note that FG1 and FG2 members found the chair to be somewhat ominous. Across both groups, it reminded participants of a psychiatrist's chair, the KGB, an interrogation, a school headmaster, Italy, John Major caricatures and Mastermind. The comfort of the chair was overshadowed by the depressing images it brought to mind. As one FG1 respondent stated "Just doesn't bring anything nice to mind". Both German groups did not appear to take any particular notice of the threatening nature of the chair.

The irony that the chair appeared in such a bland colour when the advertisement reads "Lieferbar in vielen Formen, Farben und Materialien" did not go unnoticed in most groups. In fact, the moderator had difficulty in convincing most participants that the advertisement was not black and white but rather greyey-greeny. The difference was perceived to be too slight to be of significance. Either way the colours used were found to be nondescript and bland. "vollig fade". That being said, two FG2 respondents felt the use of 'black and white' was apt as it stressed the functional nature of the chair. One FG4 participant believed that comfort was more important than colour.

There was marked consensus across all groups that the target group was business people. As a result, it was not found to be relevant to the needs of the respondents. One FG3 respondent went so far as to say that she would consider buying the chair when she was 60 or 70! This group believed that men, in particular, were being targeted in this advertisement. The fact that "Minister" and not "Ministerin" was used was seen to be significant. FG4 respondents also believed that older people were being targeted and this explained the approach used. As one FG3 participant stated: "Also den Sessel wird kein 20 jähriger toll finden. Außer er hat einen extrem kaputten Rücken oder so".

Several ways of improving the advertisement were proposed by various group members. One FG4 respondent suggested having a Minister sitting on the chair with his face covered, he claimed that this would be "saugut". The fact that the chair was empty was believed to contradict the headline. Another member found this advertisement boring when compared to another chair advertisement which used angels. A FG2 respondent suggested printing 'Stressless' across the chair to at least emphasise the brand name.

This advertisement was evidently not the most popular of the ten advertisements. Only one out of a total of thirty four respondents included it in his top three advertisements (he ranked it number two). In addition, it featured often in the least favourite ads' selection, particularly among FG4 respondents. Obviously, factors such as the style and layout of the advertisement contributed to its unpopularity. One FG3 participant confessed that if the moderator had taken the advertisement away from her she would only have recalled it was an advertisement for a chair and would have forgotten the



brand. As the chair was not differentiated from other chairs it did not make a very memorable impression on the respondents.

### **5.5 Analysis of Other Discussion Guide Topics**

This section looks in detail at how the remaining discussion guide topics were broached in each group and at what exactly was said. Naturally, due to the flexible nature of the discussions, certain topics featured more in certain groups. In some instances, one or two of the planned topics were not discussed due to time constraints. As they were invariably minor topics, this did not significantly affect results.

#### **5.5.1 The Impact of Culture on Humour**

There was general consensus across all four groups that culture influences a person's perception of humour. In particular, due to the nature of the research, differences in how Irish and German people perceive humour were noted. Almost all participants in FG1 commented on the inability of Germans to appreciate sarcasm as a form of humour. One noted: "... They're [Germans] too analytical in many ways. They try to analyse ... even if you say something silly and you mean it as a joke or you mean it sarcastically, they try to analyse it ... 'Why do you say that?' ...". The German sense of humour was felt to be "flach". Several FG2 participants stressed the fact that Irish people enjoy wordplay and puns whereas Germans are more appreciative of slapstick humour: "... I think the Germans are very into slapstick sort of humour ... like falling down and banging into their television". It was evident from the tone of voice used by the respondents as well as from their facial expressions (NVC) that this preference for slapstick humour was baffling. One respondent commented that advertisement 9 (Hallesche Krankenversicherung) might be German humour "... but I don't think any Irish person would find that funny".

FG3 participants were equally critical of the Irish perception of humour. In fact, both of the German groups failed to identify a specific Irish sense of humour and inevitably compared it to the British sense of humour. Black humour was seen to be an established feature of Irish/British humour. However, it was claimed to be appreciated by Germans as well. One FG3 respondent supported her argument that black humour does exist in

Germany by referring back to advertisement 7. However, this advertisement is in fact an Austrian advertisement and not a German advertisement. The discussion of the Monty Python film "The Holy Grail" revealed that Germans do in fact appreciate a certain amount of black humour. "zur Hälfte find' ich es ganz witzig und irgendwann muß ich dann auch schlucken". Once the 'thin line' has been overstepped, Germans fail to perceive any humour. "da kann ich nicht mehr lachen". FG4 respondents felt that black humour in German advertising could have serious consequences. Firstly, in all likelihood, it would not be understood by the vast majority of people. Secondly, Germans "waren wahrscheinlich eher entsetzt als amüsiert". An argument arose as to whether or not Monty Python films would be well received in Germany.

When the moderator asked FG3 respondents if they thought Germans were more serious than Irish people, one admitted that Germans take advertising more seriously. However, three believed this was slowly changing. The respondents were aware of being perceived as a serious race by the Irish population. One respondent questioned if Germans found Irish people "besonders witzig". The point was made that a person's "Sprachverständnis" is extremely important when it comes to perceiving wordplay. This was obvious for advertisements 1, 3 and 10. One FG4 member claimed that German humour "ist ein bißchen platter ... manchmal sehr flach", a point made in FG1. The sarcastic feature of Irish/British humour was also highlighted in FG4 with one respondent questioning if an advertisement such as advertisement 3 would appear in a German magazine. An important but somewhat controversial point was made by one participant in this group, namely that humour varies from each German speaking country to the next and from region to region within Germany. Therefore, he dismissed the notion of being able to talk about a single German sense of humour.

### **5.5.2 The Impact of Age on Humour**

It was generally held that age influences a person's perception of humour. FG1 believed this to be the case "especially in Ireland". One vehemently stated "You can't tell dirty jokes to old people - it mustn't have sexual connotations". This statement was not entirely supported by other group members, as many felt that such old people may only pretend they find a 'dirty joke' offensive. The Catholic church was accused of creating

this anomaly. Another member of this group felt it was more the group to which one belonged than one's age which determines the way one perceives humour. One FG2 participant felt that humour does not change with age. "I think, it's kind of set". Two other members believed that "our age group" and "early twenties" would be most appreciative of humour. This complements research findings of many studies on humour in advertising (see Chapter 3). However, two other members believed such generalisations could be misleading and claimed that older people would also be receptive to humour, although perhaps to a different type of humour. The same basic points were made in both FG3 and FG4.

### **5.5.3 The Impact of Gender on Humour**

This topic was broached only in FG2. One respondent believed that gender played a crucial role in the perception of humour. She also made the point that the nature of the product advertised is linked to the male/female perception of humorous advertising. By this she meant that males (or females) would find "ads more directed at them" funnier.

### **5.5.4 Media Type**

According to research findings, both TV and radio are more suited to humorous advertising than print media. It was expected that this would be reflected in the opinions of the focus group respondents. However, this was not the case. In general, it was found that humorous advertisements can be very effective in print. One FG2 participant stated "Oh print media is the best!" and discussed the joys of wordplays and puns. Three others supported her, mentioning such facts as the possibility of re-reading a print advertisement, not being distracted by "some silly voice saying pun" and being able to concentrate totally on the pun or humour used. However, one member of this group claimed that "with the magazine advertisement, you'll only read it once really and you'll say that's funny, but you'll forget it again". One FG3 respondent claimed that it is more difficult to achieve humour in print media "aber wenn es gut gemacht ist, funktioniert es". As regards TV, it was felt that a humorous advertisement would serve to capture the viewer's attention. One FG3 respondent stated that an obvious advantage of the TV is that the viewer does not have "die Möglichkeit des Überfliegens" and as a result advertisements are more memorable. There was lack of consensus on the issue



of the use of humour in radio advertisements in FG3. One respondent believed it would be difficult to achieve, while another felt it would be possible to achieve through the voice. It emerged that radio advertisements were unpopular with one respondent stating "es gibt kaum was Schlimmeres als Radiowerbung". However, one member of the group claimed that "die kann lustig sein". Radio advertisements were not viewed favourably by FG4 members. It was stated "sollte man generell verbieten. Die nervt einfach nur". One participant even suggested switching to another frequency or turning off the radio when the advertisements start. There was a general dislike for radio advertisements in this group. The feeling was that they were all basically the same. As can be seen, radio and T V were not held to be more suitable than print media for humorous advertising.

### **5.5.5 Type of Humour**

This topic was not discussed at length in any of the four groups. It was generally accepted that wordplay is more suited to print media. In FG2, one respondent warned of the danger of people being more impressed with the actual wordplay than with the product: "people don't bother much with the product". The play on words may work at the expense of the product or service advertised. However, the point was also made that a clever or amusing pun in an advertisement heightens one's opinion of the product or the brand in general. This issue was not broached in FG3 or FG4 due to time constraints.

### **5.5.6 Type of Product**

There was marked consensus across all four groups that not all products should be advertised in a humorous fashion (e.g., FG1 said coffins should not be!). In FG1 it was established that convenience goods are suited to humorous advertising ("Things that are bought relatively often") whereas high-involvement products are not suited. Exceptions to this rule include holidays (e.g., the Lunn Poly Get Away ads) and small cars. This point was also made in FG2 and FG4. When a FG3 respondent announced that humorous advertising was not suitable for cars she was immediately contradicted: "Only luxury cars are not suited as their buyers wollen halt ernst genommen werden" and demand quality. Only a handful of respondents in all four groups believed that

humour may be unrelated to the product advertised. In fact, all FG2 respondents argued the contrary. It is interesting to note that one FG3 participant pointed out that just because a person finds an advertisement amusing it does not follow that he/she will buy the product concerned.

### **5.5.7 The Issue of Repetition**

Several factors appear to influence how successfully a humorous advertisement can be repeated. When the moderator queried FG1 respondents on this topic it emerged that the initial appeal of the advertisement is influential. One participant mentioned the T V Harp advertisement [in fact, he could not recall the brand name and said "the advertisement for which beer is it". It is worth noting that the same occurred in FG2 with one participant saying "I think it's for the Harp ad"] and stated "I know people who still laugh at that every time they see it and they've seen it about 50 times". The advertisements by British Telecom and Camel cigarettes (a German campaign) were found to be amusing. It was said that "if it's something that we'd find very, very funny we'd still laugh". However, an advertisement that fails to be found amusing initially can get "obnoxious" on repetition. One member of this group added that "if you don't find it funny and you continually see it, then you'll really hate it". A FG2 respondent made the same remark adding that the result would be a drop in sales as people would become irritated and 'switch off' once the advertisement appeared. A FG1 respondent felt that this need not necessarily be the case, "Radion" sales are high despite having one of the most unpopular advertising campaigns ever.

The point was also made in FG2 that it is easier to watch a T V advertisement several times than to re-read a magazine or newspaper advertisement. The probability of the latter being read again is very low. However, another disagreed saying that she would not turn off the T V because of having seen an advertisement before and in effect, it may cause irritation in the long term. It was also stated that long humorous advertisements can be particularly irritating on repetition. One respondent in this group argued that as long as the humour used was not of the slapstick variety it could be repeated without any negative consequences. The fact that one does not repetitively tell the same person the same joke was mentioned by one unconvinced participant. In FG4,

one member believed that over time the effect of a humorous advertisement is gradually lost to which one answered that this applies to all advertisement types and probably less quickly to humorous advertisements. He believed that only advertisements which use sex appeal can be successfully repeated. Clearly, it was felt that an advertisement that is initially found to be humorous does not suffer any severe repercussions on repetition and is at no more of a disadvantage than any other type of advertisement.

#### **5.5.8 The Placement of Humour**

In general, most group members believed that humour should be placed at the beginning of a print advertisement and at the end of a T.V. advertisement. In the case of the print advertisement, this would involve placing the humorous element in the headline or in the visual part to capture the reader's attention and thus entice him/her to read on. Whether or not the humour should be continued throughout the whole advertisement was discussed at length in both FG1 and FG2. There was a general feeling among FG1 respondents that to be successful the humour need not be continued. In FG2, two respondents argued the contrary, suggesting the use of "little bits" of humour throughout the advertisement. However, several warned that such a policy "can get too much" as in advertisement 1 (the TCP ad) ... "It'd just kill it". Advertisement 3 was declared to be an excellent example of a humorous advertisement by one member of this group. A FG3 respondent suggested using a "Rätselfrage" at the beginning and a humorous device at the end of an advertisement. It was emphasised that the start of a magazine advertisement must capture a reader's attention, otherwise the likelihood of the advertisement being flicked over is exceptionally high. One respondent announced that she preferred humour at the end of the advertisement "... weil dann bleibt die positive Erinnerung länger". During the discussion, it emerged that respondents had 'crossed lines' in that several were discussing T.V. advertisements and several others were discussing print advertisements. This matter was not sufficiently clarified. In FG4, several participants proposed using "eine kleine Pointe" at the end of the advertisement which would link back to the humorous element previously used at the start of the advertisement. Effectively one could justify placing the humour at both the start and the end of the advertisement. However, it emerged that the general opinion was as long as

the humour catches attention placement does not really matter

### **5 5 9 The Objectives of Humorous Advertising**

Unfortunately, due to time constraints, it was not possible to discuss this topic at length in either FG3 or FG4. However, it was obvious that the main function of humour in advertising was held to be as an attention-getter. As one FG2 respondent stated " It would make you read the advertisement instead of just flicking through it" In addition, it was seen as a soft sell approach which does not bombard the consumer with needless information. As a result, the product advertised is portrayed in a favourable light which is especially useful for nondescript and boring products. Thus, humour may enhance sales. It was also seen to assist recall of the advertisement. On further probing, FG2 respondents admitted that the humour used rather than the product advertised would be recalled. Throughout the four discussions, this regularly occurred. Finally, two members of FG2 claimed that humour can work as a persuasive vehicle in the case of low-involvement products.

### **5 5 10 The Pitfalls of Humorous Advertising**

The pitfalls of humorous advertising were seen to be a) overstepping the boundaries of tastefulness (as in the case of black humour, racial humour and sexual humour), b) using too much humour (i.e., humour overkill) in one advertisement (as in the case of advertisement 2), c) failing to accurately define the target audience and d) inevitably, the humour being remembered at the expense of the product. All group members were aware of the subjective nature of humour and realised that much research is required to accurately 'hit' the target audience. One FG2 member remarked that humour can irritate people and as a result cause aversion to the product " especially if it's something that you can look back on", as in the case of print advertisements.

## **5 6 Hypotheses**

The aforementioned findings generate several interesting hypotheses

- **H1 The extent to which humour is culture-specific may be of less importance today than in the past.** It was apparent that each culture believed the other's perception of humour to be different. For example, several respondents highlighted the fact that

Irish people are particularly partial to wordplay and sarcasm, whereas Germans are partial to slapstick humour. Nonetheless, contrary to expectations, both cultures showed significant similarity in their appreciation of the advertisements studied. For example, advertisement 2 was found to be the least popular of the sample in all four focus groups and surprisingly, wordplay was popular among the German participants. Perhaps younger, educated Germans have been influenced by the 'Western mentality' due to their general openness to internationalisation. In addition, young Irish people now form part of the 'international community'. The cultural boundaries appear to be converging. It should be noted that the research topic was masked and as a result, the choices made by the respondents were also likely to have been influenced by factors other than the type of humour used. Nevertheless, the focus group technique proved ideal for highlighting the aforementioned similarities.

- **H2 Gender differences appear to play a minimal role in humour appreciation.**

The fact that FG3 and FG4 respondents chose advertisement 8 as their favourite is proof of this. In addition, it was expected that both female groups would find sexual humour unappealing, this was not the case as advertisement 3 was FG2's most popular advertisement and its apparent lack of popularity among FG3 respondents can be explained by the fact that the respondents generally failed to comprehend the wordplay. As mentioned previously, all four focus groups picked advertisement 2 as their least favourite. This advertisement used nonsensical humour which reputedly is popular among females. Results suggest that humour preferences change as society changes, today men and women are assuming parallel behaviour and roles in society and as a result, their humour preferences are becoming more and more similar.

- **H3 In recent years, wordplay has become more prominent in German advertising.** This change in advertising practice may be due to the general openness to internationalisation evident among young, educated Germans.

- **H4 The use of humour in magazine advertisements may be just as effective, if not more effective, than its use in T V or radio advertisements.** Despite contradicting research findings to date, this opinion was frequently expressed in all four

focus groups

- **H5 Humorous advertising can be repeated successfully on T V , provided the humour used is initially found to be appealing** As regards print advertisements, it was established that humorous advertisements are flicked over after the first read

- **H6 Humour in advertising is recalled at the expense of the product advertised.** The results of the post-questionnaire are proof of this

- **H7 Humour is most effective at capturing the consumer's attention** Its effect on comprehension, persuasion and recall is inconsistent

In order to be accepted, all seven hypotheses require further quantitative research

**CHAPTER 6**  
**SEMIOTIC ANALYSIS**  
**OF ADVERTISEMENTS**

## 6 1 Introduction

The purpose of this chapter is to further analyse the sample of ten advertisements using a semiotic approach. Section 6 2 offers a brief outline of semiotics, detailing its history and development. Section 6 2 1 explains how it can be used in relation to advertising. Following this, the basic concepts of this discipline are described in Section 6 2 2. Subsequently, each of the ten advertisements is analysed individually in Sections 6 3-6 3 10. Section 6 4 draws several relevant conclusions.

## 6 2 Semiotics

Semiotics (or semiology) is the science of signs. In other words, it is the study of meaning. Its origins lie in linguistics and literary and cultural analysis and can be traced back to the turn of the twentieth century. The Swiss linguist, Ferdinand de Saussure, carried out seminal work in this area. His book, Cours de Linguistique Générale, which was published posthumously in 1915, is a collection of lecture notes taken by his students at the University of Geneva between 1905-1911. Saussure was primarily interested in language as a system of signs and suggested a model of linguistic communication. He concentrated on the relationship of one linguistic sign to another.

Charles Sanders Peirce, an American philosopher, also contributed greatly to this discipline. While he, like Saussure, explained sign processes in terms of relations, he focused attention on the relationship of signs to the external reality. By so doing, he chose to anchor the signs in the real world and did not limit his research to linguistic signs. He emphasised that humanity's primary tools of understanding are symbols such as words, diagrams and mathematical formulae (Mick 1986 199).

Clearly, while language is the predominant communication vehicle, semiotics does not limit itself solely to linguistic signs, it also includes the 'languages' of non-verbal communication (e.g., the 'languages' of posture, gesture and clothing) (Hawkes 1977 125). Semiotics, therefore, has evolved as the study of all sign systems whether verbal, visual or a combination of both.



### 6 2 1 Semiotics and Advertising

As advertising is a system of distinct signs, whether visual or verbal, semiotics provides a framework for analysis of advertisements. It may be used to examine how advertising constructs reality and how meaning is produced or transferred within an advertisement. It permits the examination of the latent content of an advertisement. The French theorist Roland Barthes (1968, 1972) was one of the first to apply semiotics in this way. This step has been followed by several advertising researchers such as Williamson (1978), Dyer (1982) and Leiss et al (1990).

Semiotics is particularly suitable to contemporary advertising. As Leiss et al argue (1990 231/232), over the years visuals have gained in popularity and complexity. Consequently, advertising messages have become more ambiguous as visuals or visual signs are polysemic. Texts now generally function as 'keys' to the visuals, visuals are no longer explicitly explained by means of the verbal (Leiss et al 1990 199). Semiotics is an appropriate means of answering the question 'How do ads work?' It can enhance our understanding of our symbolic abilities as consumers and as researchers. Its strengths include "its capacity to dissect and closely examine a cultural code, and its sensitivity to the nuances and oblique references in cultural systems" (Leiss et al 1990 214). As Dyer (1982 116) states

" Most semiotic/structural studies of advertising texts distinguish between their outward manifestation and inner mechanisms - the codes and conventions which organize and release the meanings of a text in the process of viewing or reading. Such codes are what makes meaning possible"

Advertisements are structures which constantly transfer meaning (e.g., 'Happiness is a cigar called Hamlet') (Dyer 1982 117). According to Leiss et al (1990 203)

" In advertising, the creators of messages try to turn signifiers (goods), with which audiences may have little or no familiarity, into meaningful signs that, they hope, will prompt consumers to respond with appropriate behaviour"

Williamson (1978 20) coined the term 'currency' for this transference of meaning between signs in an advertisement. As semiotics is the study of meaning, it is an appropriate means of examining how advertisements derive their meaning.

## 6 2 2 Basic Semiotic Concepts

Without doubt, semiotics can contribute greatly to the analysis of advertisements as signs and sign systems. Before analysing each of the ten advertisements in detail, it is essential to define the basic concepts of semiotics.

Two fundamental concepts of semiotics are *langue* and *parole*. *Langue* (language) consists of both the structural rules and the conventions which govern *parole* (speech), the individual use of *langue* (Saussure 1915/1966 9-13). *Parole* manipulates the language system and is regarded by Saussure as the level at which meaning arises (Mick 1986 197). In the context of advertising, an advertisement is the *parole* and the advertising codes or elements are the *langue*.

The *sign* forms the core of semiotics. According to Williamson (1978 17), "a sign is quite simply a thing - whether object, word, or picture - which has a particular meaning to a person or group of people. It is neither the thing nor the meaning alone, but the two together". According to Saussure, a *sign* is made up of the *signifier* (sound image) and the *signified* (concept). The *signifier* is a concrete, material vehicle, whereas the *signified* actually 'is' meaning. For analytical purposes, the *sign* is divided into both of these components. In reality, this is impossible as they are inseparable. *Signs* are arbitrary and conventional and depend on social agreement for their significance (i.e., there is no logical connection between the *signifier* and the *signified*). Barthes's classic example of the rose illustrates the arbitrariness of *signs*: in the Western world, a rose (the *signifier*) signifies passion (the *signified*), in another culture, roses may signify royalty. A *signifier* without the *signified* is devoid of all meaning. The meaning of *signs* can only be assessed in relation to their structure and their structural relationships with other *signs* (Dyer 1982 123). *Signs* cannot function independently.

*Syntagmatic sign relations* and *paradigmatic sign relations* are two more fundamental semiotic concepts coined and developed by Saussure. A *paradigm* is a set of *signs* (e.g., vocabulary or letters of the alphabet) whereas a *syntagm* is the message formed by *signs* chosen from several *paradigms* (e.g., sentence or words) (Mick 1986 197). Dyer (1982 126) defines *syntagmatic sign relations* as follows:

" [they] are the permissible ways in which elements succeed each other or combine together in a chain of discourse"

In advertising, for example, a single advertisement may be regarded as a syntagm, a group of advertisements may form a syntagmatic chain *Paradigmatic sign relations* are defined as " those which belong to the same associative set by virtue of the function they share" (Dyer 1982 127) They reveal the oppositions and contrasts between *signs* of a set (Mick 1986 197) The key to understanding *signs* is to understand structural relationships

The three most frequent *signs*, as identified by Peirce, are as follows

*Iconic signs* the signifier-signified relationship is based on resemblance or similarity (e g , an advertisement which uses a picture of the product against a neutral background, a photo) The *sign* resembles the object

*Indexical signs* indicate an additional meaning to the one immediately signified (e g , using the Eiffel tower to indicate Paris in an advertisement, the use of hot, shimmering colours to depict heat) (Dyer 1982 124-125) Usually, there is a causal connection between both the *signifier* and the *signified* *Indexical signs* are extremely frequent in advertising illustrations

*Symbolic signs* (or *Symbols*) the relationship between the *signifier* and the *signified* is arbitrary and solely based on convention (e g , a rose in Western societies connotes love, the Esso tiger connotes strength, words are symbols) The three *signs* are based on the relation between sign and object It should be noted that a *sign* may function in all three capacities (Mick 1986 199)

*Denotation* and *connotation* are also important concepts in semiotic analysis *Denotation* refers to the first level of meaning in a sign, it refers to the surface or literal meaning of a sign *Connotation*, on the other hand, refers to the second level of meaning in a sign, it relies on the receiver's cultural knowledge of a system Every message contains these two levels of meaning

The concept of *codes* is central to semiotics Dyer (1982 131) defines *codes* as " a set of rules or an interpretative device known to both transmitter and receiver, which assigns

a certain meaning or content to a certain sign" They are forms of social knowledge and organise our understanding of the world

Finally, *anchorage* and *relay* are two key semiotic concepts in the European tradition *Anchorage* is defined by Vestergaard & Schrøder (1985 34) as follows

" the text provides the link between the picture and the situation in space and time which cannot be established through purely visual means of expression"

The text, therefore, 'anchors' the possible meanings of the visual element and thus removes ambiguity *Relay*, on the other hand, " denotes a reciprocal relation between text and picture, in that each contributes its own part of the overall message" (Vestergaard & Schrøder 1985 35) In essence, there is a strong element of *anchorage* in what purports to be *relay*

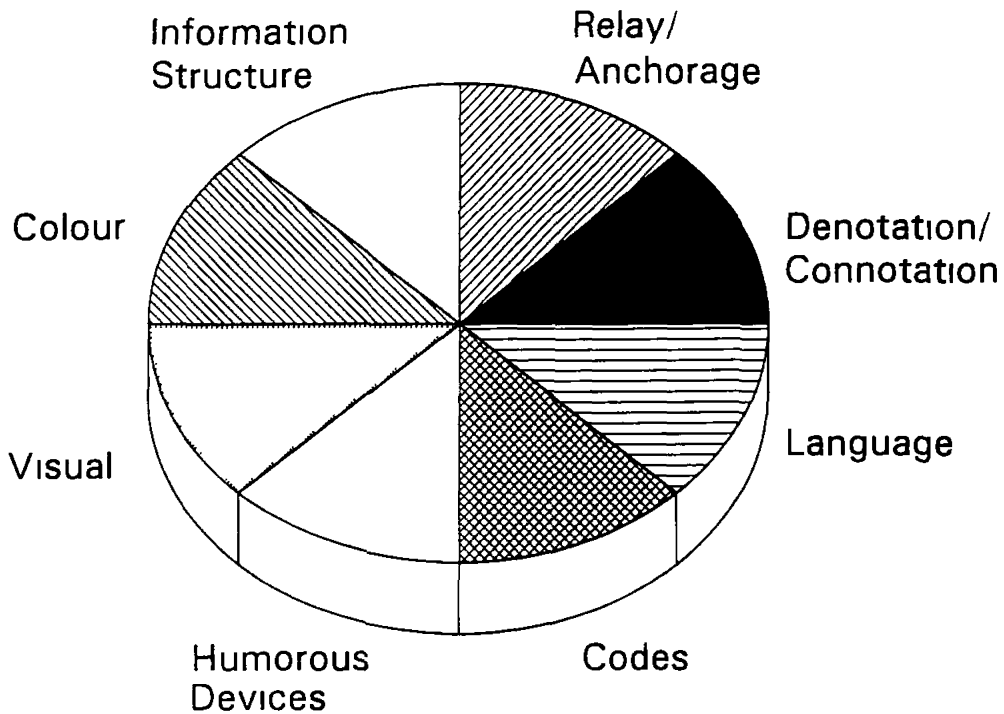
### 6 3 In-depth Analysis of Sample of Advertisements

The following sections semiotically analyse the individual advertisements used in the focus groups This analysis not only concentrates on the actual portrayal of humour in the advertisements but also on the general formats and design of the advertisements The ideal magazine advertisement should be designed to guarantee that as much as possible of its message will be noticed by the reader who may only scan the advertisement For this reason, humour, an arresting device, is often placed in the headline which is reputedly the most important element of an advertisement (Engel 1980 517)

The layout of an advertisement should hold the reader's attention and guide the eye from one element to the next The possible elements of an advertisement include the following headline subheadline, main and subordinate illustrations, bodycopy, copy subheads, logo and slogan The actual positioning of each element can determine its degree of prominence Every element should be carefully placed for maximum effect The optical centre of an advertisement is the point the human eye perceives as the middle of the advertisement In essence, it lies one third of the way down an advertisement, at the slightly higher than mid-advertisement point Another important dimension in advertising is the imaginary upper-left-lower-right-diagonal It is widely held that the upper left-hand and lower right-hand corners are the most regarded and

## Figure 6.3

### Semiotic Elements



therefore, most prominent areas of an advertisement This is possibly due to the fact that people are conditioned in the Western world to read from left to right Consequently, it is very popular to place the headline or the illustration in the upper left-hand corner and the product name or logo in the lower right-hand corner The elements are placed around the diagonal with the all important features to the right A variation of this layout is the 'Zig-zag' layout which places the elements in a 'Z' shape The layout artist can use his/her skills to guide the eye towards the most important part of the advertisement

Meaning is only formed through the interaction of component parts of a communication system (Leiss et al 1990 198) This chapter looks at how specific advertising elements interact to form the meaning(s) of the ten advertisements In order to discover the paradigms of each advertisement, it is necessary to break up the syntagmatic chain of

the advertisement in question and to isolate distinctive units. The above pie chart outlines the various semiotic elements to be examined. In this way, it is possible to analyse the portrayal of meaning and specifically, of humour in the individual advertisements.

### 6.3.1 Advertisement 1

This advertisement for T C P, a household disinfectant, uses the picture-window layout, with a particularly generous display of picture and tightly edited copy<sup>15</sup>. The visual element is exceptionally striking due to the strong, vibrant, almost psychedelic colours used. Colour advertising is highly effective in relation to its attention-getting powers. In fact, it is almost mandatory in advertising. Nelson (1981: 214) claims:

"A recent Starch INRA Hooper survey found that a full-page ad in color attracts 50 percent more readers than the same ad in black and white. Better than black alone, color represents with high fidelity the product, its setting, the people using it."

Colour ensures emotional participation. Man has arbitrarily chosen certain colours to symbolise certain things. The colours used in this advertisement signify the intense heat of the sun (i.e., strong yellow/orange) as well as pain (i.e., red). However, it should be noted that colours signify various meanings across cultures. Yellow is used as an eye-catcher; it is regarded to be the most advancing colour of all as it 'moves out' from the page (Nelson 1981: 217). The colours are also used for contrastive purposes. The bright, loud colours used in the visual contrast sharply with the bold, black print. The advertisement also uses colour as an 'objective correlative', with the colours of the product being reflected in the visual element.

The visual is not the typical photo but rather an illustration, one which resembles a child's drawing. The use of hyperbole or exaggeration is evident in the visual: the size and shape of the screaming child's mouth are exaggerated for dramatic purposes. The close-up also adds to the dramatic effect. The use of perspective suggests that the reader is looking down on the child. This is a clever ploy as it is an attempt to encourage the

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<sup>15</sup> As the original advertisement was slightly larger than A4 size, it was necessary to reduce the photocopy. Consequently, the photocopy gives the false impression that the advertisement uses a large amount of white space. This holds for most of the ten advertisements under study.

reader to become emotionally involved, this is commonly known as the 'cute appeal' The advertisement singles out its target audience with its "So come on mum" and this is reflective of the current trend in advertising to target smaller groups In effect, the advertisement is appealing to the maternal instincts of the reader Coincidentally, Nelson (1981: 215) claims that women are more conscious of colour than men and this may explain the dominant use of colours in this advertisement

The tendency of the human eye to move from left to right is subtly assisted by the geometric structure of the visual eye-movement invariably goes from big to small and from light to dark The reader's gaze is also cleverly directed by the child's pointing finger to the product in the lower right-hand corner This advertisement is an example of informal balance as the elements are placed at different distances from the centre of the left-right-diagonal

The verbal element of this advertisement relies on the manipulation of words, the rules and conventions of language are broken for effect Thus, resonance, which is the combining of wordplay with a relevant picture to create ambiguity and incongruity, is used The visual, which has a strong emotional impact, is supported by an elliptic (i.e., disjunctive) and therefore, ambiguous headline This is a common feature of advertising in English-speaking countries In addition, the headline uses wordplay "For summer hollerdays" This involves the distortion and combination of two words or lexemes 'to holler' and 'holidays' The technical term for such a device is *portmanteau* (Nash 1985: 143) Moreover, 'hollerdays' is probably derived from the colloquial Hiberno-English expression 'to go on your holiers' It is a classic example of wordplay the reader is confronted with a peculiar looking word which results in confusion and puzzlement This, in turn, results in the reader becoming actively involved in the decoding process, attention is caught through this device It is an obvious example of incongruity-resolution In order for the ambiguity to be enjoyed, the ambiguity must first be perceived and then resolved The reader must see the ambiguity as a challenge or as a 'brain teaser' In fact, two instances of wordplay are used The second instance of wordplay "for crying out loud" echoes the child crying It is a lexical ambiguity based on an idiom It involves repetition and highlights how a crying child could potentially

destroy an otherwise pleasant holiday. It is generally held that women are more linguistically aware (Meyers-Levy 1989: 231) and as this advertisement is targeting women, this might explain the use of wordplay. Wordplay is an extremely popular advertising device in English-speaking countries given that the possibilities for punning in English are great: most words possess more than one meaning. The wordplays are particularly reflective of the visual element. *Relay* is evident, with both the visual and the verbal contributing to the overall message. In addition, the headline and the bodycopy *anchor* the visual.

The headline presupposes that children fall during summer holidays. Presupposition, defined by Vestergaard & Schrøder (1985: 24) as "what necessarily has to be the case for an utterance to be meaningful at all", is an extremely frequent feature of advertising due to its powers of suggestion. By using presupposition, advertisers can avoid making blatant claims which could be difficult to substantiate. This is an elliptic or disjunctive sentence, echoing speech. It is a benefit headline, promising the reader lazy, relaxed summer days if he/she uses the product. The direct strategy of address is used in the verbal element with the use of "your" and "you", in an attempt to adopt the audience's point of view. This is known as the psychology of reader identification. "Make sure you get some" softens the direct exhortation to buy (i.e., rather than "get some"). 'Make' and 'get' are two of the most commonly used verbs in advertising (Leech 1966: 154). The language used is quite colloquial and informal: "nippers", "so come on mum" and "for crying out loud". Two different typefaces are used, a large bold print in the headline and a small print in the bodycopy. The bold print commands greater attention. The use of lower-case for the headline is quite unusual.

Dual-coding is used in this advertisement. Dual-coding basically "involves assumptions concerning the availability of non-verbal imagery and verbal mechanisms as memory codes" (Paivio 1979: 179). It occurs when both of the cerebral hemispheres are called into action in processing the advertisement. Effectively, this means that the left hemisphere which controls language and is thus rational and analytical works in conjunction with the right hemisphere which controls images and is thus intuitive and emotional in storing pictures. Therefore, information in pictures has a considerably



greater likelihood of being perceived and memorised

The advertisement is a problem-solution format. The problem is the child falling and crying and thus destroying the peace and harmony of summer holidays. The solution is T C P. The strategy employed in this advertisement is to catch the reader's attention by means of an unusual, colourful visual and ambiguous language in the form of wordplay.

### 6.3.2 Advertisement 2

This advertisement uses *transferred style* (i.e., where an advertisement uses features strictly appropriate to another role [Dyer 1982: 146]) in that it borrows the style of a problem page to disguise its nature. This is an attention-getting device. It is extremely difficult to advertise low-involvement products such as tea as it is virtually impossible to differentiate brands. Therefore, it is necessary to use a unique or original approach. This highly original approach is an attempt to create a distinct image for the product. The fictional and exaggerated problems are followed by the agony aunt's less than serious answers. The problems and answers are somewhat ridiculous and have sexual undertones and connotations (e.g., "Too small for my wife" and "She's gone too far"). Incongruity is prevalent in this advertisement. The simple answer of "drink 99 tea" is a breach of expectations. Indeed, the content schema (i.e., expectations in relation to content) is unexpected. The language used is colloquial: "driving me up the wall", "shut her up" and "having a go". This is an attempt to establish a *rapprochement* with the reader.

Various humorous devices are used. Hyperbole or exaggeration is used frequently: in problem number 2 the reader is expecting Joyce's daughter, who goes out all night, to be in her teens, instead it is revealed that she is almost thirty-two years of age. In the same problem, Joyce states that her daughter "rolled in at 11.32 pm exactly" for dramatic effect. Problems are exaggerated to an extreme: frisking the milkman and apprehending dogs in an attempt to promote Neighbourhood Watch? Puns are also frequently used particularly in the agony aunt's replies: "beer bellied men aren't my cup of tea either" and "give him a mouthful - 99 of course". Sarcasm, a feature of Irish and English humour, is used in the third answer with the agony aunt indirectly casting doubts on the capabilities of 'the Special Constabulary'. The fourth reply plays with words and,

in particular, in relation to fish "Oh stop carping!" and "have a whale of a time"

The product is mentioned in all of the replies. Repetition of this form drives home the brand name and commits it to memory. A detailed analysis of this advertisement reveals a careless mistake which obviously escaped the eyes of the proof-reader. Alice refers to Joyce instead of Barbara in the fourth reply.

The visual element, at first glance, appears to be unrelated to the text or problem page. As such, the nature of the advertisement is well disguised (it was not immediately obvious that the entire page was the advertisement) and thus the visual layout is effective. An objective correlative is used in the visual: the colours of the packaging are emphasised in the textual element (i.e., blue and red). The positioning of the product is once again in the lower right corner to maximise attention. The dark frame surrounding the visual element suggests an air of authority while the generous white space allows the layout to breathe and gives the advertisement an uncluttered look, thus gaining readership.

The slogan "Everything's fine with 99!" is memorable due to its rhyming effect. The subcaption avails of repetition in the form of alliteration<sup>16</sup>: "a refreshing, relaxing". The lexical choice of 'cuppa' is indicative of the colloquial, conversational style used. It may also be a deliberate misspelling in an attempt to attract attention, a common feature of advertising (e.g., "Beanz Meanz Heinz" and "Drinka Pinta Milka Day"). *Relay* is obvious in this advertisement with both the visual and the verbal components contributing to the overall advertising message. The fact that the photo depicts two women drinking tea suggests that the advertisement is mainly targeted at women. In addition, the photo lends the advertisement an air of authenticity. On a connotative level, this advertisement implies that the primary way women deal with problems is to discuss them over a cup of tea.

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<sup>16</sup> Dyer (1982: 155) defines alliteration as the repetition of initial consonants or consonant features.

This advertisement uses a personalised format with the product placed at the centre of social interaction. With this format, "people are explicitly and directly interpreted in their relationship to the world of the product" (Leiss et al. 1990: 246). It is also a problem-solution format, the problems of everyday life being solved over a cup of 99 tea.

### 6.3.3 Advertisement 3

This advertisement for Samsonite bags makes excellent use of several advertising devices to achieve its strong impact. The headline is positioned at the focal point of the advertisement, at '10 o'clock', and immediately attracts the attention of the reader. It makes use of lexical ambiguity with its reference to 'bag'; it is an example of the curiosity headline. On a denotative level, "any old bag" refers to its literal sense of a portable piece of luggage. On the other hand, on a connotative level, "any old bag" refers to a cranky, old woman. Such a phrase may be interpreted as being of a sexist nature. This double entendre is an attention-getting device and a means of encouraging the active participation of the audience. The use of "You" is an attempt to involve the reader. Despite its brevity, the headline is very effective. The fact that the headline is in the present tense suggests it is an eternal truth such as in the case of "A diamond is forever".

The advertisement uses the popular picture-window layout. The visual anchors the verbal element. The use of colours is most effective. The nondescript, grey colours used in the photo are in stark contrast to the vibrant, strong colours used to depict the actual bag and the brand name. This serves as an attention-grabber as the colour contrast almost leaps out of the page. The colours which most arrest the eye are reserved for the product and its mini-background. The colourful right-hand corner contrasts sharply with the remainder of the advertisement. The multitude of colours used to depict the brand name imply that Samsonite bags are lively and dynamic. The use of white space above and below the headline is effective, allowing a contrast to emerge.

The use of old people in the advertisement is incongruous and therefore, striking. In order to lessen the chance of offending the readership, the photo is set in a previous era.

Thus, the outdated swimming costumes. The nostalgic quality of the advertisement is appealing. The past and the present are contrasted effectively. The juxtaposition of the bag with the Victorian era achieves an interesting effect: it looks ridiculous and thus is striking. The repetition of 'not just any old bag' on the torn paper at the bottom of the advertisement is an effective rhetorical device. This implies that Samsonite bags and this bag in particular are different to other competing brands. It presupposes that the other bags on the market are 'just any old bags'.

The bag is, in effect, used as an iconic sign: a coloured photo of the bag is placed against a more or less neutral-coloured background. It is also prominently displayed in the lower right-hand corner. Formal balance is used in this advertisement with the elements being placed in equal relationship on both sides of the diagonal centre point.

#### **6.3.4 Advertisement 4**

This advertisement is for a dishwasher, a high-involvement product. The use of an actual photo adds a touch of realism and is representational of everyday life. The reader can identify with the scene depicted as the comments are 'snippets of dialogue' from everyday life and as such, are reflective of reality. They appear natural and authentic. The perspective used involves the reader looking down on the table and the proceedings and thus adds to the eavesdropping effect. Clever use is made of the positioning of the comments; each comment is positioned according to the stereotypical positioning of family members at a table. The father is placed at the head of the table and demands to know "Whose turn is it?". The children offer all of their tried excuses, with the mother finally asking "Why is it always me?". This is an attempt to identify with mothers who often feel taken for granted. The advertisement may well target the entire family but it clearly targets mothers.

The positioning of the brand name once again makes use of the lower right-hand corner. In addition, the brand name is depicted in red and blue, two primary colours, in order to catch the reader's attention. The multitude of colours in the entire photo contrast sharply with the white space at the bottom of the advertisement. In effect, the mess and the confusion contrast with the simple, clear-cut solution, namely the dishwasher. The

repulsiveness of the photo is in sharp contrast to the appeal of the dishwasher

The 'snippets of dialogue' are almost ironical. Each individual excuse is hackneyed and worn out. Their lack of originality suggests that the advertiser is purposely trying to ridicule the reader, self-irony is used. The use of 'you' also causes the reader to identify with the situation. The headline "Do you need any more excuses to buy a dishwasher?" presupposes that the reader already had excuses not to do so. There is a hint of hyperbole in the advertisement with one family member offering the pathetic excuse of having hurt his/her finger. This advertisement clearly uses an alternative approach to advertise a dishwasher. No technical details are provided. The dishwasher is not depicted. The headline anchors the visual element and makes use of one of the most commonly used verbs in advertising, namely 'need' (Leech 1966 154)

The layout of the advertisement is very basic. It avails of a generous visual element, a simple headline and the brand name. The picture-window layout is highly effective and dramatic due to the effect of the close-up. This advertisement is a perfect example of formal balance, the elements are equally positioned on both sides of the diagonal. It uses the problem-solution format. The problem is who will wash up and the solution is the dishwasher. It is also a 'slice of life' advertisement, with the reader almost eavesdropping on an ordinary family conversation or dispute. 'Slice of life' advertisements involve unremarkable happenings in everyday life, thus allowing reader identification (Dyer 1982 145). This is a ploy to involve the reader and plays on the human being's sense of curiosity. The headline is centred and uses lower-case type. This is also a kaleidoscopic format with the text being imposed on the illustration. It is also a 'bleed advertisement' as the photo encompasses the full width of the page and there are no margins. This ensures maximum use of the illustration and the space available.

### **6.3.5 Advertisement 5**

This unconventional advertisement for Fas was part of a series of advertisements run in 1990. Each advertisement focused on stereotypical images of European countries such as France, Germany and Holland. This advertisement very clearly plays on French stereotypes.

This advertisement clearly makes use of symbols. The French are commonly referred to as 'frogs' due to their affinity for frogs' legs. The circle of stars is the symbol of the European Community. The advertisement borrows both of these symbols and depicts a frog with stars on his back. However, in order for the reader to decode these symbols, he/she must be *au fait* with their original meaning. Value transference relies on one's previous knowledge and experience. The stars are also portrayed in the slogan, encircling 1992. Given the vast number of advertisements which have already relied on this symbol for visual impact, this symbol for 1992 runs the risk of being overused. The colours of the cheeses and the frog are used to depict the stars and 1992 and echo the colours of the E.C. flag.

The ambiguous, curiosity headline arouses the reader's curiosity and encourages his/her active participation. The headline presupposes that Irish people have stereotypical images of French people. The rhetorical device of alliteration is used with 'French frogs fromage'. There is a pun on 'fromage' and 'hard cheese'. The actual 'hard cheese' element is a breach of expectations. It is a colloquial phrase which means 'tough luck'. The lexical item 'fromage' is borrowed for effect. It is widely held that foreign words are more succinct and indirectly, flatter the reader.

The headline uses upper-case bold print to command attention. The bodycopy avails of lower-case print and is organised in paragraphs rather than in columns. The layout is imbalanced with the right-hand side of the diagonal being less balanced than the left-hand side. By Irish standards, this advertisement is very cluttered. Insufficient use of space is made. The headline is almost lost at the top of the advertisement while the positioning of the Fás symbol does not aid information processing. It is placed in the lower left-hand corner, a position which rarely captures the attention of the reader.

The text anchors the visual element and explains the headline. The advertisement is specifically geared towards business executives, it is targeting a relatively limited audience. The use of two questions in the bodycopy promotes reader participation. The use of 'your' also commands reader identification. It is also a problem-solution format with the problem being the advent of 1992 and the Single Market and the solution being



Fás training courses.

### 6.3.6 Advertisement 6

This Ford advertisement breaks the standard mould of car advertisements. Instead of bombarding the reader with technical details, the advertisement uses a much more personal and creative approach. The only technical detail offered is to be found in small print under the photo of the car. Its approach hints of freshness; it does not use typical key words such as 'Leistung', 'modern' and 'Sicherheit'. This is a relatively new trend in German car advertising.

The visual element relies on incongruity for effect. People of all shapes and sizes are portrayed and as such, the photo is representative of all walks of life. It is a 'slice of life' advertisement. It avails of contrasts to achieve its dramatic effect. Large and small people, fat and thin people, smokers and non-smokers, conservatives and liberals (e.g., the punk), males and females are depicted. The fact that the people are not fully clothed highlights their individual shapes which, under normal circumstances, would be hidden or disguised by clothing. This sample of people signifies that the Ford Fiesta is a people's car; the advertisement is not targeting one specific group. Humour is achieved through the use of incongruity: the little man's funny gaze and the business man in his swimsuit, armed with his briefcase and newspaper. Colour acts as an objective correlative in this advertisement with the colours of the tiles echoing the colour of the car and the Ford logo. In addition, the variety of colours in the visual element contrast with the black and white bodycopy and this has a striking impact. The car is represented in an iconic fashion.

The positioning of the car in the advertisement does not take full advantage of the left-right-diagonal. It would achieve greater effect if the car was facing the direction of the diagonal. Once again, the logo is positioned in the lower right-hand corner. The actual clock in the advertisement is placed in the standard '10 o'clock' position. The reader's gaze is cleverly directed. Eye-movement generally goes from big to small: the reader's attention is initially attracted by the striking, big type headline and the colourful visual element. In addition, clever use of white space is made in this advertisement. It attracts

attention and lets the layout 'breathe' by giving the advertisement an uncluttered appearance. It has also been claimed that white space gives an advertisement an association of quality and allows the product name and logo to be readily processed.

The attention-getting headline and incongruous visual are anchored by the bodycopy. The headline is a play on words with 'klein' being contrasted to 'groß'. However, as is common in German advertising, the pun is not carried through. In fact, the headline is a form of self-praise: the car manufacturers are praising their "Menschenkenntnis", the ultimate of compliments. Alliteration is also used in the headline (i.e., 'baut' and 'braucht'). The bodycopy avails of figurative language. The car is compared to a tailor-made suit in one metaphor: "Es muß ihm passen wie ein Maßanzug". The positive associations of tailor-made suits or clothing, in general, are transferred to the car. This comparison is literally impossible but imaginatively suggestive. The use of metaphors enduces dual-coding. The second sentence is particularly lengthy. Use of contrast is made with "daß er auch nach vielen Stunden Fahrt so aussteigt, als wäre er gerade eingestiegen". Comparative advertising is illegal in Germany. This advertisement, however, cleverly circumvents this problem by declaring it is "das beliebteste Auto seiner Klasse". The question addresses the target audience directly and invites active participation. The notion of 'Menschenkenntnis' is repeated in this question. Providing a telephone number signifies that the company can be easily contacted. The slogan reinforces the brand name. The layout of the advertisement is a combination of picture-window and copy-heavy layout (i.e., there is a significant amount of text). It is a problem-solution advertisement: the problem is that people come in all shapes and sizes and it appears to be impossible to design a car that suits everyone, the solution is the new Ford Fiesta model. The approach used is not the standard approach for high-involvement products but it is becoming more popular.

### 6.3.7 Advertisement 7

This advertisement for Casablanca cigarettes is original and amusing in an attempt to capture the reader's attention. The visual element is eye-catching and striking. It is a caricature (i.e., a visual pun) of the Austrian-born actor Arnold Schwarzenegger, famous for his action-packed films. In reality, he is symbolic of strength and power. His



appearance, however, is deliberately distorted in this advertisement for comic effect his usual long and muscular legs are reduced to short and stumpy legs, his ears are twisted out of shape and resemble bananas This is an indexical relationship as by placing Arnold alongside the cigarettes these attributes of strength and power are transferred to the cigarettes in a light-hearted fashion His threatening posture is diminished by the placement of a lit cigarette at the end of the gun This advertisement is an example of transferred style Two famous films are alluded to in the text, namely Casablanca and Terminator This is called value transference the positive associations of the films are transferred to the cigarettes However, the reader must be *au fait* with the films to recognise this use of intertextuality The reader always processes advertisements in terms of previously acquired knowledge

The colours used create a striking impact The colour of the packaging is reflected in the headline The product itself stands out by virtue of its colour of the packet It is unfortunate that maximum use of the diagonal was not made of, as the packet of cigarettes is placed in the lower left-hand corner and not in the lower right-hand corner and the reader ends up focusing on Arnold's feet This advertisement is a form of testimonial, it is implied that both Arnold Schwarzenegger and the artist Deix are promoting the brand of cigarettes The distinctive brand name conveys a range of attitudes to be associated with the product

The headline is striking due to the use of colours and large, upper-case print It is elliptic and almost echoes the start of a child's essay or letter At the same time, the use of the first person singular suggests that the follow-up text is a testimony from Arnold Schwarzenegger The caption is written in an Austrian dialect (i.e., a regional variety of the German language) and so indicates the origins of Arnold Schwarzenegger In this advertisement, language not only functions as a sign system but also as a sign itself It may be an attempt to ridicule the way in which he speaks German, having been strongly influenced by American English Cigarettes are spelled with a 'z' in German and the verb to smoke is not 'smoken' but rather 'rauchen' 'Smoken' is an example of a loan creation In addition, this may be an attempt to flatter the reader as in order to understand foreign words, which are more succinct and memorable, one must possess

a certain degree of education. Wordplay occurs with 'Der Terminator' becoming 'Der Hudrinator' and 'Los Angeles' becoming 'Los Anscheles', as if written phonetically. The threatening, aggressive nature of the advertisement (i.e., the use of direct imperatives and the gun) is a breach of expectations and is mitigated by the colloquial style used. The use of humour is an attempt to mitigate the dangers of smoking. In effect, this advertisement borders on black humour. Rhyme is evident in the caption with 'smoken' and 'Socken'. Clearly, language is used in the advertisement to create a product persona or, in other words, to give the product a distinctive character in a mass market. This advertisement also avails of dual-coding.

### 6.3.8 Advertisement 8

This advertisement, warning against the transmission of AIDS, uses a humorous and creative approach. The oblong format is an interesting feature of the advertisement and differentiates this advertisement from other ones. The positioning of the picture on the left-hand side and the text on the right-hand side is thought to be the most successful format for information processing. The colours of the photo are striking, primary colours. The advertisement is bordered and unified by the warm yellow, echoing the colours of the car lights. The blurring effect (i.e., the background is not totally focused) is reflective of the 'drunken world' and contributes significantly to the message and appeal of the advertisement. The blurred tilting wine glass, the car lights and the window blinds creatively portray a drunk's homecoming. It contrasts sharply with the clarity of the textual element. Red connotes danger and commands attention. As a result, the reader is instantly drawn to the red box and its content which in turn leads the eye onto the bodycopy. The apparent disorder in the visual slows the reader down and possibly causes him/her to remember more of the advertisement.

Resonance is evident in this advertisement. The textual element in the red box involves a clever twisting of language and depicts how a drunk person loses his/her communication skills among other things. Words are purposely manipulated and used incorrectly. The incongruity of travelling by 'Gummi' and taking a taxi to bed is striking and attention-getting. This encourages the reader to read on and decipher the advertising message. In addition, 'Gummi' also has the connotation of rubber tyres which is

appropriate in this context. The language is chatty and colloquial: 'Gummi', 'besoffen' and 'zuzumachen'. This is appropriate for the target group. However, there is an apparent contradiction with the inconsistent use of the formal pronoun of address rather than the informal pronoun of address. The advertisement ends with "Schutz Dich vor AIDS". Such distinctions do not exist in English but in German they are of the utmost importance. Parallelism (i.e., the repetition of formal patterns [Dyer 1982: 155]) is evident in the headline with the repetition of imperatives: "fahren Sie gehen Sie

Nehmen Sie". This echoes the style of a medical prescription. The sentences in the bodycopy are short and snappy. They are factual and informative. On the whole, the language is not figurative, the exception being the metaphor of the fog. It is highly unusual for such a serious issue to be advertised in such a light-hearted fashion. The textual elements in this advertisement clearly anchor the visual element. There is a significant moral undertow in the advertisement: people are warned of the dangers of drunken driving and casual sex.

### **6.3.9 Advertisement 9**

This advertisement is for health insurance and is an attempt to break away from the typical health insurance advertisements which use pictures of sick or dying people in crowded hospital wards. The illustration connotes fun, excitement and a healthy lifestyle. It avails of colour to induce dynamism and life into the advertisement. The mini-rainbows scattered throughout the text add a touch of vitality. It is hoped that such positive associations will be transferred to the service on offer. The visual incongruity of people standing on their heads attracts people's attention as it is a breach of expectations. This is an example of slapstick humour which is used frequently in German advertising. However, the visual seems to contradict the headline as one may be tempted to ask why healthy people are standing on their heads. The variety of ways in which the people are dressed emphasise that the service is being offered to people of all backgrounds. Colour is used as an objective correlative with the colours of the background being used to depict the name of the health insurance company. In addition, the orange of the rainbow is echoed in the symbol of the insurance company. The black and white text is in sharp contrast with the colourful illustration and captures the reader's attention.

The headline avails of alliteration with 'gesunden Gemeinschaft'. The lexical choice of 'Gemeinschaft' has positive connotations (e.g., community and togetherness) which it is hoped will be transferred to the service on offer. The approach or style used is exceptionally friendly and personal: 'Herzlich Willkommen' and 'unsere'. The headline presupposes that the reader will take out a health insurance policy with this company as it is already welcoming him/her to the 'Gemeinschaft'. Alliteration is also used in the bodycopy with "guten Grund". This advertisement differs from many other advertisements for health insurance in that no information is offered about the company. However, it does provide the reader with the company's address and telephone number. The visual and verbal components of the advertisement are not closely linked. The text anchors the visual element. At first glance, it appears to use an alphabet-inspired layout<sup>17</sup> in that it looks like the people are attempting to approximate a particular word or set of letters. This, however, is not the case.

#### 6.3.10 Advertisement 10

This advertisement is an example of an iconic advertisement: it basically consists of a picture of the product set against a neutral background. This is 'visual tautology' (Dyer 1982:171) as the chair is shot in extreme close-up and fills the entire page. The actual product becomes the centre of attention and the attention-getter. The illustration connotes comfort, stability, conservatism, prestige and quality. It also connotes mystery: The headline suggests that the chair is so comfortable that no one will leave it and yet it is empty. This apparent contradiction leaves the reader wondering what happened the person who had been sitting there. The colours used are neutral, bordering on nondescript. This is intentional so as not to draw attention away from the product itself. However, the fact that the advertisement highlights the choice of colours available is somewhat ironic and detracts from the overall effect: "Lieferbar in vielen Formen, Farben und Materialien". By not using eye-catching colours, the advertisement may lose much of its potential impact as the reader may ultimately perceive it to be dull, boring and lifeless. It has been suggested that black backgrounds render reading an advertisement more difficult and results in below average readership. The dark colours

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<sup>17</sup> Nelson (1981:139) defines alphabet-inspired layout as follows: "... The basic shape of letters, both capitals and lower case, can serve as the basic pattern for the arranging of elements within an ad".

predominate and as a result, the eye is immediately attracted by the whiteness of the typeface in the headline

The headline is somewhat ironic as it implies that certain ministers are reluctant to give up their government seats. The reason is that the seats are too comfortable. Borrowing is evident with the use of such loanwords as 'Prince' and 'stressless'. Foreign words are held to be more succinct and attention-getting. In this instance, they contribute to the sophisticated image conveyed in the visual. The headline is positioned at the 10 o'clock position. The formal mode of address is used in this advertisement. While the logo and company's address are strategically positioned in the lower right-hand corner, the positioning of the diagram in the left-hand corner leaves a lot to be desired. The product name is repeated twice for emphasis and to promote memorability. The brand name promises the reader the impossible: a stressless lifestyle.

#### **6.4 Conclusions**

A semiotic analysis of the ten advertisements revealed several interesting findings. However, given the small sample size, generalisations would be unwise not to mention ill-founded. These findings are tentative and require further quantitative research in order to be validated.

It appears that the portrayal of humour in magazine advertising is based on fixed guidelines and rules. Standard procedures are followed, whether in Ireland or in Germany. Of the ten advertisements studied, six advertisements placed the humorous element in the headline, thus supporting related advertising theories. The humour acts as an attention-getter in these advertisements. Two of the six advertisements had humour in the headline alone, the other four also placed it in the bodycopy or the visual. Following wordplay in the headline, visual incongruity was the most popular humorous device. In fact, one advertisement relied entirely on the visual in its portrayal of humour (i.e., advertisement 9). Advertisement 2, on the other hand, relied entirely on the bodycopy to portray humour. Without doubt, the choice of positioning of humour is limited and there are only a few possibilities which are used across cultures. What appears to be a natural design is clearly a highly-constructed one.

The analysis suggests that the impulse to pun is universal, with puns being used across cultures. Findings suggest that puns in English are somewhat more sophisticated than their German counterparts which in essence rely more on twisting of language than on creativity.

In addition, as regards the advertising strategies employed by Irish/English and Austrian/German advertisers, the comparison revealed that there are no significant differences. All cultures appear to draw on the same linguistic and visual devices. This similarity may be explained by the fact that most cultures in Western Europe are similar and that this similarity is increasing due to a large extent to the advent of the European Community.

It should be noted, however, that semiotics has not escaped criticism. Opponents of this discipline argue that it relies to a large extent on the skills of the individual analyst and thus lacks reliability and consistency. In addition, it does not lend itself to quantification of results due to the fact that it stresses individual readings of messages. Such opponents conclude that semiotics may not be applied to all advertisements with equal success (Leiss et al. 1990: 214). These factors should not be overlooked in this case.

# **CHAPTER 7**

## **CONCLUSIONS**

## 7.1 Conclusions

Given the exploratory nature of this research, generalisations are limited. Cautious interpretation of findings is necessary. Nevertheless, the tentative findings are of interest. In the author's opinion this research demonstrates that additional insight into cross-cultural perception and portrayal of humour can be gained through the focus group technique and semiotic analysis.

To recap, the first objective of the thesis was to examine cross-cultural and gender differences in the perception of humour in magazine advertisements. There were several reasons why the focus group technique was chosen to realise this objective. This technique is highly suitable for post-graduate research as it is relatively easy to conduct, economical and quick. It is also suitable for exploratory research, generating hypotheses. The nature of the topic required group interaction which was guaranteed using this technique, respondents' experiences were tapped in a non-directive manner. Given the fact that the research concentrated on print advertisements, it was possible to incorporate a sample of such advertisements into the study in the form of stimulus material. In essence, this procedure proved ideal for highlighting the similarities and dissimilarities across the cultures concerned in relation to the perception of humour. The results of the research are summarised in the following sections.

As mentioned in Chapter 1, humour is often regarded as an obstacle to global advertising. It is argued that humour is culture-specific and thus untranslatable. However, the research implies that this need not necessarily be the case. Both cultures showed significant similarity in their appreciation of the humorous advertisements. For example, all four groups had advertisement 2 as their least favourite. Obviously, certain cultures have more in common than others and this should always be borne in mind. It may be concluded that humorous advertising may be standardised for such cultures, especially for E.C. cultures. However, not all humorous devices are translatable, a fact which the marketer must recognise. In theory and in practice, visual elements are easier to standardise. As Redfern (1984: 130) points out, it is commonly believed that puns or verbal humour are more difficult to translate.

" it may well be that the supposed untranslatability of many puns deters



advertisers, who often want to standardize their campaigns over various countries"

Obviously, in the case of wordplay, literal translations will rarely work. More often than not, communicative translations are called for with the wordplay being translated freely by a cultural equivalent. Accurate and detailed cultural analysis is called for in order to implement global humorous magazine advertising. The results of this research are consistent with Alden et al.'s (1993) findings in relation to globalisation of humorous advertising.

Despite the above-mentioned findings, humour is culture-specific to a certain degree, albeit perhaps to a lesser extent than in the past. In addition, it is individual-specific, support for this theory was found in the four focus groups. A person's perception of humour is influenced by his/her past experiences and knowledge of the world. The results of the focus groups suggest that Irish people enjoy a more sarcastic sense of humour than their German/Austrian counterparts. In turn, Germans/Austrians show a greater preference for slapstick humour or situational comedy than Irish people. It is interesting to note that wordplay has become a prominent feature of German advertising, effectively replacing much slapstick humour. This may be explained by the birth of the 'international community'. While the wordplay used tends to be of a less sophisticated nature than its English counterpart, recent trends suggest that this will not be the case for much longer.

Without doubt, society is constantly changing. The changing role of women in Western society, for example, has influenced advertising enormously. It is no longer expected that women stay at home, instead women are to be found holding managerial positions in the workforce. There has been much talk of 'the new man' - he is the epitome of gentleness, emotion, helpfulness and kindness. Men would appear to be adopting what were previously considered to be feminine traits and vice versa. As a result, this has influenced the ways in which people interact. Humour preferences have also been affected by these changes and are no longer influenced to the same degree by gender. This research indicates that women, on the whole, are not offended by sexual humour and indeed, often see 'the funny side' of such humour, even when females are the butt

of the humour (e.g., FG2 members picked advertisement 3 as their favourite advertisement contrary to expectations) No evidence was found to support the theory that women show a greater preference for nonsensical humour (in fact, all four groups had advertisement 2 as their least favourite advertisement), thus calling results of previous studies into question (e.g., Whipple & Courtney 1981) In summary, no strong evidence was found to suggest that humour is gender-specific In fact, advertisement 8 was the favourite of both the female and the male German groups Thus, findings of studies such as those carried out by Shama & Coughlin (1979), Madden (1982) and Sutherland & Middleton (1983) were supported

The focus group results also suggest that the print medium is suitable for humorous advertising, when used appropriately While previous studies such as those by Madden & Weinberger (1984) and Weinberger & Spotts (1989) claim that TV and radio are the most appropriate media for the use of humorous advertisements, the results of this research suggest that the print medium is equally appropriate The opinions aired by several focus group respondents in relation to humorous print advertising were extremely favourable The nature of the humorous device is significant as it more or less determines the medium used Certain media are more appropriate for certain humorous devices For example, it is widely accepted that wordplay is more appropriate for print media, a fact which is reflected in the sample of advertisements used Within the context of these ten advertisements, the prominent positioning of the humorous device in either the headline or the visual element highlights the fact that humour is used primarily as an attention-getting device, concurring with past studies (e.g., Madden & Weinberger 1982, Duncan & Nelson 1985 and Weinberger & Gulas 1992)

The results of the post-focus group questionnaire suggest that humour is often recalled at the expense of the product/service advertised Of the 33 respondents who filled in the questionnaire, only 1 recalled all 10 products/brands correctly (unaided recall) This was astounding given the fact that the ten advertisements had been discussed in detail over a time span of one and a half hours The average recall rate was a mere 6.5

It should be noted that the focus group participants were particularly articulate and well-read as regards advertising and this may have indirectly influenced the results. Had the participants been older and/or less educated, the results may have been somewhat different. It would have been interesting to have conducted mixed groups but given the time and budgetary constraints this was not possible. The author believes it would be interesting to follow up this research with a quantitative survey in order to test the hypotheses generated from the four focus groups and thus broaden the general understanding of humorous advertising.

Semiotics proved ideal for revealing the advertising practices employed in Ireland/England and in Germany/Austria in relation to the portrayal of humour in magazine advertisements and thus realised the second objective of the thesis. The analysis reveals the constructed nature of humorous advertisements and suggests that there are no significant differences in the advertising practices employed across the cultures, with these cultures drawing on the same basic linguistic and visual devices. For example, the actual positioning of the humorous element or device was almost always in the headline and/or the visual element.

Both objectives of this research have been successfully realised. It is hoped that the research will contribute to understanding cross-cultural perception and portrayal of humour in magazine advertisements and that the insights derived may serve as a basis for further research.

Clearly, the whole question of the degree of culture-specificity of the perception of humour warrants further research. This would also entail determining the extent to which globalisation of humorous advertising is possible. It would be of interest to extend the present study to include alternative cultures. For example, a more specific study would look at the similarities and differences of Irish, British and American senses of humour. In addition, regional senses of humour in Germany have been neglected in past advertising studies. Since reunification in 1990, this area looks set to gain in importance. The addition of five new Bundesländer has inevitably killed the notion of a single German sense of humour. Humour is influenced by one's education and upbringing.

Language also plays a major role linguistic differences exist between both Germanies  
Research of this nature is essential in order to achieve a comprehensive understanding  
of the dynamics of humorous advertising

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# **APPENDIX A**

I would like to thank the following for their permission to reproduce the advertisements in the thesis  
Breda Kennedy, Fas, Arthur McCarten, Food Brokers Limited (TCP) and Thomas Jungjohann, Ekornes  
Every effort has been made to contact copyright holders, where this has not been possible I apologise to  
those concerned





# For summer hollerdays.

If your little nippers get bites, grazes, cuts or stings this summer, TCP's dual action will fight the infection and soothe the pain. (So come on Mum, make sure you get some for crying out loud.)





WITH ALICE SEYMOUR

# The Problem page

## Q Too small for my wife

**Dear Alice**  
Ever since my wife went to see that American bunch of strippers - the Chipmunks, she's been driving me up the wall. I mean, they make me sick, dancing and prancing around in those pathetic G-string things. But my wife, she can't stop talking about them! I have to get undressed in the dark now, and I can still hear her sniggering. She even suggested I join the 'Let's Pump Iron' class down at the YMCA. I couldn't believe it! I'm getting really fed up of hearing how 'gorgeous' those Chipolata fellas are Alice. How can I shut her up?

DEREK

**A** Can I just ask Derek, have you actually seen those boys in action? Wow... just the thought of those bronzed, rippling, oiled musclemen, writhing and pulsating, oozing and teasing just sends me all in a quiver!! I don't blame your wife for having a go... beer bellied men aren't my cup of tea either - talking of which I think I better make myself a cup of 99 to calm down, MMMMMM if only...

## Q Out all night

**Dear Alice**  
I'm worried sick about my daughter. We used to be such good friends, now all we do is argue. It's her behaviour - it's disgraceful! I mean she's staying out all hours! Last night she rolled in at 11.32pm exactly - without a word of apology! She's started wearing make-up, she's had both her ears pierced - twice, and her clothes....

I don't know whether she's in them trying to get out, or out of them trying to get in! Now I've found out she's seeing a 37 year old man - where did I go wrong? Don't children grow up quickly these days - you wouldn't believe she's only 32 next birthday!

JOYCE

**A** Tut! I don't know, kids these days! No sooner are they out of their nappies, they're into make-up and boys. The best thing to do is sit her down for a little chat. Woman to woman. It could be time your little fledgling flew the nest. There's only one way to find out; if she's tall enough to reach the kettle to make a pot of 99 tea, she just might be ready to face the outside world on her own. So Joyce, let her go. Just think, you'll have all that 99 tea to yourself!

## Q She's gone too far

**Dear Alice**  
We're in a Neighbourhood Watch scheme but my neighbour, Elsie, is taking her responsibilities just a little too far. I mean, she patrols the street from dawn to dusk; she frisks the milkman, postman - in fact, anything with a pulse. Last night she apprehended two dogs for being out after 6 pm! I can't walk down the street without getting stopped and asked to identify myself - it's ridiculous. I've lived next door to her for the past 7 years! The last straw came when she had my husband arrested for attempted assault with a

dangerous weapon - he was only trying to prune the hedge!! What am I going to do?

HELEN

**A** Do what any good neighbour would do - invite her in for a chat. Tell her to forget dialling 999 and get out the 99. She won't be able to resist. Then you could suggest she join the Special Constabulary - after all, she's far too talented to be patrolling your street. She'll be forever grateful and I promise you, from now on your husband will be able to prune his perennials to his hearts content.

## Q Home wrecker

**Dear Alice**  
It's my husband Ronnie. I know he's only trying to help, bless him, but he's ruining our home. He's turned into a DIY fanatic, he hasn't got a clue and if it carries on, I'm doing a runner to my sister in Australia. Take last week for example, he decided to make a cat flap. Now there's a hole big enough for next-door's Rottweiler to get through! He's in the garden now digging a huge hole, he said it's going to be a fish pond. What for - Moby Dick?

BARBARA

**A** Oh stop carping! Look on the bright side Joyce, if he digs deep enough you could end up in Australia! It does sound like he's a bit out of his depth though, so I'd give him a mouthful - 99 tea of course - that'll slow him down. Maybe you could help him out? I guarantee you'll have a whale of a time!



*Everything's fine with 99!*

For a refreshing, relaxing cuppa, you can always rely on the natural flavour of Co-op 99 tea, no problem.



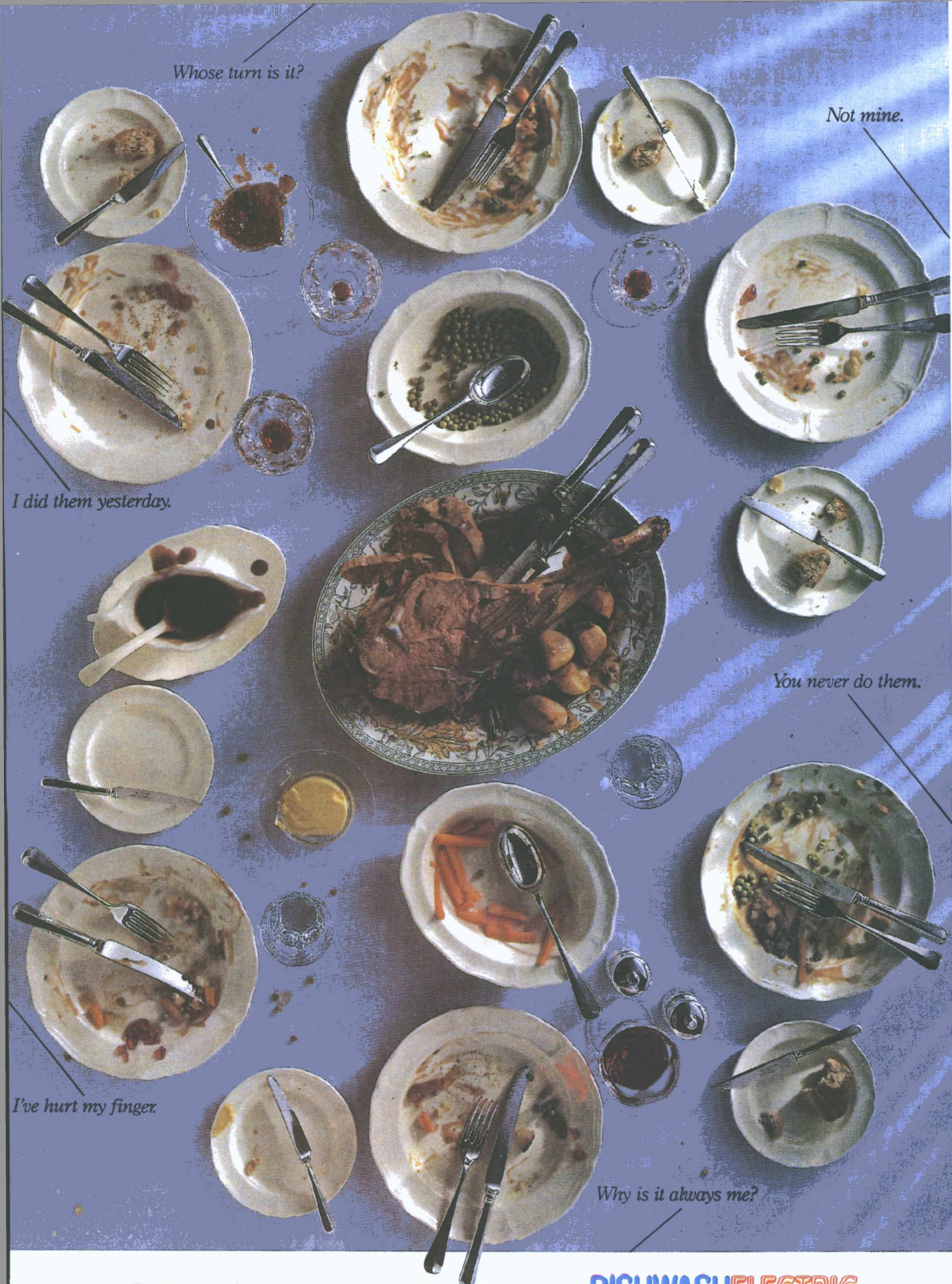


YOU DON'T GO TO THE BEACH WITH JUST ANY OLD BAG."

**SAMe**

By Samsonite





Do you need any more excuses to buy a dishwasher? **DISHWASHELECTRIC**



IF YOU THINK THE FRENCH  
ARE ALL FROGS LEGS AND FROMAGE,

HARD CHEESE.



European executives are gearing themselves up for 1992. They rightly recognise that from then, they will no longer be only French, Italian or German business executives but also European business executives.

Are your managers ready? Each year in Ireland, 30% of managers have some formal training, in other countries the figure is around 50%. Time to catch up is running out. Take a look at your business. Are you in a position to take advantage of the opportunities the Single Market offers? Ready or not 1992 is coming. Start now. Plan how to succeed in the Single European Market.

*Train for* 1992 *Europe*

# WER KLEINE AUTOS BAUT, BRAUCHT GROSSE MENSCHENKENNTNIS.



Es gibt lange, kurze, dünne und dicke Menschen. Aber ob groß oder klein – jeder Autofahrer will und muß sich in seinem Auto wohl fühlen. Es muß ihm passen wie ein Maßanzug.

Das Lenkrad soll ihm optimal in der Hand liegen, Schalthebel und Bedienungsschalter müssen mühelos erreichbar sein, und die Sitze müssen anatomisch richtig konstruiert und so vielseitig einstellbar sein, daß er auch nach vielen Stunden Fahrt so aussteigt, als wäre er gerade eingestiegen.

Wir bei Ford haben die Menschen studiert, bevor wir den neuen Fiesta bauten. Mittlerweile ist er das beliebteste Auto seiner Klasse. Ob das vielleicht auch etwas mit Menschenkenntnis zu tun hat? Mehr unter 01 30 42 42.



## BEI UNS DREHT SICH ALLES UM SIE.

Der Ford Fiesta zum Beispiel ist in fünf Motorversionen erhältlich: vier Benziner mit geregeltem Katalysator, ein Diesel mit Oxidationskatalysator (erfüllt die Töpler-Norm). Als 3- oder 5türer und auf Wunsch (gegen Mehrpreis) mit ABS und beheizbarer Frontscheibe.





# CASABLANCA MAG ICH SEHR...

„TUATS LEICHTE CIGARETTEN SMOKEN,  
SONST SCHIASS' I EICH A LOCH IN D' SOCKEN!“

DER HUDRINATOR 1991  
LOS ANSCELES

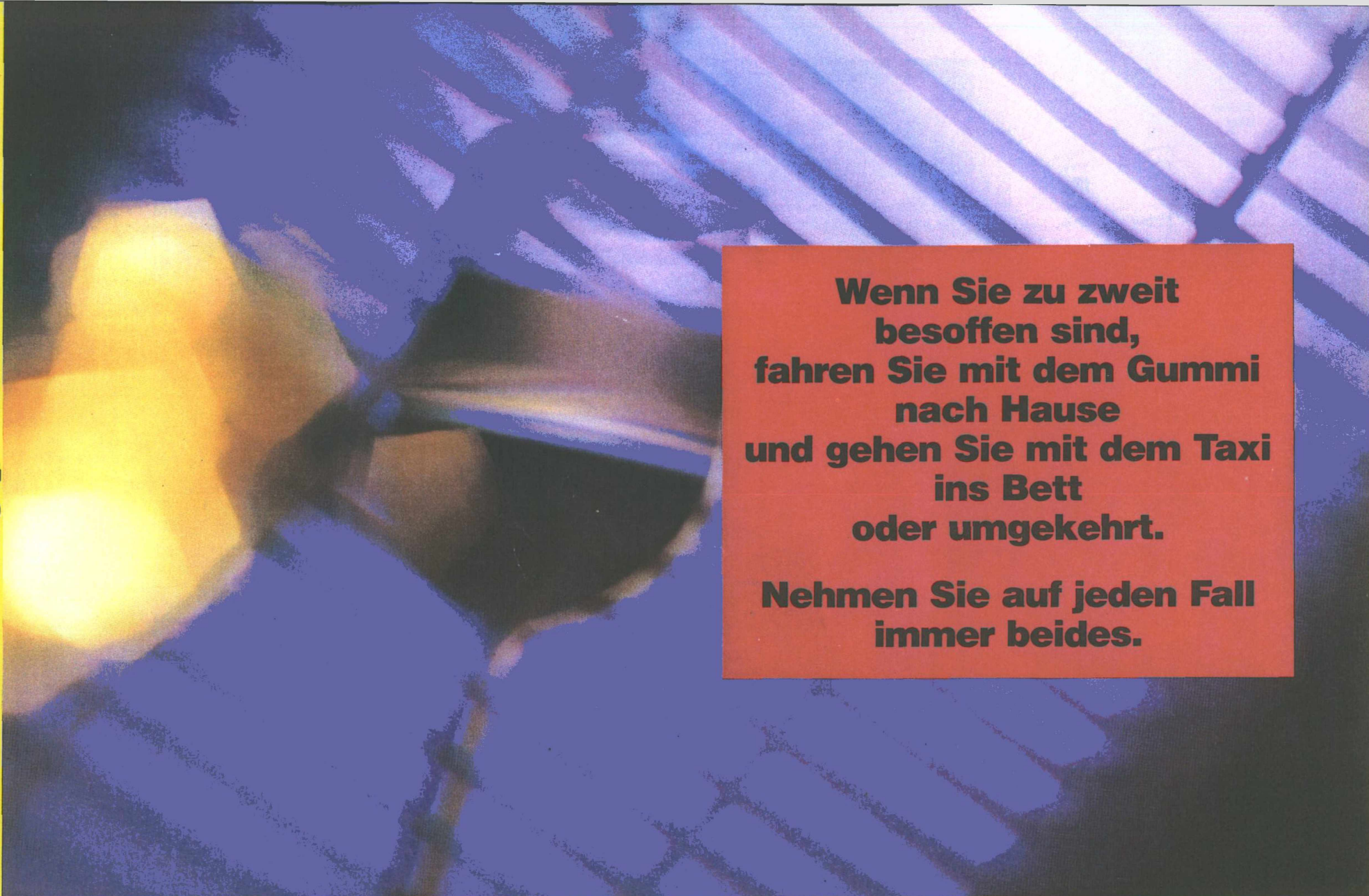
BETKE



Warnung des Gesundheitsministers: Rauchen gefährdet Ihre Gesundheit.

A7





**Wenn Sie zu zweit  
besoffen sind,  
fahren Sie mit dem Gummi  
nach Hause  
und gehen Sie mit dem Taxi  
ins Bett  
oder umgekehrt.**

**Nehmen Sie auf jeden Fall  
immer beides.**

70% der jungen Menschen trinken öfters oder regelmäßig Alkohol. Einen ordentlichen Rausch hatten beinahe alle schon. Gilt doch Alkoholkonsum als ein durchaus normales und gesellschaftsfähiges Verhalten. Das perfekte Verdrängen der Droge Alkohol wirkt sich fatal aus. Besonders bei AIDS. Sobald das Bewußtsein – auf welche Art auch immer – getrübt

wird, hüllen sich Wille und Verstand in dichten Nebel. Der Mechanismus ist bei allen Drogen derselbe. Wenn Sie es also durchaus nicht lassen können, sich mit irgendetwas „zuzumachen“, dann eignen Sie sich wenigstens zwei Gewohnheiten an. Nehmen Sie ein Taxi und ein Kondom.

**Schütz Dich vor AIDS.**  
EINE INITIATIVE DES GESUNDHEITSMINISTERS



# Herzlich Willkommen in einer gesunden Gemeinschaft.



Unsere Versicherten haben wirklich guten Grund, so guter Dinge zu sein.

Denn sie fühlen sich bestens aufgehoben in einer gesunden Gemeinschaft; mit der Sicherheit einer hervorragenden privaten Krankenversicherung.



**Hallesche Nationale**  
Experten für Krankenversicherungen

Reinsburgstr. 10, 7000 Stuttgart 1

Tel.: 07 11 / 66 03-0

Im Unternehmensverbund mit der Alten Leipziger:  
Versicherungen, Kapitalanlagen, Bausparen.



**WENN EIN MINISTER VON SEINEM SESSEL NICHT  
LASSEN MÖCHTE, IST ES WAHRSCHEINLICH EIN PRINCE.  
PRINCE AUS DEM STRESSLESS-PROGRAMM.  
FUNKTION AUS NORWEGEN.**

**Das Stressless-Programm:**  
Sessel, die sich auf jede ge-  
wünschte Sitzposition einstellen.  
Lieferbar in vielen Formen,  
Farben und Materialien. Fragen  
Sie Ihr Einrichtungshaus.



Prince Entspanntes Sitzen senenmäßig.

**Stressless**

**Wir setzen auf Funktion.**

Ekornes Möbelvertriebs GmbH  
Postfach 40 D-7943 Ertingen

**A10**

## APPENDIX B

# QUESTIONNAIRES

## 1 PRE-QUESTIONNAIRE

NAME COURSE OF STUDY
LIST YOUR 3 FAVOURITE ADS (in order of preference) 1 2 3
LIST YOUR 3 LEAST FAVOURITE ADS (in order of distaste) 1 2 3

## 2 POST-QUESTIONNAIRE

NAME COURSE OF STUDY DATE OF BIRTH HOME ADDRESS TIME SPENT IN AN ENGLISH/GERMAN SPEAKING COUNTRY HAVE YOU EVER TAKEN PART IN A FOCUS GROUP BEFORE?	
LIST THE 10 PRODUCTS (i.e. BRANDS) DISCUSSED IN THE FOCUS GROUP INTERVIEW 1 2 3 4 5	6 7 8 9 10

## APPENDIX C

(a)

## **OUTLINE OF DISCUSSION GUIDE**

**STEP 1** Ask respondents to list their three favourite and three least favourite advertisements

**STEP 2** Ask respondents to explain their choices

### **MAJOR TOPICS + PRE-PLANNED PROBES**

#### **1 The Role of Humour in Advertising**

- Why is humorous advertising used? (e g , attention and recall)

#### **2 The Pitfalls/Advantages of Humorous Advertising**

- Can humorous advertising become irritating?
- Does humorous advertising suffer more from advertising wearout?
- Discuss its entertainment value and positive associations

#### **3 Demographic Factors which influence the Impact of Humorous Advertising**

- Gender Is humour gender-specific?
- Culture Is humour culture-specific?  
Do Irish/German people have different senses of humour? How?
- Age What age-group would be most receptive to humorous advertising?  
Discuss the target audience of each of the ten advertisements
- Other factors which highlight the subjective nature of humour

#### **4 Other Factors which influence Its Success**

- Product type Is the product suited to the use of levity?  
Should the humour used be related to the product?
- Media type Is humorous advertising suited to print?  
Where does the humour appear in the advertisement?
- Humour type Is it visual and/or verbal humour?  
Which is most effective?

(b)

## ENGLISH INTRODUCTION

Thank you all for coming. I'd like to welcome you all to what will hopefully be a very enjoyable focus group interview. I'm sure several of you are wondering what this all entails. It basically is a group discussion. It is not an interview so please feel free to contribute to the discussion at all times. My role is to guide you along specific paths and to prevent you from wandering off the topic too much. As you may have noticed, the proceedings will be recorded and I just want to reassure you that the tape recorder is simply an aide-memoire. However, I would greatly appreciate if you would make a special effort to talk slowly and clearly – and in particular one at a time! Otherwise I won't be able to understand anything when I'm listening to the tape. It is vital that each and everyone of you contribute to the proceedings so please do not feel shy and embarrassed. There is no such thing as a wrong answer or opinion! It is particularly important that you air your opinion when it differs from someone else's – otherwise I'll assume that silence is synonymous with agreement. Are there any questions? No? Okay, let's start. I'm going to hand out copies of ten ads and I want you to study them closely for approximately 5 minutes. Then I'd like you to fill in the questionnaire and pick your 3 favourite and 3 least favourite ads. I'd prefer if there was no consulting at this stage. Thanks.

## GERMAN INTRODUCTION

Danke, daß Ihr alle gekommen seid. Das hier ist ein 'Focus Group Interview', ich weiß nicht genau, wie es auf Deutsch heißt, ist egal. Es ist eine Befragung, und Ihr sollt alle diskutieren. Es ist kein normales Interview, das heißt ich bin einfach die Leiterin, und ich sollte nicht ständig Fragen stellen, sondern die Diskussion leiten. Es ist ganz wichtig, daß Ihr alle daran teilnehmt, nicht nur 2 oder 3 Personen, und wenn Ihr was zu sagen habt, bitte dann sagt es ganz einfach, auch besonders, wenn es total anders ist als das, was die anderen sagen. Es gibt auch keine falschen Antworten. Leider muß ich die Diskussion aufnehmen, weil ich so ein schlechtes Gedächtnis habe. Deswegen ist es ganz wichtig, daß Ihr deutlich und langsam und Hochdeutsch redet. Schon laut, klar artikuliert. Es ist auch wichtig, daß Ihr alle nicht gleichzeitig sprecht, sonst werde ich absolut nichts verstehen! Gibt es Fragen? Wenn nicht, dann werden wir anfangen. Wer hat noch keinen Zettel? Gut. Ich werde Kopien von Anzeigen austeilen – und Ihr sollt diese Anzeigen studieren und dann die Formulare ausfüllen, das heißt, Ihr müßt Eure 3 Lieblingsanzeigen auswählen und dann die 3 Anzeigen, die Ihr am schlimmsten findet. Ihr braucht ungefähr 5 Minuten dafür. Die Anzeigen haben Nummern. Also nicht gucken bei anderen! Okay, also Ruhe!

## APPENDIX D



**FOCUS GROUP 1**  
**6 IRISH, MALE STUDENTS**

28th October 1992

## INTRODUCTION

Pick out 3 favourite and 3 least favourite ads (5 minutes of silence)

\* \* \* \* \*

**MOD** We will start off with Enda. Enda, you chose number 6 as your favourite ad, right? This is the ad for Ford. Why is it your favourite?

**E B** Well, first of all it gets your attention straightaway, when you see these bodies in front of you. Yeah it grabs your attention - it gets you interested and then you have to sort of figure out what the hell the connection is between all these people and the cars - it still makes you interested. And it's quite good the way you feel like they're trying to do something for you, when you're in a car - they're trying to make it comfortable. 'Cos I have you know when you have a car yourself, you realise it's very important and I just find it interesting.

**MOD** Grand just looking through (the forms) here then, Hugh, you have it listed as one of your least favourite. What did you not like about it?

**H K** Yeah I don't know, just the way that you see them all bodies like you could easily just have them dressed, I suppose. It's just like you know, it's just it seemed to be kind of a German thing, like if it was an English ad you'd see them like maybe people standing in a bus queue.

**MOD** alright fully clothed

**H K** fully clothed yeah you'd still have the same effect

**E B** You wouldn't!

**H K** I suppose it wouldn't grab you as much

**E B** I find it bizarre. I mean, I like that the way it's different people that's thrown in there all together. It's a bit strange, but I like that type. It's a bit of humour as well, I think.

**MOD** What's humorous about it?

**E B** The way these people are so they're misfits and you know, the way the second guy is staring at your one (LAUGHTER) now that's really humorous and the big fat one then and the big fat fellow it's just, it's funny.

**MOD** Grand anyone else anything to say about that ad?

**D G** It's just hmm if they were fully clothed, it wouldn't they wouldn't they'd look more similar than without their clothes.

**E B** Yes 'cos clothes disguise a lot of fatness and stuff. Like Helmut Kohl wears a big jacket to disguise his belly, you know. You don't see the actual size and shape of people then, if they're disguised in their clothes.

**M McC** I think the actual effect of the ad could be quite dangerous at the end, because, like I mean, people are going to see all these kind of way-out people - they're the target market or whatever for the

-----COMMOTION-----

D G They're not way-out!

E B You've got normal people in the middle the others are quite normal, you see them every day But I mean if you want norms, I mean, the two people in the middle would be acceptable as the normal standards of height and size really

M McC I like the ad myself I think there's something as Enda says I think it grabs attention It is not normal, like I mean, for advertising for a car or something, you know, this sort of advertising

E B Yeah, it's something different for a car advertisement

M McC It's different yeah, but like I don't know about the success of it Like I mean, I'd question whether it is, you know

**MOD So it's basically the visual element you're looking at that catches your attention It's not the text**

E B No, it's the visual element

C T The visual element catches your attention - then you'd read it

E B and then you'd sit and look for the explanation, what the hell have all these people got to do with the Fiesta?

**MOD And what about the title?**

E B I didn't look at the title first - I mean I looked at it later, like it fits m Yeah it's a good title because it's a bit of a word-play small and then big, small cars and then big, wide knowledge of people Yeah I think it's a good ad

**MOD Okay Hugh, you picked ad number 3 as your favourite (the ad for the Sammie/Samsonite bag) Can you justify that, please?**

H K Yeah because it's funny Like it's just like you can get the joke with it when you see it, it's just like you'd see the ad, I don't know in what sort of magazine it would appear in, but like you see it and say "What's this photograph of these two auld people?" and then you see the caption and you get it 'cos your one looks like a bit of an ol' bag anyway! (LAUGHTER) So and then you realise "Oh yeah, it's for these!"

**MOD And what type of humour is that?**

H K I suppose you'd call it a bit of postcard humour

E B It's even actually quite English humour, I would say (AGREEMENT) English Summer beach type humour, you know - a bit of sarcasm "This ol' bag"

H K And then everybody in their real old fashioned swimming costumes, you know

C T I actually didn't get the joke I'm only getting it now! (LAUGHTER)

**MOD Do you think though that could be found offensive people could find that offensive?**

E B Old ladies, I think I think old ladies could find it offensive

D G Yeah if you're in the particular group that it's referring to, yeah

**MOD** 'Cos it's obviously referring to women

**D G** It's sexist

**E B** But hopefully, hopefully people will just see the humour in it and won't take it too personally, you know It's sort of like that other Opel ad or Fiesta ad If there's a fat guy in the shower and a guy who wants to buy the Fiesta is fat

**H K** Like the Fiesta ad, it's nearly sort of you could nearly say that that's poking fun at a lot of people

**E B** Yeah but that's so general that nobody it's sort of everybody and yet nobody in it as an individual is affected by it

**H K** Yeah it's not one group

**E B** so it takes away from being one group, whereas "ol' bag" is just a segment of old ladies

**M McC** But I think they've kind of got out of this by referring back to, for example, kind of more Victorian than present days like I mean, so people generally tend to, you know, smile at the Victorian (era) or that sort of thing

**E B** You're just distancing yourself away, because it's in the past

**D G** so you're not referring to people now, so they won't be offended, 'cos you're not saying an old woman is an old bag

**E B** As well as that, I reckon these bags are quite are more for younger women, younger people in general, so the old bags wouldn't be buying them anyway

**H K** Yeah you're right

-----COMMOTION-----

**D G** Yeah if it's in a young magazine, they're not going to see it

**E B** Yeah exactly - a young magazine

**M McC** But, like I mean, Samsonite are normally like directed towards the upper end of the market, like I mean, for the older people who would have, you know like young people don't normally buy it - it's an expensive brand

**D G** Yeah it's a terribly expensive brand

**E B** Are they?

**C T** I don't think it all depends on age group I think like if any woman saw that, like and it's just any ol' bag You don't find the same terms being used to refer to older men And like it's sexist in that way - and there's no real need for it They could perhaps have thought of some other type of joke and the ad on the whole isn't that good It takes you quite awhile actually to find out the name of the bag like to read it, you know What is it? And it took awhile to read it

**E B** It's good when an ad gets your attention gets you into it You have to analyse it, see what it's about That's not bad either

C T Yeah but when you're flicking through a magazine, like how many ads are you going to stop over?

M McC Yeah but if you knew the Samsonite brand then, like I mean, you'd automatically pick it up then 'cos it's Sammys, like I mean, you'd see the bag But if you don't, you'd probably just look at it and you know

E B As well as that, the fact that the photo is from a previous period in time grabs your attention all the more because this ad is different It's got an older picture It's different It's not just a modern photo and grabs your attention even more

D G Ok, it grabbed my attention I liked it But I don't think I'd buy the bag It didn't say anything to me about a bag I just saw a picture of a bag and I don't think I'd buy it

E B Neither would I, but I'm just answering the question, just saying what is my second favourite, but just in terms of being a good ad doesn't mean I'm going to buy the product It doesn't mean I'm going to buy the Fiesta either

D G Yeah I know

M McC But I don't think they want you to buy the bag at the end of the day (DISAGREEMENT) I think it's more kind of keeping the brand fresh in their minds, rather than that sort of an ad

E B It's both Advertising has different functions

-----COMMOTION-----

H K I didn't know I only associated Samsonite with expensive luggage cases I didn't know they did this sort of

M McC I didn't know it either

H K So like it could be a new brand, a new line they're trying to market

**MOD What do you think of it, Peter?**

P D I didn't get the joke When I looked at it first ,I thought "God, old people - what's this got to do with it? What's happening here?" Then later, I just kind of when after the second time I kind of copped on what it was for, you know, but it didn't do anything

**MOD Grand Anyone else any comment to make? You mentioned something earlier on, David, about the magazine it would appear in**

D G Yeah I don't think you'd find this in an old person's magazine 'cos they'd find it too offensive You're going to find it probably in a young person's mag 'cos it's pretty, it's a colourful ad or something, so it looks like it could be in some young I don't know what it's from, but it looks like it's from a young person's magazine Therefore they're hitting a particular segment who are pretty offensive anyway to old people

C T I don't think it would be appropriate to put it in a woman's magazine (AGREEMENT)

**MOD so just a general magazine for young people then?**

D G Yeah probably because they look at old people as old bags anyway so that's the market they're probably targeting

**MOD** Ok, we'll move on then Michael, you picked ad 8 as your favourite? (AIDS ad)

M McC Yeah I thought it was an excellent ad really That, ok, first of all, I guess the colour was just attractive and that sort of thing Then I automatically read the text or the copy text, ok, in red and I think it's really good Ok, they're getting two things at the same time - it's just impressive

**MOD** So it was clever more than anything?

M McC It was clever the way they did it, you know Like I mean, normally one advertises one does two separate things ok for example, one for AIDS and one for drink-driving, but here they've combined the two And just the way they've done it ok they automatically attract attention Ok, you kind of go red for danger and then you've kind of got all the various colours in the background I think it was the colour and just the way it was positioned that caught my attention

E B I found the slogan actually very attractive as well It's funny It's word-play again I found that humorous and it gets you thinking as well

D G But if I was flicking through a magazine, I don't think I'd stop at this page

E B I wouldn't either

D G There's nothing jutting out It doesn't say you know like all the other ones say something immediately like the plates or something but that one doesn't say anything

M McC But I think they're playing on the under-play That is what caught my attention - the fact that they didn't say "Ok well we're advertising perfume" or "We're advertising a car" Like I mean, you want to know what are they advertising What is the ad for?

C T I don't think the ad is stark enough like in the message that it should be giving If you're advertising for AIDS prevention, well you know, I've seen an awful lot better ones which would attract your attention and possibly even scare you a little bit

D G Yeah shock you more

**MOD** Well, what do you think is wrong with this ad?

C T Right, I think you read this and you think it's funny and then you forget about it

D G And it's not offensive

C T But if you see for example like I've seen other ones in Germany you know there's one of a sick person in bed and the slogan is "Sind Kondome den Weg Dich zu storen?" I think that would be really good cos that kind of gets your attention and it shocks you and that's what's needed for an AIDS advertisement

-----COMMOTION-----

E B It's also a drunk driving ad take a taxi, don't take the car it's a common sense type ad It's not just the AIDS, it's a social message as well - don't drink, don't drive, bring a condom with you, get a taxi, be good

P D I don't think you can combine them all in one ad It's better to separate the two

E B Well a lot of that is connected anyway - it's a message to society in general Be careful, 'cos drink and sex and everything are all mixed up Just be careful - it's more of a message like that Just be careful

D G People don't particularly listen to nice advice from people - they need a shock to get them to do something. If someone says to you "Would you mind doing this?" you probably won't do it. But if you get a shocking message on the T V like some of the ads for drunk driving, you see a little girl in a car going SLAP! they probably work more.

M McC Yeah but I don't think that that's totally true because, like I mean, if you see shock some people are going to look at it and flick over. They don't want to see this kind of awful picture of someone suffering from AIDS.

C T I don't think they're addressing the problem here. The problem here isn't that people don't know for example that they shouldn't drink and drive and that they don't know that when they're drunk they shouldn't use their condom, if it comes to that. People need to be told exactly how to use their condom, if it comes to that - not like the mechanics of it, but how they talk about say their partner, bringing up the subject of using a condom in the first place 'cos that's most people's problem. They know that they should do it, it's suggesting it - what their partner will think of them and stuff like that.

**MOD If I'm interpreting what you're after saying, are you saying that this ad is then just too light-hearted for the problem? That it wasn't suitable?**

H K Yeah it's tastefully done nice colours. Then you see "Protect yourself from AIDS".

M McC It's tastefully done, but, like I mean, I still can't see why you say there's no effect that it has no effect on people. Like it had an effect on me.

D G Because I think it's too serious a problem to be nice and tasteful and nice and non-offensive. 'Cos I mean you can do this for other advertising, but this is something that has to be slightly stronger.

M McC But that's what we expect from this sort of advertising.

E B You can do it both ways - instead of just being aggressive, say showing somebody dying, you can do it both that helps as well. It's a more passive way of getting at people.

H K I suppose it's also a gentle reminder - depends on what sort of.

E B Some people get sick of these aggressive ads against AIDS. 'Oh no not another guy dead there, withering away in bed or some girl being crushed by a car and blood and guts all over the place".

C T You've got to do both you've got to shock people, but then you've got to show people a way that they don't have to be frightened. That's the solution!

D G Exactly!

M McC Yeah well this is this sort of ad, I mean.

D G On its own it won't work, but as a support maybe.

**MOD But do you not think that this shows a solution here? Would you not think they're showing a solution?**

M McC I think I've said it quite clearly, I mean.

**MOD Not even in the context?**

C T 'Nehmen Sie ein Taxi und ein Kondom" yeah but it doesn't frighten you in the first place.

M McC But why should it frighten you?

E B They don't always have to frighten people

C T No but like people need to be made more anxious - you said something like people seeing another person in bed and they flick past it and I'd agree with that

E B No I didn't say that Somebody else did

C T Michael - and that you should combine both First of all, you make people anxious and then you show them a way that they don't have to be anxious any more But like people know about the AIDS problem already

M McC So that's why you shouldn't need to frighten them

E B You can frighten them as well You can do everything with them, but there's no harm with an ad like that as well It's a bit of balance

M McC We've gone through the frightening stage

D G On it's own I don't think it would work just that sort of ad

E B No, no

D G But probably combined

E B Yeah I agree with you - a bit of everything

C T I don't think this addresses the problem 'cos if you are looking at the way people haven't changed their behaviour in the light of AIDS, there's a number of reasons why and this doesn't address any of them

**MOD But are you saying then that AIDS is too serious an issue to use humour in?**

General No (all)

H K There are some AIDS ads that are very funny

**MOD Really?**

H K There are I've seen one or two sort of European ones that are quite funny and they you'd remember them, I suppose and then hopefully remember their message as well

**MOD And do you think that a serious issue should be advertised in a humorous fashion? Or is that taking away from the seriousness?**

D G No you can combine a few different campaigns because you're going to hit different types of people who respond to different types of methods But not everyone is going to respond to this one some people will But you also need the other types of ads you need a variety I mean, this ad appeals to you (E B ) but it doesn't appeal to me, so everyone is different, so you probably need to hit it maybe with humour maybe with scare tactics All of them

M McC But this isn't a humorous ad like I mean, I don't see any humour in it

E B No it's the start it's the slogan that's humorous, but it's a serious thing



M McC But like it's not an ad that you'd burst out laughing at

E B It's humorous to get your attention

D G It's not exactly ha, but it's still funny in its own way

C T You can look at it in two ways You can look at it whether you find the ad like pleasing and attractive and I do I think it's an attractive ad, but then do you think it would be effective and I don't really

M McC But like it was the one ad that I actually read the text underneath I didn't do that for any of the others

**MOD You don't actually find the verbal element of it funny**

M McC I wouldn't say it's funny there's a play on the words and like I mean, the way the words are constructed, but

**MOD It's more clever than funny?**

M McC It's more clever than funny

**MOD Anyone have anything else to add?**

C T & D G I think we've killed this one<sup>11</sup>

**MOD Okay we'll move on to the next person then Peter, you picked ad 6 as your favourite We've done that already Have you anything to add to that?**

P D No it was just the visual thing again as Enda said

**MOD Purely visual?**

P D Purely visual and then I looked at the visual aspect of people with no clothes on and all that and all these strange looking people and then I saw the car But as regards all you know that's written about the car I wouldn't have looked at it anymore even

**MOD Oh really?**

P D No

**MOD Grand Ok David, you picked ad 7**

D G Yeah I think just because it was so stupid It sort of I've seen this ad before

**MOD Right**

D G And when I saw it before, I was just looking through a magazine and I sort of went "Oh my God this is so stupid" that it got my attention and that's the reason why I like it It just grabbed my attention 'cos it was just so I don't like Schwarzenegger usually anyway, so it's making fun of him, so I liked it

**MOD Does anyone else like that ad? Conor, you picked it as your least favourite ad**

C T Yeah I mean you said like in order of repulsion and this is really repulsive it's disgusting

I wouldn't like to look at that for a long time

D G Did it not get your attention though?

C T It did, but

M McC But it's more stupid than repulsive (AGREEMENT), like I didn't like it I thought the ad was disgusting as well and I mean, I just oooh I just kind of flicked over it like I mean I didn't even look at the brand hardly, you know

**MOD Did you all read the text? I mean are you just talking about the visual element now or did you read the text as well?**

D G I have to admit I didn't read the text

**MOD You didn't?**

D G No - I just looked at the picture

E B It's more a Humphrey Bogart type of pronunciation of the thing a play on Casablanca

H K I read the text but I don't really understand it

E B Mmmm 'You better smoke these or I'll blow a hole through your head smash your brains in"

H K Oh right!

E B Like it's threatening you to smoke them

D G Which is pretty offensive in it's own way Visually was the thing I just thought it was so stupid it was funny, but actually when you look at I didn't bother reading the text, but when you read the text, it's pretty sort of offensive

P D It isn't what we're used to really, is it, for cigarette ads?

C T No

P D It's just that usually "Smoking kills" or something like that (LAUGHTER) "Stay away from it"

H K And if you look even the health warning is sort of in you know, it's not in bold print or anything Any ads that you see here the health warning stands out in bold print - it's in large letters, sometimes maybe larger than the actual ad itself

C T Is it a German ad?

**MOD No Austrian**

C T It's Austrian?

E B What I don't like is the actual the colours even the matt type, the shade of his clothes I just don't find it attractive at all I find it a bit repulsive just the shade of the clothing

**MOD Ok, David were you the only one then who had it as their number one?**

D.G.: Probably! (LAUGHTER)

**MOD.: And would you still have it as your number one, after reading the text or would you change it?**

D.G.: No ... after reading that - I didn't even bother reading the text, 'cos I was just flicking - reading the text, it's sort of, it's like "You smoke or I'll kill you" (LAUGHTER). It's not ... it wouldn't be my favourite ad ... visually yeah it's so stupid I liked it, but the actual text I wouldn't agree with at all. So if you were combining both of them, no it wouldn't be in my top three.

**MOD.: Right. Has anyone anything else to add about this ad? No? Ok, we'll move on. Conor ... 6 again. 6 seems to be very popular (AGREEMENT). Right. Enda ... we're back to you again. Ok we'll go back then to the least favourite and then we'll just see who has what. 7 - done. 4 - Enda you picked 4.**

E.B.: Yeah 'cos I hate washing up ... and when I see something like that it just disgusts me (AGREEMENT) ... yeuch! It's just visually repulsive.

D.G.: Cold food!

E.B.: You know, having to clean up all that crap - ok I mean, I know it's got an answer and everything a dishwasher, but, I mean, I personally can't afford one. But I just find it visually not nice - that doesn't mean that I wouldn't buy a dishwasher or anything, but as an ad to my eye, it's just an eyesore.

(INTERRUPTION - LATE COMER)

**MOD.: Where were we?**

E.B.: I was just saying it was an eyesore ... I find something like that repulsive.

**MOD.: Did you actually read the text or did you just look at the visual element?**

E.B.: I read the text ... I know it's for a dishwasher. It's a good ad for a dishwasher, but I still find it an eyesore ... you know.

**MOD.: What about the comments that are written there? Did you see those?**

E.B.: Yeah the excuses: "Why is it always me?", "Why do I have to do them?" ... I mean, it's good, but still I don't think it makes up enough for being such an eyesore ... I mean that's just tactical ... I can see what they're trying to do ... they're trying to say how disgusting it is to have all this washing up and you should get a dishwasher, but at the same time I just don't like looking at all those dishes and everything.

D.G.: It brings back the memories of the time you had to do it ... the table could have been full of food and everywhere. When you think back on that you go "Oh my God! I don't want to think about that!".

E.B.: Yeah. It just brings back memories - even though the ad is actually to solve that problem, the problem of all those dirty dishes, but at the same time it's dirty, I just can't look at it.

**MOD.: And what do you think they're trying to achieve with their comments like "Whose turn is it?", "Not mine, I did them yesterday", "You never do them", "I've hurt my finger", "Why is it always me?"...?**

H.K.: I don't think the comments do much good 'cos we have a dishwasher and you still kind of hear those comments anyway, so ... like somebody still has to clear the table and put the dishes in the

dishwasher

E B Well, I think the "Why is it always me?" it's focusing on the person who is going to look at the ad it's sort of identifying with you, with the person that's looking at the ad It's sort of trying to identify with you so you're always the person who has to do the washing up, so you should be the person that would be wanting to get this dishwasher Ok?

M McC I think the comments are a bit stupid They're kind of stating the obvious Like I mean, I can't see what it's getting at Like I mean I just see eating

E B Well, I think it's more aimed not being sexist myself but it ends up that most people who even make the decision to get a dishwasher in a household would be the lady of the house not being sexist and I think in this ad, maybe they're aiming at this person

**MOD So they're aiming at a female target audience?**

E B Yeah and then that would appeal to that person then

-----COMMOTION-----

H K You can see from where they're coming from Like I mean, if you're presuming, you know, at either end of the table you'll have the parents and then children going all the way round

E B Yeah that's right the typical stereotypes the father asks whose turn is it and it all goes to the kids at the side whatever and then it's the mother at the end

H K And I suppose because that's like that was probably put there for a reason, because it's the first I think that was the first comment I noticed, so like if you were seeing "Oh yeah! Dishwasher" and then "Why is it always me?", so if say the mother of the house was reading the magazine "Why is it always me? Well yes it is always me so yeah, you know, maybe we will get a dishwasher"

**MOD But you don't find those comments or excuses funny?**

E B Funny

H K You can identify with them

D G Yeah you can identify with them - you've heard them so many times

E B Yeah you can identify with them

D G It's not a particularly funny subject anyway When we can identify with things in other subjects they're funny, but not necessarily washing dishes

**MOD Grand Ok, ad number 2 Hugh, this was your least favourite**

H K Yeah I just think it's too long (AGREEMENT) It's a waste of space and I just noticed like I sort of read a bit of it and then I came back, I was reading through it and they've actually got in one letter "Out all night" is from Joyce and there's her answer then the other one "Homewrecker" from Barbara and it says "Look on the bright side, Joyce"!

**MOD Oh yeah'**

H K So I just noticed that So like not alone is it a stupid ad, but they've made a bit of a daft error

**MOD** I never noticed that before

M McC But is the whole thing the ad?

H K Yeah I wasn't sure

D G Yeah 'cos if you look at the top it says "Advertisement" in small writing at the top you're not necessarily supposed to know, when you first look at it

H K and then when you see the captions over the different letters

E B Well, the thing is we know it's an ad it's different if we didn't know

H K Well, I didn't think it was an ad first I just thought it was that part (bottom) and then like when I started reading through it, I thought "Oh God, yeah!"

**MOD** And would "The Problem Page", that title alone, have put you off reading it, 'cos you don't read problem pages?

E B Some people do I mean some people like to read the problem page see what other problems people have

**MOD** But would you read the problem page?

E B Yeah I would

D G Yeah I would

**MOD** You would? So that wouldn't have put you off in the first place So then the ad isn't just aimed at girlie magazines then obviously

D G God, I think most magazines have their male/female problem pages, whether they're called something else Advice Columns or whatever they're the same thing

C T I think most fellows take sneaky looks at problem pages in women's magazines

D G Yeah they won't admit it, but you ask any father I catch my father reading the problem page (LAUGHTER)

**MOD** Yeah but you don't think it's witty at all? The actual approach? I mean, it's different

E B It's witty, but it's too long

H K I've seen it before

D G I've seen it before in other ads They use it for cleaning carpet cleaners

H K air-fresheners or whatever and like which that ad is stupid too, but I think like the idea that a cup of tea is going to solve people's problems and a chat it's a bit daft at this stage

**MOD** And what about, I mean, attention wise then would it catch your attention?

General No

E B It's just too long

**MOD** You just breeze over it?

D G There's just too much there for a quick glance look to grasp

M McC But I think that what do you call it the actual visual part is good, like I mean, the part at the very bottom

H K Yeah that on its own would be fine

M McC That was the part that I thought was the ad like and I thought it was quite good

**MOD** Really?

M McC but maybe perhaps just a bit small, you know - I thought it was just like a part at the end of a magazine or something just a corner and like I mean I think the ad is good Like ok, you've got two women chatting and like I mean, "everything's fine with 99"

H K That's good that part of it is ok, but you could easily leave out

M McC you could leave out the rest I can't see the relationship really It's a bit

E B It takes a while it takes too long to get to the point

**MOD** So you definitely wouldn't read the whole text?

General No

D G Because apart from the reply at the top, it could be a problem page I mean, you wouldn't know, if you just take out the words "99 Tea" in all the replies, it could be a problem page

C T If you were going to read it, you'd probably only read one letter maybe two of them and even reading one letter is such an effort

D G Yeah it takes too long

**MOD** Any other comments?

P D I think one letter would have been enough actually

**MOD** One?

P D Yeah and have the picture a bit bigger and maybe the advert for tea a

**MOD** But then that would lose the effect, wouldn't it, of a problem page?

General Yes

D G Yeah it would actually

**MOD** Michael, what did you think of it?

M McC Well, as I said, I liked the actual ad itself, but like I mean, I think the as I said, I didn't read it myself I didn't see any relationship Yeah I think it's a bit ok there's too much there you're not going to read it If it is an advertisement, maybe if it was under the problem page, a real problem page then it would have a certain effect but like I mean this is just too like I mean people automatically

know that the letters are created and that they're not real and that sort of thing, so

D G Yeah it doesn't interest people

M McC Yeah it doesn't interest people 'cos people are more interested in real problems

D G Take all the chat shows they want to watch people having problems And this they know immediately that these are false that they're not real problems, so they're not interested in them If they were from real people, we'd probably read them

C T It's kind of like some other problem pages as well particularly Irish problem pages It makes fun of problem pages, so people who think positively of problem pages could be insulted

E B People identify with problem pages too

D G because they see the same problems they have, yeah

E B and they know that other people have got problems as well it's ok

**MOD But do you think that problem pages are so serious?**

D G It depends Yeah I'm sure some people rely on them

P D Are you serious? (LAUGHTER)

-----COMMOTION-----

M McC It's some people's only outlet, like I mean

E B But only if it's a real problem and not just a thing, you know, one of these It's nice if it's a genuine problem and they could actually do that they could incorporate the tea into a more down-to-earth type of problem

H K I mean, even the one like just like we were comparing this with the ad for the air-freshener, like it's on the same format like, people with their problems, but I mean like you know they're totally banal problems you know, you'd say yeah people have problems with cigarette smoke in their living rooms and all that, so like an air-freshener would help that, but like you can I thought that ad was a bit daft, but I would prefer it over this one

**MOD The ad you're talking about is a serious ad then? Is it?**

H k No, it's still like people sort of it's based on the format of a problem page people writing in and all that

**MOD Yeah but it's not meant as humorous?**

D G It is

H K Oh it is humorous

**MOD Is it? Oh it is - really?**

H K Like smelly feet of the dog and neighbours come in and smoke in the living room and next morning it smells and how do I get rid of the smell but like it's a bit more practical or something

D G I mean that even go on

M McC No I was just going to say that in any case, people don't drink tea just because they've got a problem like I mean, you know, it's just

**MOD So maybe ?**

D G But what about "The Irish Syndrome" someone comes in "I'm really worried", "Sit down - have a cup of tea"?'

M McC What? Yeah like I mean, then people will think "Oh God, look we're drinking tea - people will think we've got a problem" or like I mean, I think that would be somebody's reaction if this was kind of done in the mass media, this sort of advertisement, you know, like I mean, tea you associate it with a problem like I mean, it should be more towards, like I mean, relaxing or you know, just having a chat about anything, but I don't know

E B They've got nice buns on the table as well' (LAUGHTER)

D G I didn't notice that'

**MOD Ok, we'll move onto Michael Your least favourite was number 1**

M McC Oh yeah why didn't I like that? Oh yeah I just didn't like the use of words, for example "hollerdays" and "if your little nippers" and it was just kind of stupid I just don't like that sort of ad that kind of, you know, use that kind of baby language baby English language Even the picture of the baby and the colours, it's you know

**MOD So you think "hollerdays" is actually talking baby talk?**

M McC What? Yeah'

D G Is it baby or is it British? It's rather

E B It's talking about to holler, to holler you holler, you scream and you complain, you know yeah you just annoy people you holler Like kids holler I mean, you don't use the word that often, but I know that it means it has a connotation 'to holler'

M McC I know there's a verb to holler but like in "hollerday" I think it's just stupid, I mean

E B But that's what they mean, I think that's what they're trying to get at though, when they put in that word "hollerdays" you know school and

H K Usually kids get into scrapes like that on holidays

E B Yeah scrapes yeah when a kid falls, it actually starts bawling its eyes out

**MOD So that would be kind of word-play more than baby-talk?**

E B I would interpret it as a word-play myself

D G It is yeah

M McC Well, like I mean, it is ok they're putting two words together, like I mean, which for example "to holler" and "holidays", like I mean but



D G But it's achieving its message you still know what both words are and you still realise that on holidays they cry

M McC Like I mean, it's stating the obvious, like I mean

H K I think they mean the whole Summer, like I mean, Summer like as in the three months or whatever, but like where kids are out playing and they're bound to fall

E B kids are off school they come in "Mammy, I've hurt myself!"

H K They do come in screaming and a lot of the time you hear like I'm sure there are plenty of parents who could easily associate Summers with that

**MOD So this ad then is obviously aimed at parents, would you say?**

General Yeah - definitely

D G Definitely, because it wouldn't affect us, I don't think Well, I don't know anybody here that it would"

E B It's for the household uses sort of like cuts, stings, grazes and bites whatever

**MOD And what about the part behind the brackets there in between the brackets?**

M McC That actually shows that the ad doesn't work

E B It's another word-play as well

M McC The fact that they have to say that like I mean, because, like I mean, if the ad was effective, like I mean, then the mother should go automatically out and buy it, but then they have to re-emphasise it at the end too, you know, go out and buy it

E B It's like a baby in a way it's like sort of like a baby saying "Come on Mum get some for crying out loud" It's also word-play with crying "Get some for crying out loud" Sort of it's playing on that word-play again - holler and cry

D G It's trying to be maybe a little bit obnoxious because even the picture is obnoxious and the words are obnoxious (LAUGHTER), so it's trying to annoy you into remembering that the kids are going 'wah'

E B That thing in the brackets there, that thing in the brackets "come on", it's like this little kid and he's looking at his Mum and his tears and he's saying "Come on get me some TCP I want some TCP!", as if he wanted chocolate or something

M McC But you're doing a lot of visualising there now like I mean, you're letting your imagination go

E B But you have to

-----COMMOTION-----

M McC Not everybody - that will work if you like sit and look at it for five minutes, but if you're just going to glance through you're not going to sit down there and say "Come on Mum Oh God I bet you there's a picture of a baby" you're not going to imagine the baby, as you're saying

E B I will well my first reaction was

M McC Well you might but

E B Well (LAUGHTER) I mean it's all individual interpretation of things, but my first interpretation would be it reminds me of when I was a kid myself and I or one of my baby brothers or sisters would come in running with a cut in the knee and start crying I hate that as well, I hate when people start crying and they annoy you so I could identify with this

(END OF SIDE ONE)

P D see him roaring up at you and his arms out for you

D G Yeah that's true

P D Yeah "Please help me! I'm dying!" (LAUGHTER)

E B I just still - at the same time just a bit of criticism there, I don't see TCP really shutting the child up 'cos sometimes it hurts when you get an antiseptic (GENERAL AGREEMENT), so I don't think - I mean okay - they should emphasise more it kills all the germs and they're not going to have to go to hospital or something, but at the same time it isn't a real solution to the problem in that sense

H K Well it says it soothes the pain as well

E B It doesn't - it just shuts the child up It should sort of have TCP with a packet of sweets maybe or something (LAUGHTER)

H K But it's also part of, like you know, getting down the TCP means the parent is going to sort of, like you know, they're doing something to comfort the child - like - they have the TCP on it and it'll sting a bit and then you'll be right and they'll be sort of giving them the comfort cuddle or whatever

D G A psychological thing

H K Yeah psychological

**MOD Okay, Peter number 2 - have you anything to add to that one? That was your least favourite**

P D Two - yeah it was just the problem page again and I just passed over it and thought I'll probably look at it later on, but I won't

**MOD David you had two as well**

D G Yeah it's just the same thing - I was just flicking through it and I said "Oh I'm not going to look at that one I'll come back to it" and it was the last one I actually looked at because

E B One thing, sorry, I'm not being sexist again, but it would come to my mind as being out of a woman's magazine

P D Yeah I can see that in a woman's magazine

E B I just wouldn't read it then

D G It's just the title it's from a woman's magazine "The Problem Page"

E B No but even the way it's written with the colours, the blue and red and then these Answers and Questions just the style the format reminds me very much of a woman's magazine The way it's done out

**MOD** I just think it's interesting that three out of the six of you picked that as your least favourite ad - and I personally thought that was a very good ad

D G I think possibly

E B But maybe it's got to do with the sex aspect of it

**MOD** Yeah I think it could be

D G That probably plays a role - but also the role that there's a hell of a lot of writing in it which, when you're flicking through, you don't necessarily want to read that much

**MOD** But maybe then again you're seeing it out of context I know that when I saw it in the magazine, I started reading it because I thought it was a problem page - the first thing was so funny then I read it again and then it just caught me and I did read the whole lot of it

D G & E B Yeah okay

M McC I mentioned that - that would be effective, like I mean, if that was the real thing, you know

E B But the reason that this is an experiment I knew straight away that this was connected If I hadn't known that I probably would have found it a lot more interesting

D G Yeah exactly - I would have started to read it, if it was in a magazine and there was writing on this page and writing on this page, I probably would have started to read it

E B Yeah

C T Yeah there's a great difference in seeing one page like that and then seeing it in a magazine You could very easily mistake it

**MOD** Okay right they're your least favourite and favourite What ads have we not discussed at all? Number 5 - nobody mentioned that

H K I think I did as my third one

**MOD** As your third favourite - yeah it's only you

H K God, my taste!

D C Fire away!

H K Just that it's it's a bit of, it's a different way of getting across the need to that we need to train for Europe and that for 1992 it's important It was only on reading it a second time that I discovered it was for Fas

**MOD** Right

H K that I noticed the Fas symbol down there, so like, I think, it would grab your attention that "If you think the French are all frogs legs and fromage, hard cheese", like hold on somebody is being well trying to be funny here what point are they making? So like you I read it through just to find out like what are they talking about

**MOD** And what do you mean trying to be funny? You don't think they're funny?

H.K.: Well - ah yeah - it is funny - but, like I mean, if you're going to be cynical - it is funny enough, but like it's sort of a bit Irish the joke as well, but like it plays on the stereotypical image of the French too. So like they did find out what they say and they are like ... they are proving that they're playing on the stereotypes, but they're also showing that they do like smelly cheeses and frogs legs, but they have got a good head on their shoulders as regards training and that.

**MOD.: What about the last part of it "Hard Cheese"? Did that have any effect when you read it?**

H.K.: Mmmm - it just sort of ...

**MOD.: Were you expecting that?**

H.K.: Just sort of think again - no, I don't think so.

**MOD.: Has anyone else anything to say?**

D.G.: I just thought it was a bit of a non-entity.

**MOD.: Really?**

D.G.: As far as ads go. It was just there ...

C.T.: There's nothing special about it.

D.G.: Either way.

E.B.: Even "hard cheese" wasn't a great effort.

D.G.: I mean, I think they wanted to be funny and emphasise the French stereotypes. They could do it more so like be more offensive and if they want to use stereotypes.

**MOD.: But I mean, what are they advertising? Is it not a serious issue?**

General : Yeah.

C.T.: Yeah but you've got to get people's attention in some way or other, especially for a serious issue.

H.K.: Like that would probably appear in maybe a business magazine or it could appear in a general magazine also.

M.McC.: Well, I think at this stage that like I mean when people see 1992 they just flick over it - they're just bored to distraction with it. That was my personal reaction like when I just saw it.

D.G.: Same here.

M.McC.: I think if you want to get people's attention, it has to be stronger - it has to be more ...

D.G.: Yeah because how many ads have you seen for 1992? So many. At this stage you think you know everything about it, so you just go "next page".

**MOD.: Well, I mean, looking at that would you have thought it was a Fás ad?**

General :No.

**MOD.: So I mean they obviously have changed. It's not just - they've changed their approach.**

H K Yeah - that could easily be like just some sort of text, black text on a white background. Instead they've used a bit of colour on it - like it's not sort of - like you know just a boring little leaflet or something that you'd see in the corner - there is a bit of like it's a bit different than just saying we need to train for the European market - it's not too serious

**MOD Yeah - Anyone else?**

C T Not really - it's a bit nondescript

**MOD Okay the other ad, number 9, no one mentioned either**

P D It's funny - it grabs your attention

**MOD It is funny?**

P D Yeah!

**MOD Just the visual element?**

P D The visual element yeah. You wonder what these people are doing

M McC When I first saw it I thought it was more a Benetton ad or something like that and then, like I mean, I just kind of flicked over it and then I came back to it and I saw "Hallesche Nationale" and I then I kind of realised it was a "Krankenversicherung" or something like that

P D The picture is the most exciting part

D G It's very hard to present that in an exciting way!

E B It is because I just looked at the "Hallesche Nationale", the "Krankenversicherung" thing. It came into my head then "Krankenversicherung", so I just flicked past it

General Agreement

D G Yeah same here. I looked at that word 'cos I saw the people and I said "Oooh!" and then I looked at "Versicherung" and went "Oh my God!"

E B Yeah same here

D G Because it's an automatic reaction to any "Versicherung" - you just go unless

E B You've a bad experience with the "Krankenversicherung"

**MOD Peter, what did you think was funny about the ad, about the visual element? What's funny about it?**

P D Just all these people, you know. Wrong side up and stuff. They all seem to be smiling and happy 'cos they're, you know, healthy and obviously getting a good deal

**MOD And do you think this ad would work in the Irish market? Or is it just German specific?**

P D I'd say it's German specific

General Yeah

M McC Yeah It really doesn't concern us because we don't have this like, I mean, you're either in the VHI or you're not, whereas like in the German market there, like I mean, you have the competition between the various ones, like I mean So I think if this was done over time like, if there was a series of things and people kind of associated this with "Hallesche Nationale" then I think it would be it could be effective

C T It's good because you're looking at health insurance and you're not looking at people lying in bed in hospital or something like that - you're looking at them doing exercises and cheerful

D G Yeah the other side of the coin'

M McC But again it's quite similar to the AOK ad, where they've got all these happy people - it's similar

General Yeah

**MOD Do you think that this effect could wear off then - if say you saw twenty ads with people standing upside down?**

C T Well, I actually looked at it first of all and thought it was an AOK ad

D G Yeah I've seen these ads before There are a lot of different ones

C T I think like the AOK ad

M McC But I think they're good like 'cos when I automatically see those pictures or whatever then you automatically think of

D C It's a better image because normally when you think of it, it's just sort of real drab - they're going to take your money, you might never really use it

M McC Like it gets to the point that it's the only thing you can do

E B You've just got to brighten it up as much as you can

C T It doesn't really show the practical side of it on the whole - like some ads like for health insurance actually show you people who've been insured with one firm and they're in hospital and they're sitting in a room with six or seven people and then there's another picture beside that one with one person in a bedroom, a telephone, a television set and flowers It doesn't tell you anything about the advantages

M McC Yeah I think like that they should because the two ads are so similar that they should kind of differentiate themselves and show their advantages, like I mean 'Cos obviously it's a smaller, a smaller organisation than the big ones Like I think they should say okay, you know, perhaps even try and use a comparative rather than

C T It just says you'll be happy with the 'Hallesche Nationale', but it doesn't tell us why (LAUGHTER)

D G Because you can stand on your head and smile a lot'

**MOD If the text below wasn't there then this ad could have been for anything?**

D G I would have thought maybe shoes or some clothing, probably 'cos it's so colourful

**MOD.. It's just the visual element that catches your attention, but you have to read the text to know**

**what it is for**

D G Yeah - you have to look down the bottom and see what it was

**MOD Okay, ad number 10 Peter didn't no Conor**

C T Yeah I think I mentioned it as one of my least favourite

**MOD Why?**

C T Drab!

**MOD Drab?**

C T Boring, dull

General Yeah

**MOD Are you talking about the actual visual elements of it now or the whole ad?**

General The whole thing

**MOD The whole thing?**

P D The whole ad in general

E B The fact that it's so brown and dark, it reminds me of a psychiatrist's stool or a KGB or an interrogation

D G Yeah or something like dusty chairs

E B Yeah they're trying to question you - just doesn't bring anything nice to mind

D G Or a headmaster in school

C T I actually thought of Italy

E B Yeah Italy It just sort of brings fear with it or something

D G It brings that whole depressing sort of image with it

E B Yeah

D G I mean okay it might be comfortable, but that's not the image you're getting you're getting an image of real depressing

**MOD And what about the caption?**

P D I didn't read it

General Yeah

H K I read the caption, but like just looking at it a second time they're opening themselves up to satire I mean you can say something like "If a minister doesn't want to get out of his chair it's probably a Prince" Like I mean, you could say something like "If a minister doesn't want to get out of his chair he's

too damn comfortable" It means he's too damn comfortable and it means like he's just sitting on his arse all the time

C T I like the caption though - I think it's actually good It doesn't strike you enough the idea behind it is good because you're in the chair, you're so comfortable you don't want to give it up They could have done that differently - they could have done it with a picture of someone in the chair

M McC Yeah smiling

-----COMMOTION-----

E B In colour as well, in colour

General Yeah

M McC This is obviously aimed at kind of a businessman's magazine or something like that

C T An office chair - it's not

M McC It's the exact same advertising All the companies that advertise this sort of, you know, comfortable chair like they do the same thing - they focus on the chair Like I mean, when I saw this ad, I automatically thought of another brand of another ad that I've actually seen, like I mean, it's

C T They could have expanded the name "Stressless" They just shoved it in the corner

**MOD Do you think any of those ads would work better in a different media?**

M McC Any sort of media?

**MOD Different media say T V The ideas behind them, would they work better on T V ?**

E B The TCP ad maybe - you could see some bawling kid after playing football coming into the room "Mammy, Mammy"

C T You can imagine that

D G That ad on the T V - I think it's a fairy ad or something, you know Like the fairy ads everybody hates now and will automatically turn it off

E B But there was a little ad - some young fellow playing football for band-aids for band-aids

General Oh yeah!

E B And that was really good - this little fellow comes in and he gets his band-aid and he's all happy again

M McC That is good advertising - it plays on your emotions

E B And he's a cute little kid as well That's very good I can imagine that the TCP ad would have worked there as well

**MOD Any other one? Do you think therefore that the print media mightn't be suited**

H K The one for the car could possibly work



**MOD Yeah?**

H K You could see that on television as well

E B It depends - if there's a need to swallow a lot of information and facts 'cos sometimes on T V you can't take something complicated because it's just too passive, whereas if you sit down and you can see something in front of your eyes, some ads are better suited, like the car maybe Some of them won't actually work

**MOD Which ones won't work?**

H K For example, the problem page

**MOD Right**

C T Like anything with an awful lot of text in it Like even this one for 1992

P D I think if you saw number 9, you'd think it was Benetton

D G Yeah - you don't have a reference for it, unless they have the name written down at the bottom of the screen

General Yeah

E B And even with the word-play, sometimes it takes you a while to actually cop on Like even in number 8, there that word-play you need to read it, you need to register it in your brain first, whereas if you just hear something, you're not going to think about it as much - you're not going to analyse it as much

M McC That wouldn't work at all on T V actually

E B No, no not at all

**MOD So I mean humour then can work in print media?**

General Yes

**MOD 'Cos in studies it's been shown that it's better in T V and radio advertising, but at the same time**

E B Depending on the picture of the ad it can still work Certain forms of humour

C T With print media it's going to be less important because you have time enough to read something - you don't necessarily need humour to know that it would have been easier for you to do

E B You might need a bit of humour to attract attention

D G When you're watching T V , you're waiting on something else in the first place - you're waiting on the programme to come back You really have to grab their attention You really have to talk to someone Whereas when you're reading something, you're taking the time out to read and you have a lot more disposable time and you take more time

**MOD And what would be your favourite types then of humour in magazine ads? What humour works best? You don't have to just take these ads - any other ads you know**

M McC Obviously a play on words, like I mean, is when you're actually reading the magazine you're focusing on the words, like I mean

E B You can kind of understand word-play if it's written, whereas if it's spoken you tend just to go for the superficial meaning You don't look for the second one in word-play, when the thing is spoken

**MOD But what about say cartoons and caricatures?**

M McC They can be effective, but it has to be, you know, it has to be clear Like I saw a lot of cartoons in Germany, like I mean, like I mean, they weren't even, you know, advertisements for things, but, like I mean, it takes a while to grasp them Okay you might talk about them or show them to another person, but I think they have to be clear - people have to understand the relationship or and then they can't be too simple, because people reckon they feel that they're being that they're regarded as being stupid or something So I think you have to be careful with cartoons

**MOD You mentioned Germany Have all of you been to Germany/Austria?**

General Yeah

**MOD So you would have seen ads?**

General Yeah

**MOD And do you think that your culture affected your appreciation of humorous ads?**

D G Of course

General Yes

E B Different cultures have different humours

C T That's the thing about comic ads - you know, comic strip ads I think the Germans read an awful lot more comics than we do Something like that would probably appeal to Germans more than to us

**MOD What were you saying, David? That humour differs?**

D G Do you not think - I mean, just generally, if you go to a movie you sort of start laughing at different times 'cos what we find funny, they don't necessarily find funny Okay there are a lot of things (in common), but some things are different We laugh sometimes at stupid things

E B Things where you don't need a sense of logic just things where a sense of imagination They're too analytical in many ways - they try to analyse Even if you say something silly and you mean it as a joke or you mean it sarcastically, they try to analyse it "Why do you say that?"

D G Yeah - we like sarcasm a lot

E B Yeah - 'cos we don't take it so seriously

H K I think the German sense of humour is a bit coarser

**MOD So they don't appreciate sarcasm?**

-----COMMOTION-----

M McC They don't understand it!

H K They don't understand it

E B Yeah they don't know it's humour - they think it's serious

H K They can be very sarcastic at times Like some of them, some of the Germans like satire satirical

D G But it's not going through the whole society

E B Sarcastic yeah okay - but not in a humorous fashion, not in a humorous fashion, whereas we meet we take the piss, we do sarcastic things, we say sarcastic things, but we mean it funnily, whereas when they're sarcastic, they mean it

D G Yeah they mean it - we tend to do it nearly all of the time

E B Even when we wind people up, they take that seriously - they don't see it as a joke When we do things to people we just mean it as a joke They take it up seriously

**MOD And what other elements would affect your sense of humour? Okay obviously culture, where you're from**

D G I think you can take sort of all the factors - religion and whatever your beliefs Some people like like on "Spitting Image" recently, they had a puppet of Jesus I'm sure some people found that funny, other people didn't

H K Somebody told me afterwards that Muslim groups protested - there were protests from Christians, like from Catholic sectors, Catholic groups, but they only removed it after Muslim groups protested Muslims still see Christ as a prophet or something like that, but like I thought it was a bit weird that they only waited until after the Muslims which may be a bit more fanatical

D G Yeah

**MOD Do you think age group would matter?**

E B In terms of religion?

**MOD Not in terms of religion - in terms of appreciation of humour**

E B Yes - yes - well especially in Ireland You can't tell dirty jokes to old people - it mustn't have sexual connotations Even this one, this thing about the problem page "Too small for my wife" (LAUGHTER) I mean a young person would think of something else, whereas an old person would think it was disgusting (LAUGHTER)

M McC Well, I don't know

D G I don't know they'd say to you that it's disgusting

M McC They might say it's disgusting, but like they probably enjoy it!

E B Well, there's a particular brand of old ladies or whatever of old men

**MOD Just old ladies?'**

E B No but

M McC I don't think humour is a thing that changes over age or you know, I think

E B No, I'm not saying that they don't have a sense of humour, but they would find other things funny you can't make as many jokes about sex and stuff to older people or let's say people who've been brought up in a strict Catholic manner, "Oh it's disgusting!" Ok they might just say it, but a lot of people think it as well Like Sinead O'Connor, the way ok that's not humour, but I mean the way people reacted to her

M McC I think that's a bit, like I mean I think most people reacted the same way (AGREEMENT)

E B Ok not just that example, but previous things that she's done like she walks into the Taoiseach's office and she says "I've had two abortions" Some people hear that and they laugh at it they think that it's silly

D G Or even take the case of the Madonna book - a lot of the young people are just totally couldn't care less whereas generally the older people are going out saying "Oh my God! This is terrible! Get rid of it!"

E B Or a thing like "The Last Temptation of Christ" - you know the way the older people they hadn't even seen the film and the priest was telling them at Mass "Don't go and see that" and they were really reacting for it

M McC But that was only a particular group like a group that always reacts

D G It's the same group that reacts the whole time

E B That's what I'm trying to get at - just trying to say that there are groups

H K But like even some old people can shock - well, surprise and shock you Like you know, just like you'd think they were and then all of a sudden they'd come out with some comment or something, whatever

D G It's not necessarily a question of age - it's what particular group you're in

M McC I think it's more the state society is in rather than a group, because like society is evolving, like I mean, then, you know, everybody evolves with it Ok it's

D G Not everybody though

M McC Well, most people - nobody, like nobody stays static Everybody changes - you're influenced by like I mean, I would say that for example that the people in Ireland now in comparison to ten or fifteen years ago, they're much more liberal Like I mean, they can take, like I mean, advertising with whatever in it, you know

**MOD I want to change the approach a little bit here You know in those ads we looked at, where do you think the humour worked best in it - when it was just say the headline or the visual element or the body copy or the whole lot? Which would appeal to you most?**

D G The body copy? No

H K Just the headline in association with the visual part

M McC I think the visual is good

**MOD The headline and the visual - and it wouldn't have to be continued on to be successful?**

General No

D G 'Cos it's initially I think well everybody here was the attention grabbing was what we were interested in

General Yeah

**MOD And would humour have any other effects? I mean, ok it catches your attention, but does it do anything else?**

D G Well, it depends on the type of product, I suppose

P D It would make you more likely to consider something

E B Well it depends yeah

H K That you remember it

**MOD So recall?**

E B Even with a product as well that you might consider boring like like soap or tea or whatever if you saw a humorous phrase or a steady flow of humorous ads you'd think, well it's a funny product It's just better because a lot of the ads for the same type of product would be really boring, so it would make you favour a product

D G It's like washing powder and stuff those ads, I mean, I don't think anybody can differentiate between any of them They're just there and nobody is trying to differentiate them

M McC I think you have to be careful with humour again Like I mean, I think that there's a limit - that you can't you know kind of an unconscious limit that you know you can't go over or go pass Like I mean, I think I don't know That's just my opinion

E B It depends yeah in some cases it would take actually away from the seriousness of the product Depending even politicians if they use humour, sometimes it takes away from the seriousness of the matters depending you've to be very careful not too much, not too little in the right taste as well

D G I've seen some American ads for coffins - very funny ads (LAUGHTER) I mean, at first I was going "Oh my God!", but then I remembered the name of the company and I thought "Ah well" Really, I suppose it depends on what way you think of death but it sort of they had old people going in shopping "Have you got this in a bigger size, please?" (LAUGHTER) Actually it was funny, but I don't think it would

C T Black humour

D G Yeah black humour is a dangerous one A lot of people could go against it

**MOD What other types of humour could be dangerous? I mean, there's one there**

D G Sexist humour

**MOD sexual**

E B Yeah - humour that offends people

**MOD.. Or even say racial humour?**

D G Yeah I think a lot of people would automatically go it's like even Robertson's marmalade or whatever with the golly-wog That wasn't particularly that was withdrawn from the market after a lot of protest There was just a black sort of golly-wog with huge lips and a big mouth and it wasn't particularly humorous, but it was well, it was they thought it was humorous, but it was withdrawn anyway 'cos there were so many complaints

**MOD Do you think that it could lose effectiveness say if you saw that ad for the fifteenth time would it just grate on your nerves after a while?**

General Yeah

**MOD If you saw any ad, let's say - even if you thought it was funny the first time you saw it, do you think that after the fifteenth time that it would lose its effect? Or**

D G Don't know Look at the ad for which beer is it the one with the camel?

H K Harp - that's good, yeah

D G I know people who still laugh at that every time they see it and they've seen it about 50 times

H K and even the British Telecom ads

E B Which one is this?

D G The one for Harp

E B Yeah that's really good

M McC And even the one with the camel you know advertising for the camel cigarettes You know, that one like I know people that still, like I mean, for example at the cinema like the whole audience, like, I mean, is just laughing at it and like I mean, this has been happening, like I mean, for a year and people still laugh, you know, so

D G If it's something that we'd find very, very funny we'd still laugh

H K The British Telecom ads like you can nearly sort of say the lines before she's going to say them, but it's still funny - you'd still laugh

General Yeah

D G It depends on whether it hits a nerve or

**MOD So obviously if you find it funny well that's fine**

H K But like I mean that's still sending a message

**MOD but if you don't find it funny what happens?**

D G It gets obnoxious

E B If you don't find it funny and you continually see it, then you'll really you'll hate it

D G It's like if you don't like an ad on T V and you see it the next time it progressively gets worse until such a time as you want to smash the T V in

**MOD** And what about will the product suffer then? Obviously

E B Well it depends if you were going to buy it in the first place - there's all sorts you wouldn't buy anyway

----- COMMOTION -----

D G 'Cos they just don't interest you

H K Yeah if it's a new or a well-established product like - if it's something that's well-established that you've been buying for years, well then stupid ads for it aren't really going to affect your purchase

C T There are an awful lot of annoying ads that seem to be quite effective, like those ads for Radion - you know the one about the smell Like you know, I absolutely hate it now

H K Oh God!

C T but like it seems to have worked

D G Their market share took off

C T Yeah their market share took off - and seemingly it was because the ad was supposed to be annoying

M McC I think it took off 'cos the product actually worked, you know

D G But also because everybody was talking about the ad "Did you see that ad with the people in Waterford? Wasn't it terrible?"

C T Everybody groaned like when it came on

D G and they knew the product name!

C T It's just like one way of making people notice is to annoy the hell out of them

**MOD** And what about say other products? I mean, do you think all products are suited to humorous advertising?

General No

**MOD** What ones wouldn't be?

C T I don't think for example coffins would be (LAUGHTER)!"

M McC Well, I don't know because you're not going to advertise a real serious thing Like I mean for something like that you have to make fun of it, like I mean and make it a real, you know

D G Otherwise you couldn't advertise it in a normal way - how could you advertise coffins with pictures of open coffin funerals? It just wouldn't work and Americans are more open to death, I think, then we are anyway

M McC But I think kind of, you know, stuff like, you know, luxury products or something you know you don't advertise with humour I think it's more kind of

D G a dime lifestyle

M.McC.: What?

H.K.: ... a dime lifestyle.

M.McC.: Yeah but I think it's more kind of convenience goods or these kind of, you know, things that are bought, you know, relatively often ...and that em...ok where people actually don't think what they're buying, so like you do have to ...ok use something to attract people's attention or something, but em ok as you said, if you have diamonds you're not going to use humour. For perfume or something like that, I don't think you're going to..

E.B.: For cars in general you don't use humour.

General : Yeah.

D.G.: 'Cos it's a big purchase and people don't want to be made light.

E.B.: Yeah it's a serious thing - if you're going to spend £10,000 on a car, it's a serious thing.

D.G.: And people will think "Hang on! They're making a joke of my purchase" or something, so it's an automatic response.

E.B.: Yeah!

C.T.: I don't think like charities can use humorous advertising ... Concern or for Somalia or something like that..

E.B.: No.

C.T. : I can't imagine any using it.

D.G.: It would be branded as sick.

General: Yeah.

**MOD.: Obviously then the more money you're going to spend on a product the least likely you're going to advertise with humour, is it?**

M.McC.: I think so yeah.

D.G.: I mean, what about holidays? They're expensive. Do they use humour?

H.K.: Yeah they do.

D.G.: Yeah and I mean that's ...

**MOD.: They do or they don't?**

D.G.: They do.

H.K.: They do use humour, yeah.

D.G.: And that...

H.K.: Lunn Poly Get Away ... like two people talking. There are two. One is sort of set in Cleopatra times - there are two of the pall-bearers that carry up Cleopatra's throne and they're saying "You know



you can get to Egypt for £299" or something and the lad says "Get away!" All of a sudden he's gone and then everything's keeling over like that

C T It all depends on how you see a product - like some people, like when they're buying a car think it's a big purchase, they're looking for a good car that's going to last them a long time, it's reliable and stuff like that Other people are looking for like they see just a flashy car that looks good

D G Image

M McC Not many people are going to associate a flashy car with humour Like I mean, I don't think there's going to be a good image associated with it It's got to be more a humorous, fun image rather than a prestige image

C T Yeah they advertise the Renault 5 as a cartoon character - the super car - as a cartoon character in newspapers and magazines or whatever It's just a cartoon sketch of the car and the car has like headlights as big eyes, the mouth kind of and and stuff like that It seems like a nifty little car, you know

**MOD Yeah you just mentioned there, they're all small cars really that use humour**

D G Like the Volkswagen uses it

E B Small cars maybe 'cos they're cuter they look like toy cars

D G But it's the people that are buying them that are different too

E B That's 'cos the cars look alike

M McC Even the choice of the names, like I mean, they're kind of for example, you've got the Clio or the Panda, you know, they're kind of automatically

H K It's more fun names

**MOD And what about you know, the way in ad 9, there I was saying that if you got rid of the text that could be used for anything, right?**

General Yeah

**MOD Well, should the humour be related to the product or should it be just like that stick it in and hope it works?**

H K No it should be related to the product

General Yeah

D G Yeah but that is directly related to the product

E B but if it gets your attention

-----COMMOTION-----

P D You know the candid camera ad for some insurance company ?

General Yeah

D G It's the one where everything's going round

P D      and people are falling off   falling into the water and stuff like that and like I mean that's funny  
It's not entirely related, you know

H K    But it's the voice-over that's sort of linking the two together

C T    But I think that picture 9 though is related - happy, healthy people advertising health insurance

M McC    But I guess it could be, you know, a vitamin ad or something like that

E B    Yeah it could   It's got something to do with health in general or vitality but in some cases you could sort of have the humour separate and then link it to the message, as long as it's done, as long as it's done well   As long as you don't just see the humour and forget totally about the product   You have to be pretty careful, I suppose

**MOD    Grand    Can I have those ads back? And I just want you to fill in one more form and then you're finished   Thank you very much**  
(List of names follows)

## APPENDIX E

**FOCUS GROUP 2**  
**9 IRISH, FEMALE STUDENTS**

28th October 1992

## INTRODUCTION

Pick out your 3 favourite and 3 least favourite ads.

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**MOD.:** So as I said before this is a discussion, right? So I'm just going to ask a question to get the ball rolling, but after that then if you have any opinions just express them freely. Right? We'll start off with Claire. Claire, you picked ... your favourite ad was the AIDS one which was number 8. Can you tell me why you picked that?

C.C.: Mmm I just, yeah I liked the play on words, if you'd call it that ... Mmm "Wenn Sie zu zweit besoffen sind, fahren Sie mit dem Gummi nach Hause" ... It just, I mean, yeah I sort of ... an exchange ... I can't really say why I liked it, I just liked the way they phrased it.

**MOD.:** So it was the verbal element - not the visual anyway?

C.C.: Yeah, not really, no. I mean, I looked at that afterwards. I read the thing - the words first.

**MOD.:** So it was the word-play really that appealed to you? And what was so appealing about it? Is it clever, humorous ...?

C.C.: Mmm - yeah it's clever. I mean they get the idea, you know, when you are drunk, you don't know what you're doing, so - make sure you ... you know how to protect yourself. And also they get the AIDS thing in as well.

**MOD.:** Mairéad, you also picked that as your favourite. Why?

M.Bn. Mmm - there are actually a number of reasons. The colours actually ... and the whole idea there stood out. Mmm  
- just the whole blending. I found that ad really good - because it's written on red as well, the black and the red goes well amongst the blurred which is probably the way it would be if you drank too much. I just found it - it's really, it's really well presented, I think. You know, I would read it.

**MOD.:** What did you think of the actual content, the verbal element of it?

M.Bn.: That's good as well. The way it's phrased. It's, it's - the whole thing is very well done and it would stand out and it would make you pay attention to it, I think.

**MOD.:** Did anyone have it as their least favourite? No? What do the other people think about it?

A.M.: Yeah I think it's good as well. It was just the picture at first. I didn't really know what it was trying to say, you know. The picture doesn't say a lot to me, but I like the wording of it.

**MOD.:** Why did you like it though?

A.M.: It's just like a play on words (INCOMPREHENSIBLE).

**MOD.:** So did you find it clever, amusing ...?

A.M.: Yeah, clever.

**MOD.:** Clever more than amusing? What did you think of the actual product? I mean it's advertising ... an advertisement for a condom and taxis, basically - as in, you know, protect, you know, yourself from AIDS. So I mean it's a serious issue and what do you think of the way they

**dealt with it? It's not the normal ad you'd see for AIDS**

C C No, it's not I mean it's presented in a less serious light, I suppose, than normal, you know, protect yourself - I think yeah it is kind of attractively presented as well, but would many people stop and read it?

M B Well, it's getting away from the talking down element of it You know, it's presenting it as it would be when you'd be in such a situation rather than telling you "Do not do this", "Do this", "Do what you want"

M M It's very funny

**MOD Do you not think maybe that a more kind of frightening ad would be more effective?**

M M No 'cos that's what they always use - like they'll always use something very predictable, whereas that there it's the humorous bit that makes it so different from the other ads for AIDS

M Bn It's still clearly a warning - I mean it's written on the red as well for danger It's like, I mean - you'd notice it and you're not going to just forget it or take it as a joke or anything So it hasn't missed anything

M B Sorry No the small print at the end - you had a good idea what was going to be in that You'd know that it

**MOD Did all of you actually read the ad? Or did you just look at it?**

General Yeah

**MOD You did read through it?**

B O'S But the thing is I the way they have at the end "Schutz Dich vor AIDS", otherwise I wouldn't have known what it was for because I know like it was to use condoms or whatever, but this element of bringing the taxi as well and I know obviously there's a link between getting drunk and then like, you know, you mightn't think of what you're doing, but I thought the whole thing was a bit confused And even the picture - I didn't look at that until I had read this [red box] and then I saw a glass and I didn't really think about it Then I knew okay that's to do with being drunk, but I think there's too much in it in a way, you know Like first you get drunk, then you get your taxi home and then, you know, you protect yourself You know

P NicD I agree with Bernie, because in a sense it's confusing because you say "Mit dem Gummi nach Hause" and then - and then that doesn't make sense so you go on and then "Taxi" and then it says "umgekehrt", so you have to think back again and by the time you've figured that out, I mean, it was a bit much to go looking and try and figure out the picture, I think I know, I mean there were two contrasting sides to it, but I just thought - first of all I just saw the writing and I read that and the writing is a bit it's a bit, well it's not straight forward, but it's a bit banal or direct whatever for an ad, I thought and the picture - together with the writing makes it a bit more interesting, but I think it's just the writing is the first thing people are going to see You know if the picture was a bit more prominent, it might make the ad a bit more - I mean, the way I - I didn't have it as either of my preferences or the ones I didn't like, because I frankly didn't remember it after I had closed the thing because nothing stood out really Just a

M M And that writing there in the yellow, I don't think anybody would bother reading that It just doesn't stand out at all - it's too small (AGREEMENT)

B O'S I just read it to try and see what they were actually trying to say 'cos it wasn't clear from the bit

in red.

G.O'C.: Was it actually printed like that? I mean, that format?

**MOD.:** Yes.

G.O'C.: Because, you know, if you're flicking through a magazine - I don't know - you come across some kind where you don't have to turn the magazine to read them. I don't know how attractive it is that you actually stop and then kind of get through the red bit and then actually you know, start onto the small print. I don't think you'd bother.

M.M.: It's just a kind of a blur - I wouldn't bother stopping to read that ad.

M.B.: The picture part of it is very unclear.

P.NicD.: And while after having read the ad you can understand why it's blurred - but that might prevent you from actually reading it in the first place.

**MOD.:** Okay. We'll move onto the next ad then. Bernadette, you picked ad number 3. Can you justify this please?

B.O'S.: Well, the only reason why I chose it was 'cos it was like funny. Like you don't bring ... like just anyone ... like just any old bag - that was the only reason why I picked it. It stuck out because it was funny.

**MOD.:** Why do you think it was funny though?

B.O'S.: Well, I presumed they were referring to this woman as this "any old bag". Like he brought his whatever Sammie bag.

**MOD.:** Okay. Anybody else feel the same?

General : Yes.

G.O'C.: Yeah I picked it as my favourite as well.

**MOD.:** Oh really? What did you think of it, Gráinne?

G.O'C.: I liked it. I liked the pun on "the old bag". I mean I liked ad number 1 as well, when I was reading it - because of the pun as well and then I thought it got a bit much at the end, especially that "MUM" bit and that ... oh I don't like that. But this is really simple and then there's the whole picture and then - I think maybe because you know the other TV Samsonite ads as well that show, you know, a person leaving home with their bag, like it's unusual that they actually give a bag such a character. It's not a normal product that kind of you associate something like that with and - I don't know it was just basically the pun that appealed to me and the simplicity of it as well. It wasn't overcrowded you know with print or anything ... the layout.

P.NicD.: And the picture is very unusual as well. Normally in ads you see all these modern colours and pictures and stuff, and this would like make you stop and look at it because it's different to other ads.

**MOD.:** Okay - anyone else pick it?

S.N.: Yeah I had it as my favourite as well. I think what I really liked about it is the bag is just so out of place. I couldn't imagine him carrying one of these bags (LAUGHTER). Like it just made me stop and think. It was a bit - not bordering on the ridiculous, but it was **really clever. I thought especially with the**

pun on 'the old bag' and then the picture is really good Even in the background people are in their old whatever fifties suits - bathing suits It was really good

**MOD Do you think there's a dangerous element in it? As in it could backfire?**

General Yeah

M B Yeah - I think it could be interpreted as sexist if you kind of thought about it You know if you were inclined to think "Oh God" you know, if you were a bit sensitive to that kind of thing - it could But I thought it was very funny - I looked at it and just thought the pun was very good Plus the pun was the main reason, but the visual element as well too that it was all the colours were down at this end and that your attention was directed down after you'd laughed at it, so that you're still directed to look down to see what it was It's very clearly put there the bag and the name

S N I'd say there is a danger that old people wouldn't buy it after that pun, but it's not - it doesn't target them

M B Yeah - It's not the target audience anyway

S N and I think the target audience is young people and they'd find that very funny

**MOD Anyone not like the ad?**

C C Yeah I didn't really like it

**MOD You didn't?**

C C I'm not like particularly sensitive to sexist things, but from the minute I looked at it, I thought "No, I don't like it" 'cos of this "old bag" thing I mean, okay after what the people have said here you know, I kind of see okay you know the pun is funny and everything, but I didn't like it I put it down as my first least favourite

**MOD Okay We'll move onto the next one Number 2 Angela?**

A M I just thought it was funny - it was just like the

**MOD LOUD'**

A M It was just the send up on the usual problem page that I kind of liked You know, that you can solve it all with a cup of tea - you know, you can't, but I don't know I just liked the problem page

**MOD Okay anyone else?**

S N I thought that was very funny because em - well it was a very funny ad and I think you'd stop to read it because at first you don't really see that thing, that "Advertisement" there and everyone stops to read the problem page and then you start reading it and you realise it's funny

A M Yeah I thought actually I wasn't sure what that was doing there first

M M I don't know if people would read it - it's a bit too long

General Yeah

S N I always read that ad when I see it in magazines



M M You read the problem page though?

S N Yep

M M Yeah - but that - I don't know now would I read it

A M Well, I think it would draw your attention - there's something kind of curious about it

M B Yeah I thought that once you got through the first one, you had a good idea that the answers were all going to be have a cup of tea (LAUGHTER), you know I read the first one

M M I read to there like - one paragraph

M B Yeah one problem

P NicD I think it's after you've read the first one, you just laugh because it's - I thought it was a bit ridiculous You know, I mean, I really did - like I just couldn't go any further, because I don't know - it didn't appeal to me at all

M Bn I didn't like it really

**MOD Maybe if you saw it - you see, you're seeing it out of context - if it was in the magazine itself?**

B O'S I have seen it in magazines

**MOD You have seen it? And it's still not ?**

B O'S Well, I read it the first time

M Bn I'd say you'd still stop after the first problem and you wouldn't even read the ad for the tea

P NicD Yeah because I thought it was a problem page and I started reading it - and even the problems are a bit ridiculous I mean you've realised by then it must be

A M Problem pages are ridiculous anyway!

S N But I - some of the problems are really funny Like that "Out all night" one I thought was hilarious and so I think when it's like a funny problem like that it makes you go on to read the next one, the next one

A M I just think it's effective in a magazine because you've so many of these, you know, normal problem pages, like

B O'S But would it make you buy the product?

M Bn I don't think you'd even notice the product actually I mean, I didn't even look down

B O'S Like it's - you could just have the problem page and forget the ad and like that would be amusing But like I - I don't know

S N It makes you aware of the product though

C C I mean "99 Tea" is mentioned in every answer so I mean you're bound to pick up on it

M B It annoyed me

**MOD It annoyed you?**

S N It annoyed me too

M B I don't know why, I just thought - maybe I'm being a bit stupid but -

S N I find it really cheesy

M B I don't know, even the way it's written - the way it's written is even silly I don't know

**MOD It actually irritated you more than anything?**

M B Yeah it irritated me more than being indifferent to it

S N Yeah it irritated me as well (LAUGHTER)

**MOD So out of the whole group then how many did it irritate? (Count five) Five out of nine  
Okay Do you think though - who's the target audience here?**

B O'S Housewives (AGREEMENT)

**MOD Just housewives?**

B O'S Well

**MOD You couldn't see men reading it?**

M M Yeah that's another thing - it's aimed totally at women Like women who sit at home and drink tea and discuss their problems It's very

S N It probably wouldn't be in the type of magazine a man would read It's probably just in like "Woman's Weekly" and stuff

C C And what's more all the problems are written by they seem to be middle-aged women

General No Derek

C C Ok that just shows how much attention I gave to it

**MOD Ok anything else you want to say about that ad?**

P NicD I think the main message you get from it, ok, it's for a brand of tea bags, but I wouldn't be actually sure what brand of tea bags it's for, because they seem to stress well they do say 99 in every answer, but as Martha said in the very beginning every answer is "Well have a cup of tea" and it wouldn't specifically make me go out and buy "99 Tea Bags" It might I might remember the ad, but

M M It doesn't stress the actual brand of tea

P NicD Yeah not as much as it could

M M Not as much as the element of all the reasons why you could drink tea or why you don't drink tea

M Bn I didn't actually even get the link at all I started reading the first problem and I stopped half-way through I didn't realise the tea was connected to the problem page I just skipped through it

M M Yeah I didn't know either

**MOD** So the length of it then was off-putting?

General Yeah

M M Yeah it's too long for an advertisement

M B There's too much print in it and too much

P NicD Yeah and they don't actually tell you why 99 is different to any other brand of tea You know, there's no actual reason to buy 99 because we all know "99 Tea" isn't going to solve all our problems and that's the only reason

-----COMMOTION-----

S N There probably isn't a reason why 99 tea is better than any other tea, so if you had it in an ad like that no-one would believe it and nobody would notice it, but that's kind of differentiating it a bit from other teas, because the ad is unusual I don't like tea anyway! (LAUGHTER)

**MOD** What were you saying, Bernie?

B O'S Just I liked the way the rhyme like "Everything's fine with 99" I know it's a bit corny and everything (LAUGHTER), but it would it would make you remember like "99 and everything's fine" The two of them you'd link the two of them and it'd make you think of the whole ad

M Bn In a way, I suppose it has a point because there's always a problem with magazines that people won't read any of the ads, so like I think the only way they wanted to capture people was by having the problem page written on top It didn't really work 'cos the first problem was crap! (LAUGHTER)

**MOD** Did anyone read through the whole page?

M M I actually thought that was the problem page and this was the advertisement here

M Bn So did I!

-----COMMOTION-----

S N That's why you'd read it in a magazine 'cos you wouldn't think it was an ad

M Bn Yeah

M M Yeah you mean if there was no ad in it like?

S N No, if that was just in a magazine you'd think that was a problem page

M M and that was the ad?

S N You know you'd ignore the ad You'd start reading the problem page and then you'd see "99 Tea" and you'd look down the ad

M Bn But then they'd want to use the problem page

M.M.: I wouldn't read a problem page anyway ... so I'd ignore both then (LAUGHTER), you see.

S.N.: Well, most people read problem pages! (LAUGHTER)

M.M.: Can I just get back to what Bernie said there ... she said there about the slogan or whatever you call that "Everything's fine with 99" ... I think that's very much more on the aural play, you know because reading it you wouldn't really ... I didn't ... it didn't actually strike me as being funny which it is funny, until I heard it.

A.M.: Yeah same here.

M.M.: Like the 9 ... 9. You need more figures, I think. Then the actual sound ... but when you say it, it's funny but written it's not. It's not that striking, I don't think.

A.M.: I hadn't realised there was a rhyme there (AGREEMENT).

M.Bn.: Actually, I always read problem pages and never read the answers, so that's why I missed the link (LAUGHTER). I never read the answer ... I can't stand reading ... like I do read the problem page that one ... the reason I missed the link was 'cos I don't read the answers.

P.NicD.: I think a lot of people do that.

General: Yeah.

B.O'S.: I know I do it.

S.N.: I glance through the answers.

M.Bn.: If the problem is interesting you read the answer, but if the answer is too long, I still won't read the end of it.

-----COMMOTION-----

S.N.: I read the answer to the "Out all night" one.

**MOD.: What about the kind of ... the problems themselves: "Too small for my wife", "Out all night", "Gone too far" ... would they not entice you to read it?**

S.N.: I didn't ... I don't bother reading the headings really (LAUGHTER)

-----COMMOTION-----

P.NicD.: The other ads I've seen for this I knew beforehand that they were going to be really ... really silly, so I just read them out of interest and ... I think they are just a ... I don't know ...

A.M.: But I think it's good because ... that they're silly because it's just kind of highlights how silly it is anyway, you know, because that's the kind of thing you get in problem pages.

**MOD.: Do you think it's making a mock then of the problem page?**

General: Yeah.

A.M.: Yeah I thought it was an attempt ...

M.B.: To me, if it is making a mock of the problem page, it's focusing the whole thing away from what

it should be focusing it on     it should be more on the product   Like you know what we're talking about here is the structure of the problem page then     the ad

M M     for the tea

M B   You know, like I mean, it gets the attention going to the

S N   But it really makes you think of that tea because it's so unusual from any other ads you'd ever see for tea   Like if you were going into the shop then and you were looking at the teas you'd notice that 99 one and you might think of these ads (LAUGHTER)

-----COMMOTION-----

M Bn   Actually, Suzanne, when I read     I did actually read that one     I saw the cup of 99 tea     all that was in my head was "A cup of Lyon's tea" ad song   You know that tune (LAUGHTER)     and that's just in my head, so I don't

S N   I can't think of any other tea ads, because they must all be so bland or something

M Bn   Well, the Lyon's one ends up with "A cup of Lyon's tea" so

G O'C   Tetley's tea

S N   Oh yeah, Tetley's tea     but magazine ads for tea     so I'd remember that one

P NicD   But I     well just speaking from having seen the ad before, I had forgotten even what brand of tea it was for   You know and I have seen this ad     7 or 8 times (LAUGHTER)

M Bn   We'll never forget it now!!

**MOD   Ok   We'll move onto another ad   Grainne, you had 3 - we discussed that already   Patricia - the same   Marina - number 1**

M M   I liked the puns in this and the visual side was very good as well     the facial expression really kind of gets the pain to you and "So come on Mum, make sure you get some for crying out loud"     I liked that     that pun and "hollerdays" as well

**MOD   Anyone else like that ad?**

P NicD   I     when I read it first I thought it was very good, until, like Grainne, I got to the thing at the end (AGREEMENT) and I think     it would     it probably would have been my favourite one and it didn't feature at all in my preferences because, I think, of this little pun (LAUGHTER)

**MOD   Because of what was written behind the brackets then     in brackets?**

P NicD   Yeah

**MOD   If that hadn't been there     it would have worked?**

P NicD   I think so

M B   It would have said enough   because they don't really need to say much - it's obvious that the lad is in pain, you know     and the T C P   The bit without the brackets is good - or the bit with the brackets could have been left out

P NicD Yeah the "hollerdays" and his facial expression was enough, I think I thought that was very good

M M But it kind of stresses it again like the with the visual "for crying out loud" like that's exactly what he looks as if he's crying out loud It's just stressing it again

B O'S I thought it was too much "nippers", "crying out loud" and "hollerdays" that was the one I disliked the most

**MOD Really?**

B O'S Yeah I just thought that they were trying to be smart or something

G O'C Like they tried to fit too much into one ad If they'd run maybe a series of ads maybe with one pun in each or something

B O'S Yeah one laugh an ad is enough, like you know, if they expect 3 laughs!! (LAUGHTER)

S N I didn't like the colours it gives you a headache to look at that

**MOD Really?**

S N Yeah

P NicD But it would make you stop and notice it (AGREEMENT)

M B But it's like the heat of something

M Bn Yeah the sun

P NicD But even the use of red in his face shows the pain

S N But I think if you're thinking of pain you prefer to think of your pain being soothed and that would just kind of aggravate your pain (AGREEMENT)

G O'C and even the way you're looking, like kind of down on the kid, you know, the kind of perspective on it you know you're appealing to the maternal instinct to see him in so much pain, you know

S N That wouldn't appeal to me!! (LAUGHTER)

G O'C It's supposed to!

**MOD What are you saying, Grainne that you'd be tempted to pick him up or something or what the way ?'**

G O'C No no but like what Suzanne was saying about preferring to see the pain eased I think, I don't know I don't know, I think, Mums I think that would be effective for a Mum just to actually see the pain on his face

M Bn Yeah I think actually it would probably stay in your memory

**MOD So then it's aimed at mothers?**

General Yeah

G O'C It even tells you that "Come on Mum"

**MOD Oh that's true very true' (LAUGHTER)**

M Bn He's in such pain that I think if you were ever in such pain you'd probably remember it and go and buy some (LAUGHTER)

A M The fact that it's not even yourself it's for your own child I think it would encourage you to run out and get it

M Bn Yeah

**MOD Ok Suzanne, ad 7 (Casablanca)**

S N I thought that was one of the funniest ads I've ever seen

**MOD Really?**

S N Yeah I didn't really look at the picture - I just got my eyes got straight went straight to that yellow writing I was kind of reading it and then looked at the picture and realised what he was saying and just that little bit of yellow writing I think is hilarious I love the way at the end also the "Los Ansheles" bit

P NicD Yeah I thought that was excellent' (LAUGHTER)

S N And then the little caption at the bottom "Tu' Sie gerne rauchen'" I just thought that was very, very funny

**MOD So I mean**

S N very direct

**MOD you went more for the verbal more than the actual visual element of it?**

S N Yeah, but then when I had read the verbal, I thought the visual element was funny too and it was just so direct - just you know buy the product and I like his what do you call it no Umgangssprache?

**MOD Slang**

S N Yeah

**MOD This is actually an Austrian ad, right, so that would have been an Austrian dialect**

S N Oh right'

M B Do you know what I thought it was? That it was an effort at do you know the American accent That it tried to transfer that into German

M M Yeah so did I, the "Los Ansheles" and "smoken"

**MOD I mean, they could have been trying to do both, but I mean, a lot of it would be Austrian dialect as well**

M B Oh right

**MOD . Do you see the artist down there at the end, in the corner I mean, he's a famous Austrian**

**satirist**

M B Oh!

P NicD I agree with Suzanne that was either my second or my third favourite Just because of this "Los Anscheles" thing - it was so funny

S N Yeah and I read that about 4 times (LAUGHTER) I just thought the caption was different

P NicD Yeah and even his stance and everything the earrings on the ears which is hilarious

S N Oh I didn't notice that! (LAUGHTER)

**MOD Marina, you had it down as your third favourite, why?**

M M Yeah I thought for the same reasons It's very it's original like instead of just your "Hochdeutsch" like, put in something different in it and the "Los Anscheles" as well But I really thought it was kind of nearly mocking German by the way they were putting in "smoken" and "Los Anscheles" - that's the idea I took from it That you know the way they love taking over English words and that they're just actually mocking that

C C Big Mac!

A M Oh I don't know that was my least favourite ad

**MOD Your least favourite?**

A M It was just silly - it didn't appeal to my sense of humour at all I don't know I just thought it was really silly and I wouldn't, if I was a smoker, I wouldn't buy that brand of cigarettes

S N I think I would! (LAUGHTER)

B O'S But it's ridiculous when you think of it, like "Buy the cigarettes or I'll shoot you" do you know? It just doesn't

S N That's the point! (LAUGHTER)

B O'S Even the way it's like I don't get the face of it, like does he look like a goose or what? (LAUGHTER) I really didn't get the whole thing, like just a packet of cigarettes

M M It's from "Terminator"

B O'S It's just a packet of cigarettes, yeah

A M Like are they appealing to people to be cool or what? 'Cos I'd feel really silly like if I had those cigarettes or something 'cos I don't know, the way it's advertised

P NicD It's funny, because I think what he means is he's going to either poke the cigarette in your face 'cos it's at the top of the gun

General Oh yeah! (LAUGHTER)

A M I just think it's overdone or something I think it's too

M B It kind of actually reminds me a bit of the Camel ads as well



**MOD** Yeah?

G O'C The Camel ads are good

M B It's the same idea I don't know maybe it's 'cos your man sort of

M M His face looks like a camel! (LAUGHTER)

**MOD** Mairead, you did not like it either Why?

M Bn Well, it's actually nothing really to do with the ad but the reason I I didn't like it I didn't look at it at all because I just wouldn't look at any cigarette ads, since the Lucky Strike girl was on if anybody saw her on "Kenny Live" I just it's in my head, I just wouldn't read a cigarette ad

**MOD** What was that?

M Bn The girl who used to advertise Lucky Strike cigarettes - she told her story on "Kenny Live" She's now she's got cancer She can hardly speak

**MOD** Really?

M Bn And she said she didn't smoke before she did the ad and they told her it would be better if she smoked Then in the audience there was the girlfriend of the Marlboro Man who died of cancer and she got she burst into tears like, you know so I don't know it's just that's the reason I didn't even read it I didn't look at it I didn't

**MOD** And would you have looked at it before that? Would you have looked at cigarette ads or do you just not like cigarettes anyway?

M Bn Well, I mean, it's just personal I don't smoke and I wouldn't smoke I probably wouldn't have but it's really, I mean that on "Kenny Live" really drilled it into me or something You know, the way they do ads on plastic bags as well I'd never carry one of them now

S N Ads in plastic bags?

M Bn On plastic bags you know Marlboro ads

General Oh yeah!

**MOD** So I mean you don't think anyway that it's a laughing matter, obviously?

M Bn No and it does actually somebody mentioned Camel it's the same like idea really as Camel and the Marlboro I just wouldn't and I didn't, I didn't read it I skipped over it

**MOD** Does anyone else agree with Mairead that it's not a laughing matter?

G O'C Yeah I'm of the same opinion I'm just totally anti-smoking anyway, so I kind of tend to look at all ads very critically cigarettes ads So I just didn't like it - I thought it was ridiculous, just I don't know insulting or something

S N But they are trying to get you to smoke light cigarettes, so it could be also for people trying to give up

G O'C Yeah but light cigarettes are just a hoax anyway

M B They don't really emphasise the fact that it's light cigarettes You know, that's really the point, I think it's just the usual effort to make an ad

M Bn I can't stand cigarette advertisements for cigarettes at all

M M That's a very personal thing though

M Bn Yeah it's personal

S N Like they're not really trying to get non-smokers to smoke their cigarettes - it's really at smokers to change their brands

**MOD So I mean they're aiming at the target audience of smokers?**

M M Yeah

**MOD Ok, we'll move on Martha was 3 We did that one Mairead 8 Have we done 8?**

General Yeah

**MOD We did 8 Then we are back to square one again We did everyone's favourite, then, yeah? Ok we'll go for the least favourite then 2 has already been discussed, has it?**

General Yeah (LAUGHTER)

**MOD Okay, we know why that one wasn't popular? 7? I've no numbers, so it's a bit confusing**

General Done

**MOD Sammie?**

B O'S Samsonite we've done that

**MOD Claire - 1 Bernadette, we've done Angela 7 Grainne 2 Patricia 2 Marina 9 9 wasn't done**

G O'C Oh yeah!

M M Well, basically I just thought it was boring (LAUGHTER) It was your typical ad for insurance or whatever there was nothing original about it at all and the usual facts "Dann fühlen Sie sich bestens aufgehoben" just the typical advertisement with nothing original and nothing attractive for me

**MOD Even the visual didn't catch your attention?**

M M No

C C Not in the least

S N It was horrible to look at, because there was just too much colour and I hate these little rainbow things around the place There was no organisation in it or anything

M M All these smiles on the faces like typical kind of

P NicD There's no real connection, I mean you know, why are they standing on their heads? (LAUGHTER) I mean, they'd look just as healthy standing, I think

A M But that would make people think they're really confused or something, I don't know

C C Yeah

S N Very confusing and unorganised

**MOD I mean if you didn't have the text at the bottom, it could have been an ad for a lot of things**

General Yeah

P NicD Multi-vitamins

M Bn I thought it was an ad for Benetton

B O'S Yeah that's it - there's a vitamin ad

P NicD I think it's the Sanatogen ad

B O'S I thought it was a bit I was indifferent to it but I thought it was a bit original in that there is a vitamin ad, but they're kids like, you know standing on their heads or whatever, so it was different in that there was adults doing it

A M But the fellow at the end, sorry, he looks as if he's falling over

M B I didn't mind the picture (LAUGHTER) but when I read

**MOD When you read what?**

M B I didn't mind the picture like that didn't really bother me, but when I read the thing I said "Oh God!" it was really you know, as Marina said, it was just really bland

M M It was just your typical picture though as well like they're all smiling faces

P NicD But I still think the picture has so little to do with the actual product I mean, ok they're trying to sell health insurance these people, they look healthy ok, but I mean, it's still, I mean, I know there's some sort of a connection, but I don't think it was a very good connection It wasn't a clever connection it was a bit obvious and contradictory at the same time "If you're healthy, get health insurance" or something, I don't know

S N And I don't think it would make anybody go to that company, because it doesn't give you any information about the company just you see a few people standing on their heads

C C It doesn't give you any reason why

M M It's just like the usual positive about their own company like, they're the best Contact me, kind of

M Bn Isn't it sick people would use health insurance?

M B Well, it's too late then!

**MOD But do you think the actual visual element is funny?**

General No it's horrible

G O'C No, it's not original It looks like one of those A O K ads, you know with all the people like

M M Yeah, that's what it looks like actually

G O'C Yeah it does

**MOD Do you think this was meant to be funny?**

General No

-----COMMOTION-----

M M It might be German humour

P NicD I think they're trying to break away from your health insurance ad where you have a father looking down on his children and he's going to prepare for their future or he's going to protect them or whatever They were trying to break away from it, but it's still I still, I just think it was very at the same time, it was they were trying to be original, but it turned out just to be boring and predictable even

(END OF SIDE ONE)

**MOD Marina, I want to go back to a point there you just said something was very German or something?**

M M Yeah I think that maybe the Germans might find it funny, but I definitely don't

P NicD Yeah

M M Maybe, like I don't know, but I don't think any Irish person would find that funny I don't see anything funny at all about it

P NicD Mmmm it's kind of like their birthday cards, you know when I used to look at them, I don't know (LAUGHTER) There was always something that was supposed to be funny and I could never grasp what

C C I think the Germans are very into slapstick sort of humour like falling down and banging into their television

M M Like some of their television advertisements are a bit like that Like I can remember seeing ones for Daim in the cinema like I think that's stupid

**MOD Which one?**

M M For Daim and he's kind of making his nose kind of goes up and his ears go out and they think it's hilarious (LAUGHTER) I did not think it was one bit funny

P NicD Is this the ad with the singing?

M M The guy is singing and his nose is kind of moving up and his ears are coming out and they think it's hilarious now and I wouldn't find it funny

**MOD So there is a difference then between the German sense of humour and ours?**

General Yeah definitely

M M I just felt maybe they would find that funny, but I don't think any Irish person would

M B It wouldn't work

P NicD I mean we go for the puns I mean you can even see that from the amount of people that liked "the old bag" one, you know, whereas

General Yeah

S N A lot of the German ads just show happy, healthy, young people dancing around, singing

P NicD fit and young

S N eating their beefy or whatever! (LAUGHTER)

P NicD All along the same strand and they're just singing!

S N and they're just so boring There's nothing about like there's not an old hag's face that would make you look at it Like you know those ads some type of tea now - the Lyons - the tea in the pot - rapid

G O'C Rapid Yeah!

S N Now that really makes me look at it - it's an old hag's face - you usually see beautiful people in ads

G O'C It's an unusual character yeah

M B of character - that's the thing, personal beauty

**MOD And do you see the way, I mean, I think that is an attempt at a humorous German ad, right?**

General Yeah (Laughter)

**MOD Believe it or not?' But I mean, you're just after saying that the humour then isn't related to the product which is the**

M B I can't see where the humour is

P NicD Yeah I can't see where the humour is either

M M Maybe that's just the cultural difference

**MOD So I mean - Yeah that's the cultural difference, but I mean at the same time, do you think that it's important that I mean, that the humour would be related to the product? Because this way that picture could stand here and it could be anything and I don't see a good connection? I mean, do you think it is important?**

General Yeah

P NicD I think either it has to be really contrasting so that you'd notice it - cleverly contrasting - or else directly related But this total ambiguity is just beyond me

S.N.: They haven't even made a connection with the words. Like done a pun or a word-play.

M.B.: That's very common though in German ads.

M.M.: Yeah just direct and informative is really what it is and it tries to be funny, but it doesn't succeed (Laughter).

C.C.: Yeah and the texts are usually really boring.

A.M.: And yet it would be better just to have the writing and nothing else.

P.NicD.: Yeah but even "Herzlich Willkommen" - they're not even children, I mean they've been in this world anyway, you know or they've been in this society.

C.C.: Insurance.

S.N.: It's not even a snappy little caption (AGREEMENT). It's just an ordinary sentence (LAUGHTER).

P.NicD.: It is though, it is - there's nothing there.

**MOD.: Okay, I think we've killed that ad anyway (LAUGHTER). What ads have we not discussed?**

M.B.: The cheese and the last one.

M.Bn.: The chair.

**MOD.: We'll do the last one first. Okay - Gráinne, your verdict!**

G.O'C.: I was quite indifferent to this ad - I didn't find it - I find it neither funny nor offensive. I just thought, okay right, it's ... I suppose it's straight forward and to the point, but I don't know if it's particularly memorable.

**MOD.: You didn't like anything about it then, really?**

G.O'C.: Well, apart from, I mean - no, not really! Okay it is to the point and it gets the message across, but it's - I mean I'm sure I'd have forgotten about it. You know there are a lot more memorable ads.

P.Nic.D.: I thought, I don't know if they were actually trying a play on words there, but it was probably something to do with the Minister not wanting to leave his seat, because he's going to be voted out and I don't think, I'm not sure but "Sessel" isn't the word in German for a Prime Minister's seat, is it?

**MOD.: I don't know if there is a special word.**

P.Nic.D.: I just thought that they could have used that as a play on words, I don't know ... they could have made it a bit more obvious. It was only after I thought about it "Oh Minister ... oh yeah ... his seat in Parliament or whatever" and that's why he doesn't want to leave it and of course it's a Prince. But I was going to vote that as one of my favourite, but then I realised no they could have made a much better job of it.

**MOD.: Bernadette?**

B.O'S.: I just remember thinking that it was all very ... I know it's really obvious, but colourless the fact that they do say that it is in many like colours and I can't understand why they chose grey then to sell it, because the thing is I thought it did look nice and comfortable and everything, but I think the product

would sell itself, whereas this ad does nothing for it

C C It's very bland

G O'C It reminds you of John Major caricatures just a non-entity really

C C I thought it was for Master I looked at it and I thought it was for Mastermind (LAUGHTER)  
I know then I just that sort of prompted me to read it, but it just didn't read too well

S N And I don't see how anyone would bother reading that tiny little box down there (AGREEMENT)  
you can hardly even see it Sure I didn't even really read that "Stressless" bit down there I just read  
that my eyes were directed to the chair and I just thought boring

M Bn Yeah you see you see the chair, so if they wrote "Stressless" across it, you might remember  
it if they left out the rest

M M It's very unimaginative really

P NicD It could but it could have been, they could have really played it a bit better

M M It could it could if they had played that pun, that would have been good yeah

P NicD And apart from that just the chair on its own it looks a bit threatening like, I think

S N Yeah and your eyes just stay on that they don't move there and that little "thing" with the seat  
moving in the left-hand corner nobody would ever notice that

P NicD I'm just after noticing it now! (LAUGHTER)

M B That's like a brand like a brand image or whatever you call it

M M I think though the colours suit the ad though

**MOD You think what?**

M M I think the black and white suits the ad for what it's for really, you know I don't think bright  
colours would suit that ad at all I think black and white suits it

M B It stresses the function yeah

S N Like if they had even made the writing a little bit nicer That's just really boring capital letters

G O C But that's what they're trying to portray it is purely functional You've got it underlined

M B But still your eyes keep wandering back to the chair I don't know if you'd bother trying to figure  
out

P Nic D And the chair doesn't look particularly new or anything (LAUGHTER) Well, I mean not  
particularly, it looks I just get the impression well I get the impression from that ad that someone was  
sitting there and they're gone now and then you kind of think "Oh where are they gone to?" I mean,  
without any writing, I would find that picture on its own very threatening, because it's black and white  
and because the chair is empty and because it looks like somebody was sitting there, it just I don't  
know, there's some sort of a

M B danger attached to it?

P NicD Yeah

M Bn I thought the chair was comfortable

M B I think it looks really comfortable too

S N Maybe if it was in colour it would, but that black and white you can't really see

**MOD It's not really black and white I got it colour photocopied alright, so I mean it's not, it's not I have a black and white copy here and it's a bit different from what you have But at the same time, there is colour in it, but at the same time, it's not very strong**

M M What colour was it actually?

**MOD That is I mean that is the colour There is a difference between what I have now that's black and white and what you have It's more a greyey-green or something**

General Oh yeah right

**MOD But I mean it's still not strong**

General No

**MOD Ok and the other ad we didn't discuss was**

M M the dishwasher one and the cheese one

G O'C There's two yeah

M Bn Yeah there's two yeah the dishwasher one

**MOD We'll do the dishwasher one first Martha?**

M B Well, the first impression I got of it was " Oh God! It's really dirty" (LAUGHTER) That was the first impression, but then I saw the writing and I thought that was really, really good I thought the writing was really funny the way it was done and the way it was coming from all the sides too It was really well done and around the table I thought that was very good But yeah I thought it was good and then the "Dishwash" thing was very clear at the bottom too, because you could be wondering is it maybe the food or what is it trying to advertise in it, you know or what, but I thought it was very good and the "Dishwash" thing was very clear at the bottom You know the way your eye is directed down to the bottom corner right-hand corner I think that was very good

**MOD What do you think is the purpose of all those quotations like "Whose turn is it?", "I did them yesterday", "Not mine" and then ?**

G O'C Well, it hits home, doesn't it? It strikes a chord with you

^ C C It's typical

P NicD You can identify with it

A M It's familiar

P NicD And then there isn't much writing at the end it's just a sentence to it and



G O'C That's all dirty and the bottom is like so clean

S N They could have maybe thought of some different excuses, because the only one different from apart from "It's always me that does them?" is "I've hurt my finger" and they could have had something like "I'll do the drying up", you know a few different ones, but I still think it was very good

M B And the way it's focused from above it's like as if the camera if it was a camera, it's like as if it could go round and round and round and round It just took in the whole idea

A M Just the mess on the table - it would make people dread just having anything to do with it

**MOD And who do you think is the target audience?**

M Bn The housewife

C C Everyone

M M I think the whole family really (AGREEMENT) because of these like they all seem to be giving in their excuses and like none of them want to wash the dishes, so they'd all like a dishwasher, so I think it's really the whole family (AGREEMENT)

**MOD Anything else?**

B O'S I thought I liked it, when I read it first and then I think it's just stating the obvious Like everyone knows that they would like a dishwasher, if they could afford one or whatever, but like, you know, I knew all these excuses, you know, and I didn't need to see them here to know that I wanted a dishwasher I just thought there was nothing particularly original about it

A M I liked it

C C But I think they're just like highlighting their own brand 'cos a dishwasher isn't something you can just say like "We'll buy another one", 'cos it is, you know, a big item to purchase and you know, you'd have thought about it in advance and I just think this one catches your attention

But having said that I think that a dishwasher isn't something you just go and buy because you feel like it You know, they could have given a bit more information - it seems like it is obvious that you would get one if you wanted one But another thing as well, "Dishwash Electric" - I'm not sure is that a brand name or is it for the electricity company or is it like "Dishwash Electric" is that a brand or is it to do with the electricity supply?

G O'C Brand, is it?

**MOD Yeah**

M B It is a brand, is it?

**MOD Yeah**

B O'S Why would you buy that brand above any other brand?

P NicD Well, that's what all ads are

B O'S I know, but they don't give you any reason in the ad

**MOD So what you're Martha you said something there about that, you know, you wouldn't rush into buying it, you want more information**

M.B.: Yeah I think it's something ... yeah, it's one of these things that you need information about.

**MOD.: So obviously you think then that certain products are suitable for the use of humour ...?**

M.B.: Yeah.

**MOD.: ... and other ones aren't?**

M.B.: Well, I mean you can have your humour, while you're giving information too, but I think that's ... you know, it was funny for the first impression, maybe making you think, the awareness of "Maybe yeah I should consider buying a dishwasher", but you wouldn't just buy it just for the sake of there was argument to do the dishes.

M.M.: You wouldn't just buy it, but I think even if you were informed, it would only be a bit - you still wouldn't buy it from an advertisement. You'd go in and ask or get a catalogue on it (AGREEMENT).

M.B.: Yeah, it's just to raise your awareness of it.

M.Bn.: I think though it might ... it might trigger something like ... if somebody was considering it and you saw the ad and you saw the brand, if you were going in you'd probably ask about that one first or you ... it might just, you know ...

M.M.: Well, I thought that was good, because it's a bit different, like. Usually you just see a dishwasher and it has so many advantages and that's it, like. That's usually your advertisement for a dishwasher or a computer or something like that. It was a bit different, but like it still wouldn't make me buy it.

**MOD.: Right.**

M.M.: But I don't think another ad would either ... even informative ... I think you still have to go in and get your catalogue and get an expert opinion on it, 'cos it's an expensive product or whatever.

C.C.: High-involvement! (LAUGHTER).

**MOD.: Do you think other high-involvement products then are suitable for the use of humour? Say ... the car ad. Did we discuss that?**

General : No.

**MOD.: Did we not?**

M.Bn.: Oh yeah.

**MOD.: The Ford Fiesta ad ... go on to that one. What are your reactions to that?**

P.Nic.D.: That was one of my favourites.

**MOD.: Oh yeah?**

P.Nic.D.: Yeah because I thought ... I saw the picture first of all. The picture I thought was quite interesting and then I read down and I thought the text was very good. I thought they made an excellent connection between the picture and the car, because I've seen some other ads that we've done in class and it just showed a picture and we didn't actually know what the product was for and I don't think anybody would guess it was for cars and even when we were shown that it was a car - an ad for Mazda, I think it was - there was absolutely no connection to be made from the text or from anything. So I thought this cleverly went out from your normal, banal car ads and brought a picture that was interesting into it and

then connected it very cleverly with the car

**MOD What do you like about the picture?**

P Nic D Just the way - just I thought it was very funny I mean, I saw the picture and thought "Well, what's that doing in an ad for a car?" and then the way they said, well there are so many different kinds of people and this sentence really appealed to me as well " ,daß er auch nach vielen Stunden Fahrt so aussteigt, als wäre er gerade eingestiegen" I thought that was very good as well, because well, I don't know there was it's just, I know you can't make a car to suit everybody, but they almost made me believe they could

**MOD Right**

General Yeah

S N I think there was a bit too much writing there I didn't bother reading it all

G O'C I didn't bother reading it all either, but I still got the point like through from just the first paragraph and the way it's, you know like, people come in all shapes and sizes and you have, you know, a photograph of them and it looks, you know, like, I don't know, like mass not confusion, but that there is such a variety and yet the way even the ad is done sort of in a triangle or something and you get to the bottom and it's sort of like one its clarity, you know It's like a simple solution or something to all this kind of bedlam at the top

**MOD Do you think that could be offensive though?**

G O'C No, I don't think so

**MOD Not at all?**

M B Well, I think the first thing I saw obviously was the picture at the top and I thought the "Wer kleine Autos baut " I thought that was good, but then I was expecting because in English ads I was expecting that they might carry on the pun a little bit

**MOD Right**

M B through the text, but that's a thing they really don't do in German ads The text is just you know, it could have been any picture but the text is still there Ok, the first sentence was related to the thing alright, but I thought they could have carried on the pun a bit, but that's

**MOD So do you think that if there is humour in an ad then the humour should be continued rather than just having it in the visual element should it continue throughout the whole ad?**

M M Yeah it should be

M B Yeah little bits, you know

G O'C But then it can get too much as well

B O'S Yeah like in that first ad (AGREEMENT)

G O'C It should be enough If it's enough to catch your attention and make you read it and then it doesn't get boring or monotonous, like the actual information that's given, that's presented, you know, if it's arranged nicely, I don't think you have to carry the humour the whole way through

C C It'd just kill it (AGREEMENT)

M Bn And they did for that one

S N Yeah I don't think you should have too much, like that one, the Sammie's bag one I mean that one sentence just showed it all and then the picture confirmed the humour and you didn't need anything else, so it's kind of hard, when you've got a picture that doesn't relate to the product 'cos then you do have to continue the humour throughout the text and it can get a bit tedious

**MOD And what's so funny about the visual element of it anyway?**

M M There's all the different types of humour in it

General Yeah

**MOD So say there was some huge, big, fat person looking at this ad, they might find it offensive, wouldn't they? No?**

M Bn Hardly because all people are captured in that

M M Like it's just stressing the individuality

M B It's not even stressing fat people it's stressing all kinds big small

M M It's stressing tall people, small people (AGREEMENT)

P NicD I mean they're not I wouldn't say that fat people are abnormal, but there are a lot of different shapes and sizes there It's not just for ol' fat people saying "Well, we have cars for you too - they may be huge, but "

S N Yeah that would be offensive (LAUGHTER)

P NicD whereas they might get that message across even very subtly to fat people " Well, maybe this could be the car for me" (LAUGHTER)

M Bn Nobody is really happy actually

**MOD What do you think then that's a high-involvement product you don't kind of rush into buying a car Should they be using humour in that ad?**

M M Well, there is humour

**MOD Should they be using it though, I'm asking?**

M M I think yeah I think so, 'cos, like I mean, even if it is informative, you're not going to go out and buy the car just 'cos you saw the ad, 'cos it's too high of an involvement product, so like I think the humour just strikes it to you more Like it's a bit funny, whereas the usual advertisement for a car, not so much lately, but they used to be very, very informative Now they're going away from the informative bit

S N I don't really think ads for cars would make you buy the car at all I would never buy a car on the strength of an ad I'd buy it because I like the look of it (AGREEMENT), seen it driven, driven around or because you know, what type of people drive that type of car

M M You'd never buy a car by just reading an advertisement. No

C C Which is

S N I don't think an ad affects your well not a magazine ad doesn't affect what you think about a car either

M M Well, it might just catch your attention a bit more the brand

M Bn I think it would

M M It's only really attraction of attention like you're not going to buy it, but it might eventually play a role That originally you said "Oh the Mazda!" is it? No, Ford! (LAUGHTER) you know, it's not going to be your final decision

P NicD But I think as well, I mean, people are going to have a certain they're going to have a certain idea If someone is looking for a car, they're going to have a certain idea of what kind of car they want and if you go for a small car, well this will give Ford, I think, just the edge there

M Bn I think it would yeah

P NicD And as well as that in ads for cars, I think a lot of people who are thinking of buying cars don't know that much about them and they're bombarded with all this information, with these facts about miles per gallon and whatever and I think when you've just got something I mean, I know these people are going to find that out once they go to look at the car, but if you don't have it in the ad, I think that's good because it they don't need it They have all these manuals and everything apart from that, that would tell them all this

M M Well, you can't say enough in one page about a car, so maybe it's better to attract attention rather than to just throw facts

M B But like when you're told all these miles per gallon and this, that and the other, it just washes over you So much information (AGREEMENT) you know, it's not something that you would take and leave when reading it, you know You'd have to talk to this one, talk to that one, you know That's more the way I'd go about buying a car

P NicD It's good the way this ad is based on one specific attribute of this car You know, it's not confusing you know exactly what they're trying to do

**MOD** Ok we'll go back to the ad then for Fas Ad number 5 Bernadette? What did you think of that?

B O'S I just thought there was an awful lot to it I didn't put it in any in my favourite 'cos I really haven't decided on it yet

**MOD** Right Nothing though struck you about it, in particular?

B O'S Well, the "hard cheese" I don't know what they're trying to say

S N Yeah it was very confusing

A M I didn't really get that ad

P NicD It's meant to be tough luck, is it?

S N Yeah

M Bn I didn't get it either

S N And the Fas bit, I hardly noticed hardly noticed that at all I thought it was an ad about cheese and I was getting very confused

C C So did I'

M M I think it would have actually been good for cheese, but I don't see what it has to do with 1992 (AGREEMENT)

C C And why did they even bother with the French stuff here 'cos then that starts everything about "Oh the French are terrible and the Germans " I don't see the point

M Bn Yeah I know

S N It didn't read well either that, that bit of stuff down there didn't read well

**MOD Right**

S N You really had to concentrate to read it

A M I had to read it a couple of times before I knew

S N I would have just read the big words and then flicked over, thinking it was an ad for cheese And I wouldn't have even seen that Fas bit underneath

C C Yeah and the picture is very boring

**MOD The picture is boring?**

C C Yeah I mean, I wouldn't think twice I'd just turn over to the next page

**MOD And what about the title then the caption? I mean, were you expecting to see "hard cheese" after that?**

C C Well, I thought the ad was for hard cheese '

S N So did I''

M B And I still don't see the connection between Fas and

B O'S The frog! The blue frog! And the stars! I don't know how you can think it was for cheese now I know there's lots of cheese in that

G O'C But you barely see the stars

S N Oh I never even noticed those!

M B I never did All I saw was the blue frog and cheese that was it

G O'C There was too much of a gap between the

S N I thought it was for French cheese

M M I still don't get it though

A M You see the title and it might catch your attention

S N It could very easily be for French cheese, because they say that there is hard cheese that's French as well

B O'S But how would you ?

M Bn I really think the "hard cheese", whatever good was in it, "hard cheese" just destroys it I don't know

M M The pun on the hard cheese, it was alright like but I still don't see

S N for a cheese ad, but not for that'

M M That's what I mean for a cheese ad' But I see nothing to do with Fas in it

S N And it was also

**MOD But what's the message? Sorry, go on**

S N The colours of it really made me think of one of those like Marks and Spencer's food ads or Sainsbury's food ads, so I really did think it was a food ad

P NicD I think the "hard cheese" thing as well I mean this is obviously directed at an Irish market and we don't use those kinds of expressions I would associate I just have this kind of category in my mind for typically English expressions and I don't know if they do use "hard cheese" in English, but I would put it in England, but I would put it towards that It's not it's not funny enough or it wouldn't click anything in an Irish sense of humour

M Bn No What do they mean? Bad luck if you're not in?

G O'C Tough'

C C Or if that's what you think, well it's your problem

M Bn Oh it's linked to the top (LAUGHTER)'

G O'C But it's far too tenuous the link between Fas and the

**MOD Ok Which in general I'm not just looking at any of those ads in particular do you think print media is suited to the use of humour in ads?**

General Yeah

M M Yeah definitely

C C Sorry, what was the question?

**MOD The print media do you think humour in advertising would be better in television ads than in print media or ?**

M B Oh print media is the best

**MOD Really?**

M B Yeah definitely, because I love puns personally I just do I love even looking at them and going

"Oh God that's really good!" You know, I do like that, but it's

P NicD And feeling clever that you understood it (AGREEMENT)

G O'C It's the fact that you can go back and re-read it because sometimes if you hear something on radio or on telly and you think maybe it was a pun, you're not sure and then it's gone and you read it like and if you find something really hilarious, you can bring it to your friend and say "Look at this ad have you seen this?", you know

S N And you don't have to listen to some silly voice saying the pun, where you might be going "He sounds stupid" or "What a horrible accent"

G O'C You would have got that anyway - you didn't have to make it

M M I think it's much easier to do it in print advertisements though then it is to

S N Because you're totally concentrated on the writing

M M The advertiser

S N You're not concentrating on who's saying it, what they look like

G O'C It also depends it depends on the audience as well I mean, the Irish audience is very aware, I think, of puns And things like even that, you know, the alliteration of French frogs legs with fromage, it's all in our culture anyway I don't know how suited it is to German ads, to German advertisements

**MOD And what could you see as the pitfalls of using humour in advertising?**

P NicD Going over the top basically, because you have so much scope you do recognise that somebody is going to devote more attention to the ad 'cos they have it there in front of them It's external pacing is used in the ad and you can like this one went over the top I think, because they tried to bring

M B What?

P NicD Oh the problem page! They tried to they just went basically over the top, I thought, because they had so much scope

M B Yeah and like the TCP one make sure he gets it it kind of dragged on

M M It's difficult as well, because, I mean, not everyone is going to get the humour and everyone has a different sense of humour, so like the amount of people they're going to hit with this advertisement

M Bn Exactly!

G O'C You know, it's difficult to research

M M And then between different countries like it's completely different cultures Even England Ireland are completely different sense of humour So, like I mean, you're going to have a problem with your target audience Who are you trying to hit? And like I mean, you mightn't hit as many as you wanted or you might hit more you never know, like

P NicD It's so easy with an ad to irritate people (AGREEMENT) that and especially if it's something that you can look back on and I mean I think it just creates an aversion towards the product as well



**MOD** Yeah say, for example, that you see an ad and you don't like it and then all of a sudden you're exposed to it 15 times in a row How do you feel after the fifteenth time seeing it? I mean

**M B** Worse!

**G O'C** You'd never buy it, even if you considered it before Just because you walk along, you'll see it and it just irritates you, like even the brand name

**MOD** And what would happen even if say you liked the ad in the beginning, you thought it was funny and then the fifteenth time, how would you still feel about it? Would it still be funny or?

**S N** You wouldn't really bother reading it You'd know you'd think "Oh there's that funny ad, but I know what's it like" so

**B O'S** You'd switch off, kind of

**M B** Whereas on the television, if you saw a funny one on the television, like you know the ad I think it's for the Harp ad Laurence of Arabia I still think that's hilarious every time I see it

**M M** Yeah that is funny

**M B** But if you read it, you wouldn't really

**S N** And the Carlsberg one as well, where he drinks down the Carlsberg in one gulp (AGREEMENT)

**M B** You'd still like them - they're still very entertaining

**P NicD** Whereas there's this new one out for Sprite I don't know if anyone has seen it and it's extremely irritating I've seen it once

**M Bn** Which one is it?

**P NicD** With the guy standing in front and it keeps going yeah, it keeps getting blurred over and he even uses a pun and to emphasize this "Well, did you get it?" You know, it was it's just so irritating It really is Like anytime it comes on I've seen it once the whole way through and I just switch off the minute I see it again

**M M** That one for "Coconut Moments" that's very funny as well and she just knocks the tree and the coconut falls I think that's good (AGREEMENT), you know

**B O'S** Yeah 'cos it's short, but ones that are funny and long and you have to keep on looking at them would annoy me

**M M** Yeah

**B O'S** Because even because once you've heard a joke three times, it begins to get less and less funny So if an ad is in a magazine and you thought it was funny, you don't have to read it again 'cos you know but if an ad is on the telly and it was funny the first time, you know, you don't you won't turn off the telly for an ad, so like then it could start to irritate you, like

**S N** Yeah, but as long as it's not kind of slapstick humour it it can just be very subtle like like that Carlsberg one I never get bored watching that and it's kind of funny You were saying about that Harp and the Camel ads, for example, they're hilarious and you don't get bored watching them

**M M** Yeah they're really funny

S N 'Cos it's not really slapstick

C C Yeah, even the new Murphy's ads are a bit extreme as well, where you know you have to pour it at whatever angle/degrees whatever or it has to be stored at whatever temperature and it starts to snow outside, even though they're in the middle of the desert (GIGGLE) You know, it's just a bit

B O'S But you wouldn't go back to somebody and tell them the joke, like if you told them a joke, you wouldn't go back and tell them the same joke and expect a laugh

M M No, that's true You'd actually say "Oh God, not again!"

S N But that's why it has to be a kind of subtle humour

B O'S But no matter how subtle it is, would you go back to somebody if you told somebody a joke and they really loved it, would you go back to them just because you wanted to get a laugh again

S N No, but like but if they're really, really good like those Camel ads, every time they come on everyone always says "Oh I love these ads" and watches them

M B But that's the point I mean would you do that in a magazine? You wouldn't it's more like the ads on the television, you can sort of share them with people You can go "God, did you see this?", "Did you see that?" But you wouldn't really with a magazine say "God, did you see the ad for this in such a ?" You know, it's not when you say "Did you see an ad?" it's kind of implied that it was on television, because you can relate to it more I don't know, maybe it's to do with a wider audience

M M You see with the magazine advertisement, you'll only read it once really and you'll say that's funny, but you'll forget it again, I think

S N But it's better than not reading it at all which is what I've

M M Especially that cheese thing!

S N that health thing

M B But the thing about puns is though, like reading puns and getting them is that you're more impressed with the word-play or I am anyway, like you don't really bother much with the product You just think it's funny you know like any pun is funny, rather than anything to do with the product much, often

**MOD** I think Patricia said earlier on that when you get a pun kind of you clap yourself on the back and you it's a challenge to you and if you get it then you think "Oh I got it!", but

M M but you kind of forget what you're looking at though

S N It makes me think It makes me put the product up, 'cos I think they're a bit clever, instead of just having like say for example a Radion ad that just gives me a very bad image of the product It seems kind of fake But when you've got like a pun on the product, it makes you think more of the product and of the company itself

**MOD** So obviously then they're aiming at people who are capable of decoding puns, because

General Yeah

P NicD Well, I think it works both ways in the sense that if they use a pun that is extremely obvious or if they use humour that is just a bit over the top, well you'd almost feel insulted, you know that

because it was so obvious or whatever, because they thought you might think it was funny. You'd almost be insulted by it, I think, you know.

**MOD** Well, what age group do you think would appreciate humour most?

**M B** Our age group.

**S N** Early twenties.

**B O'S** But I think everybody... yeah.

**S N** But older people as well. Older as well, yeah.

**MOD** The same type or a different type of humour?

**M B** Oh different. They don't like when

**S N** Well-educated, like.

**A M** I don't think sense of humour really changes with age. I don't know, I think it's kind of

**MOD** You think it does or it doesn't?

**A M** It doesn't change. I don't think anyway. I think it's kind of set.

**MOD** Ok. What about gender, say? Would males have a different sense of humour?

**M B** It's very

**M M** A sense of humour is... again it's a real individual thing, you know.

**M B** I think children now wouldn't really get puns that much. You know, you wouldn't want to go too complicated at children with puns.

**M M** Yeah but these aren't aimed at children anyway... they're... they'd appear in magazines.

**P NicD** I think the gender thing would have a lot to do with the product as well, because I don't think a guy would admit or something that he found the ad for the dishwasher funny. You know, whereas you'd find him saying "Did you see the Ford ad?" You know, I think, even though they might find it funny, I think psychologically they'd find what they would call "ads more directed at them" funnier than what they'd call the stereotyped.

**M M** Like the "old bag"... like they'd find that funny, but maybe the old woman mightn't find it funny that's just to do with that particular ad. It's an individual thing, like.

**MOD** And what about... I mean, what would you say are the aims then of using humour? What are they trying to achieve in an ad?

**S N** That you notice the product.

**M B** It catches your attention.

**MOD** Attention?

**S N** It would make you actually read the ad, instead of just flicking through it.

M B But as well as that, it'd make you relax not to make you feel as if you were getting information bombarded at you Either that or else being told "Go and buy the product" It's just to make you relax, first of all you know, make you more favourable to the product

**MOD And would it have any other effect? I mean, ok it catches your attention, but would it help you remember the ad, the product?**

General Yeah

**MOD Would it help you remember the joke or the product?**

General The joke

G O'C It can take away from the product name itself and the brand name

B O'S Like the tea bags' ad

M M Like I mean, the pun like a lot of times would include the brand name in the pun, so you kind of know the pun with the brand name in it, so I suppose you would remember it yeah

M B If it does that

M M if it does that

M B Sometimes it doesn't

P NicD I don't think, as well, they'd be would be very good at convincing people to actually go out and buy the product humour in ads plus the whole thing about advertising

S N I think they would That Casablanca cigarettes for example, I'd go out and buy them if I could (LAUGHTER)

-----COMMOTION-----

M M I think it's more at food really Like if you're hungry and you see an ad for what chocolate, you might go out and buy chocolate It's only those like kind of very low-involvement products It won't be anything like cars or computers, you know They'd only catch your attention, but maybe for food you might go out and buy it That's more kind of though just

M Bn Yeah I know I bought things from remembering them on the ad, like if I ever just smaller things

M M Only small things though yeah

M B You know, you'd wonder about the point of like the thing about the Ford ad is it's just isolating one particular point of interest about the Fiesta rather than any other car, but it wouldn't really be a major caption, even though it's funny

**MOD What type of people would normally drive a Ford Fiesta?**

C C (LAUGHTER) Young people

S N Young, single people or married women

A M Yeah definitely

**MOD** I mean, it's not aiming at the business man anyway?

General No

M M Students maybe but not here! (LAUGHTER)

**MOD** If you look back at say all the other small car ads, a lot of them would use humour Can you think of any, say like an Audi or something that would use humour?

General No

**MOD** Any expensive car?

General No

S N Like that I can't remember the brand now, but I thought it was a very good ad on T V the small car that could squeeze in anywhere

General Oh yeah

M M over the crane and over the bridge and everything

S N Yeah and it barked

M M Yeah that's it

M B But you see it again like that's what we're doing We're laughing at the actual joke

M Bn and not at the car

S N But I just haven't seen that ad for so long that I've forgotten it I've forgotten the brand

M B Yeah what's really stuck in your head, but the funny element of it

S N But then if you compare it to all those car ads where they show a nice, big car driving across mountains, I'd never know I'd never be able to differentiate between the brands in that

M Bn I'll never forget there was a Metro ad once

General Oh yeah!

S N The song!

M Bn The song, yeah!

S N Yeah and the old ladies and the girls with the headphones on

M Bn So whatever that did right!

**MOD** Ok well, thank you very much there's about another five more minutes of work, right, so before we stop this can you just say "My name is Suzanne" etc 'cos I want to be able to recognise voices afterwards So just go around, right and put your name onto the tape? Thank you  
(List of names follows)

## APPENDIX F

**FOCUS GROUP 3**

**9 GERMAN, FEMALE STUDENTS**

23rd November 1992

## INTRODUCTION

Pick out your 3 favourite and your 3 least favourite ads

\* \* \* \* \*

**MOD** Seid Ihr alle fertig?

Alle Ja

**MOD** Also, bitte gebt mir das ausgefüllte Formular zurück. Also, bitte vergesst nicht, daß es eine Diskussion ist und keine Befragung, das heißt, man muß deutlich sprechen und laut. Okay, gut, wir werden jetzt anfangen. Wir werden mit Jutta anfangen. Jutta, Du hast die Nummer 8 als Deine Lieblingsanzeige gewählt. Kannst Du uns erklären, warum? Die Nummer 8 - das war welche?

J v A Das ist die Aidswerbung, also diese Anzeige in der Aids-Kampagne. Ich fand die ziemlich ja, ich fand sie einfach witzig, weil ja, einfach dieser Gedanke, die Sätze umzudrehen "mit dem Gummi nach Hause fahren, mit dem Taxi ins Bett gehen oder umgekehrt", und dann in Verbindung mit dem "besoffen", weil man dann ja doch schon eher Sprachschwierigkeiten hat - fand ich einfach also, mich hat's spontan zum Lachen gereizt, und ich denke, das ist was, was eine Werbung schon auszeichnet.

**MOD** Gut, und hast Du das da gelesen oder nur hast Du alles gelesen, oder?

J v A Hinterher erst

**MOD** Und wie fandest Du das Bild? Schriftlich war es gut, aber visuell?

A S Können wir schon mitreden?

**MOD** Ja, ja

A S Also ich habe mir das Bild gar nicht angeguckt, ich habe nur den Text gelesen und halt nur dieses Weinglas - ist es, oder? Ja mehr habe ich gar nicht gesehen

I S Ich auch nicht. Ich fand, das wird sofort - das Rot, das zieht einen sofort an, und dann liest man das und fertig. Ich habe den unteren Text auch gar nicht gelesen dazu, muß ich sagen, ist mir gar nicht aufgefallen, allerdings die Werbung habe ich auch als die beste genommen, weil ich auch spontan einfach lachen mußte, und ich glaube, es ist einfach eine gute Werbung, weil einfach das auch hervorgehoben wird, einfach man denkt sich, das wird nicht so ernst genommen und ja, ein ernstes Thema über die witzige Art dann rüberzubringen, ist, glaube ich, das beste, was man machen kann.

A S Vor allen Dingen weil es 2 ernste Themen sind - einmal Alkohol am Steuer und einmal Aids das deckt 2 ernste Themen ab, das finde ich auch ganz nett

**MOD** Sollte man Humor bei ernstesten Themen benutzen, oder?

I S Sollte?

A R Für eine Werbung ist es wichtig

J v A Für eine Werbung ist es wichtig, weil sonst dieser Effekt "Oh, ich kann's nicht mehr hören" immer der erhobene Zeigefinger - oder so eintritt

I S Ja, so von wegen "Trink keinen Alkohol!"



J v A "Ja, ich weiß, Mama ", so

I S Ja, daß einem die Verantwortung entzogen wird, oder so

**MOD Und Kirsten, hat es Dir gefallen?**

K C Mir nicht so, nee Aber ich habe auch gerade vor 2 Sekunden erst entdeckt, daß das ein Weinglas ist hier vorne drauf, ich Deshalb habe ich mir das noch gar nicht so genau angeguckt, ich habe hingeguckt, dann habe ich weitergeblättert

**MOD Und Helena?**

H L Ja, mir hat die auch gut gefallen, aber ich glaube, ich habe sie nicht unter den ersten 3, aber ich finde die auch gut

A F Also, ich finde es total extrem, für mich ist das die schlechteste Anzeige

**MOD Wirklich?**

A F Ja

A S Im Ernst?

A F Ja, weil ich finde, daß Also, das Bild hat mich sehr angesprochen, aber der Text überhaupt nicht Der ist mir zu steif hier gedruckt, so steif klingt er auch Ich verstehe nicht, warum die hier unbedingt da im Text "Sie" benutzen - es heißt aber immer "Schutz Dich vor Aids!" Ich finde, das spricht einen viel mehr an, wenn man auch "Du" im Text nimmt und nicht Also, dieses Wort "besoffen", das benutze ich zum Beispiel gar nicht Ich sag "wenn ich einen zuviel über den Durst getrunken habe" oder Also, mich hat der Text nicht angesprochen

I S Der ist aber ja für so Jugendliche bestimmt, generell, und deswegen weil einfach Ich muß ganz ehrlich sagen, so die Kreise, aus denen ich komme in Deutschland, also Dorf und so, da sagt man "besoffen"

A S Ja

I S Es ist wirklich auch diese Bevölkerung oder auch Ich meine, in der Stadt mag es genauso sein, wenn man - sagen wir mal Arbeiter und was weiß ich - da sagt man einfach "besoffen" Und wenn das auch gerade auf solche jungen Leute gemünzt ist, dann muß man halt einen Text nehmen auch, der denen entspricht

A F Dann wurde ich aber trotzdem "Du" nehmen und nicht "Sie"

I S Ja, darüber habe ich nicht nachgedacht, ich war jetzt nur auf dieses "besoffen" gekommen

A F Ich hatte zum Beispiel jetzt - mehr zu diesem Bild korrespondierend, den Text schrag reingedruckt und nicht so - batsch - so richtig

A S Dadurch fällt er aber richtig auf

J v A Ja, eben

H L Weil das Bild auch so verschwommen ist, dadurch fällt es besser auf

A S Ja, der rote Text ist

B A Als Kontrast

**MOD Hat das Wortspiel Dir nicht gefallen?**

A F Doch, das Wortspiel finde ich gut

**MOD Ja? Und Monika?**

M P Also, ganz auf den ersten Blick hat mir die Werbung gut gefallen an sich. Dann habe ich den Text gelesen, und dann kam es mir vor, daß der Stil, eben gegen Aids zu werben, nicht mit der Art der Werbung zusammenpaßt. Also, ich hatte mir, wenn ich den Text nicht gelesen hatte, eine andere Werbung vorgestellt, und warum dieser Text mit diesem Bild. Also, dann hat es mir nicht mehr so gefallen.

**MOD Hat jemand noch etwas dazu zu sagen? Nein?**

A R Also, ich meine ich finde allgemein zu den ganzen Anzeigen, fand ich, war es doch schon schwer, die beste rauszufinden.

I S Ja, stimmt.

A R weil es gibt wirklich bessere, und also - ich habe die auch als beste genommen, weil mir der Text auch sehr gut gefallen hat und ich den ganz witzig fand. Aber wenn ich jetzt noch andere zur Auswahl hatte, hätte ich die mit Sicherheit auch nicht genommen, weil das Bild ist wirklich nicht unbedingt ansprechend, finde ich. Aber der Text macht es eben.

A S Das Bild soll auch nicht ansprechen, dann hätten Sie es anders gemacht.

I S Ansprechend? Ich meine, durch die Jalousie, also finde ich das schon also.

A S Ach, das ist eine Jalousie, stimmt!

I S Ja, das ist so das Nachhausekommen.

A S Was ist das gelbe denn?

I S Weiß ich nicht.

A F Scheinwerferlicht vom Auto das kommt dem entgegen.

A R Ich muß auch zugeben, ich mußte erst nach unten gucken, um zu sehen, wofür das eine Werbung ist, weil das.

I S Oh doch, das fand ich ziemlich - mit dem Gummi. Ja, Gummi hat sofort auch für mich so das.

A R Ja, aber nicht Aids. Hatte doch auch Kondome sein können oder halt - besoffen. besoffen nie Auto fahren oder sowas.

I S Ja, ist halt beides, oder?

A R Das Gesundheitsministerium macht bestimmt keine Werbung, eher das Verkehrsministerium für Betrunkene am Steuer.

**MOD Gut, dann weitermachen. Helena, Du hast die Nummer was war das - Fas**

H L Fas ja.

**MOD** die Nummer 5 gewählt Warum?

H L Also, ich finde die irgendwie äußerst ansprechend, durch das Bild, erstmal, und ich finde, das ist eine gute Werbung Also, ich habe so eine Art von Werbung für den Europäischen Markt noch nie - also jetzt in Deutschland oder so - gesehen, und ich finde das gut, die Leute so anzusprechen, also ja, 'trained for 1992 Europe' das finde ich gut

**MOD** Und hast Du den ganzen Text gelesen?

H L Ja

**MOD** Ja?

H L Ja, gerade durch die Überschrift allem Also, das hat mich dann dazu gebracht, daß ich den Text auch lesen wollte Also, normalerweise - oder oft ist es so, daß man dann den Text darunter nicht mehr liest, aber irgendwie durch die Überschrift fand ich das ziemlich gut gemacht

J v A Ich glaube, allem durch die Überschrift kommt man auch einfach nicht drauf

H L Nee, eben, genau

J v A und wenn man das liest und noch dazu das Bild sieht, dann möchte man einfach wissen "Moment, wofür ist das jetzt überhaupt?"

A F Das ist die berühmte Ratselwerbung

H L Genau

J v A Ja

A F Man wird schon neugierig gemacht

B A Man sieht den Text und sieht dann Bilder, wie den Kase und den Frosch, was eigentlich im Moment noch gar nicht so paßt, aber man muß dann halt weiterlesen, um sich weiter zu informieren, damit man überhaupt weiß, worum es geht

A S Also, ich hatte keine Lust, den Text mir durchzulesen

B A Echt nicht?

A S Das spricht mich so wenig an, ich hatte keine Lust, da weiterzulesen

A R Ich dachte auch, das wäre eine Werbung für Kase, oder so

A F Magst Du keinen Kase?

A S Ich liebe Kase!

A R Also, dann die Verbindung habe ich nicht gesehen Ich meine, entweder spricht die einen sofort an oder nicht und ich habe die Verbindung nicht gesehen

B A Ich wollte jetzt wissen, um was es geht, deshalb habe ich dann weitergelesen

**MOD** Was soll die Überschrift heißen "Hard cheese"? Versteht Ihr das?

J v A Alter Kase Alter Kase oder so

A S Alte Kamellen

J v A Schnee von gestern, nein

H L Ja, doch, so um den Dreh

B A Ja, darum geht's doch schon

A R Ja, aber was bedeutet das? Wie werden die Franzosen hier gesehen? Als Vergleich zu dem fromage oder sowas?

**MOD Ja**

H L Das ist das typische Vorurteil

A F Ja, das geht mehr auf die Produkte, ne? Du kennst Frankreich eben nur wegen seinem Export von Kase und Froschschenkeln

H L Das ist das Klischeedenken

A F Ich meine, es ist auf die Produkte bezogen

A R Die stehen unter Naturschutz

**MOD Wem hat es nicht gut gefallen?**

A R Also, ich habe es als letztes

A S Ich weiß gar nicht, ob ich es angekreuzt habe, ich finde es jedenfalls nicht so gut

A R Ich glaube jedenfalls, daß ich es als letztes habe

A F Also, ich finde es gut

A R weil ich die Verbindung auch nicht gut finde Es liegt vielleicht bei mir auch - ich kann mit Frankreich überhaupt nichts anfangen Vielleicht liegt es auch daran Nein, also, es hat mir nicht gefallen

**MOD Visuell? Gar nichts?**

A R Nee, mit dem Kase halt nicht, nee

A S Vielleicht, wenn der Kase nicht gemalt ware, sondern fotografiert, das ware vielleicht was anderes

A R Ja, ja

A S Also, ich liebe wirklich Kase, aber nicht mal das hat mich angesprochen

**MOD Okay, gut Kirsten, Du hast die Nummer 4 gewählt Das war die fur ?**

K C Ja, fur den "dishwasher" Ja fand ich gut Fand ich auf den ersten Blick echt interessant Sind ganz viele Sachen drauf, kann man sich alles angucken, alles ziemlich lange, und - sieht so nach gewesener Fete aus Fand ich gut interessant waren bestimmt viele verschiedene Leute und so die Sachen, die sie gegessen haben, fand ich auch interessant

J v A Ja, ich denke, man hat auch diesen Effekt, wenn man dann so anfangt zu lesen, was da so geschrieben steht, so "Ja, stimmt, kommt mir bekannt vor", ne? Klar, habe ich auch schon gehört, wenn es drum geht "Wer macht denn jetzt den Abwasch?", dann kommen genau diese Sachen

A F Ich habe das gar nicht gelesen

A S Ich auch nicht

J v A Nicht? (GELACHTER)

A S Ich fand diese Sachen so schrecklich, diese ganzen Essensreste!

A F Ich fand es einfach - genau, die Essensreste mich hat das überhaupt nicht angesprochen

I S Mich auch nicht

A R Mir ist spontan ein besseres Bild für die eingefallen, nämlich das ganze Geschirr gestapelt dreckig in der Küche Das wäre viel besser gewesen, weil so steht man nämlich so so ist es auf dem Tisch

B A Ja, aber das gibt es doch schon immer also, dieses gestapelte Geschirr in der Küche

A F Ja, das ist richtig

B A Oder zum Beispiel, was bei normalen Geschirrspulmaschinen daß sie halt besonders energiesparend sind und so und total technisch aufgebaut, und da fand ich das mal sehr witzig Ich habe das auch angekreuzt als beste Fand ich halt mal was anderes, gerade für eine Geschirrspulmaschine

I S Mir hat es nicht gefallen, weil es keinen Mittelpunkt hat richtig weil ich hatte die wenn ich die

A F Das stimmt, es hat keinen Schwerpunkt Du guckst so rum, so irgendwie

A S Ich finde, das Geflügel ist der Schwerpunkt

I S Darf ich mal eben ausreden? Das ist so die Art von Werbung, die ich sofort überschlage, wenn ich sie in einer Zeitschrift sehe Ich gucke da einmal drauf "na gut, Geschirr", und dann wurde ich gar nicht mehr sehen, daß das irgendwas mit Geschirrspulmaschine zu tun hat Und das ist wirklich so das fällt nicht auf Also, das hat das sagt mir überhaupt nichts

B A Ich fand es gut, daß es wenig Text hat, denn wenn sonst die halbe Seite schon voll Text ist, und man muß sich erstmal durchqualen, hat man dann schon keine Lust mehr, das zu lesen, und dann gucke ich mir das nur an und frage dann nicht weiter nach Aber hier kurze, präzise Sätze knapp und ziemlich effektiv

A S Ich finde es einfach unappetitlich (GELACHTER), mich hat es auch nicht angesprochen Also, ich wurde auch sofort weiterblättern, weil ich mir diese Schweinereien gar nicht genauer angucken mochte

A F Doch, das geht mir genauso

K C Also, ich fand es gut Ich fand es genau auf den Punkt gebracht, die Frage darunter "Do you need any more excuses to buy a dishwasher?" Wenn man das sieht, dann braucht man einen, finde ich

I S Ja, aber dazu muß man auch wirklich werbungsinteressiert sein, dann also wirklich schon

K C Sind wir das nicht alle?

I S Nein, wenn Du weiß ich nicht

A R Also, ich habe es auch gar nicht, bei gar keinem angekreuzt, weil ich finde, es ist wirklich so eine, die man auch umschlägt, weil das sind so Sachen, mit denen man irgendwie noch gar nichts zu tun hat. Ich meine, ich wurde nicht auf die Idee kommen, mir einen dishwasher zu kaufen oder so Hausfrauenkram und ich habe dann weitergeblättert

**MOD So wer ist die Zielgruppe dieser Werbung?**

I S Hausfrauen

A F Ja, Hausfrauen, mal wieder

**MOD Ja?**

K C Hausfrauen, die gerne feiern (GELACHTER)

A R Ja, wenn wir feiern, ich meine, dann ist das noch lange kein Grund für uns, einen dishwasher zu kaufen, weil dann braucht man ihn höchstens zweimal im Jahr oder so. Also, für sowas also für Riesenparties

I S Auch für große Familien ist es natürlich Hausfrauen muß ja nicht unbedingt Kinder heißen, aber wohl Familien halt mit mehr als 2 Kindern oder so

**MOD Noch was? Antje, Du hast die Nummer 9 gewählt**

A F Ja

**MOD Die Hallesche Nationale**

A F Also, ich finde die Farben sehr ansprechend. Mir gefällt der Aufbau, und irgendwie ist in der ganzen Aussage schon drin - es geht halt um Gesundheit, und das sieht man auf den ersten Blick und ich finde die witzig, die Anzeige

M P Ja, ich habe auch die Nummer 9 gewählt, auch vor allem wegen der Farben, und wegen die strahlt so Positives aus, also Zuversicht und Optimismus, so Lebensfreude. Ich meine, es hat nicht direkt mit dem Inhalt zu tun oder mit dem Produkt, für das, beziehungsweise die Dienstleistung, für die man wirbt und gerade das finde ich gut, daß nicht das alte Klischee von dem erhobenen Zeigefinger. Mal was anderes junge Menschen

**MOD Und Andrea?**

A R Ja, ich finde diese Werbungen für Versicherungen finde ich soundso nicht so gut, und Die haben alle mit Sportlern irgendwas und auf dem Kopf stehen und Das gefällt mir überhaupt nicht, und

A S Sehe ich genauso. Die sind alle gleich für Versicherungen

A R Oh, ja

I S Ja, alle sind vital und alle haben Lebensfreude, und alles ist perfekt und überhaupt alle lieben sich

A R Ja, ja, blödsinnig

A.S.: Langweilig.

I.S.: Ja, genau, habe ich mir ... Als ich das gesehen habe, habe ich mir gedacht: "Oh, wieder so ein blödes Ding mit - was weiß ich - ja einfach 'Wenn Sie uns haben, dann geht es Ihnen gut!'", wobei das einfach nur psychologisch ist und im Grunde genommen nichts ändert eigentlich. Und das sehe ich halt bei jeder von diesen Werbungen.

A.R.: Ich weiß jetzt nicht ... ich glaube, das kam mir unheimlich nachgemacht vor. Die AOK, die hat doch auch ...

I.S.: Ja, genau.

A.R.: ... auch mit Menschen hingestellt, und ich dachte auch erst, ob das irgendwas heißen soll, weil der eine sein Bein auch so geknickt hat.

A.F.: Ich dachte auch zuerst, das sei eine AOK-Werbung, aber ich finde die ... ich finde die gut, die Idee, daß die Menschen da halt zusammen was machen, ne? Und was Positives, Sport ist was sehr Positives.

A.R.: Ja, bei der AOK hätte ich da, glaube ich, auch nicht das als schlechteste angekreuzt, weil die machen ja keinen Sport. Da stehen ja - weiß nicht - ein Mann und eine Frau, die halten sich so fest und haben ja ganz normale Sachen an, und das soll ja hier schon wieder mehr sportlich sein.

I.S.: Aber bei dieser jetzt - was ist das jetzt für eine - Krankenversicherung? Du machst doch die Versicherung nicht, weil Du Sportler bist oder Du wirst Sportler, weil Du die Versicherung hast! Und das, finde ich, kommt immer bei diesen Werbungen raus, und das nervt mich ein bißchen, weil das nicht eigentlich der Zweck der Versicherung ist.

A.S.: Nein, aber das heißt, durch Sport bleibst Du gesund.

A.F.: Ja, eben.

A.S.: Das heißt, Du brauchst ...

I.S.: Ja, dann brauchst Du eigentlich keine Versicherung.

A.S.: Ja, ist auch Schwachsinn, dann nimmst Du die wenig in Anspruch.

A.F.: Nein, ich finde, das ist mehr ein Aufruf an alle, ein bißchen gesünder zu leben.

I.S.: Ja, aber dann ... Was hat das dann wieder mit einer Versicherung zu tun?

A.F.: Ja, ich gehe jetzt natürlich nicht dahin und schließe da bei denen eine Versicherung ab, aber mir gefällt die Werbung. Ich finde die farbenfroh, fröhlich.

I.S.: Ich sehe ja das Produkt dann auch irgendwo damit in Zusammenhang.

H.L.: Ja, eben.

I.S.: Also, ich kann doch nicht nur ... irgendwie ... Ja, gut, klar, von den Farben her und so, ich meine, es ist blau oder lila oder was immer es ist - mag ich ganz gerne und so, auch mit den Farben, das sieht gut aus, das hat mich auch zum Denken gebracht. Und dann habe ich einfach wieder gesehen "Oh Krankenversicherung", und dann war es vorbei, eigentlich.

A.F.: Ja, aber ich kann doch zum Beispiel nicht sagen - wie wir vorhin hatten ... hier mit der Spülmaschine, daß Du jetzt die Werbung generell schlecht findest, weil Du Spülmaschinen haßt, oder?

I S Ja, genau, das sage ich

A F Das sagst Du?

J v A Ich denke auch, es gibt so bestimmte Produkte, da guckt man einfach nicht nach Wenn ich eine Werbung für eine Lebensversicherung oder eine Krankenversicherung sehe, dann blattere ich erstmal weiter Die kann im Prinzip kann die also, ich habe bislang noch keine gesehen, die mich wirklich angesprochen hatte, so toll konnte die bislang gar nicht sein Und es gibt halt bestimmte Sachen oder Produkte, die benutzt man selbst, und da guckt man schon mal eher Da ist also die Wahrscheinlichkeit einfach, daß man länger guckt, so

I S Zum Beispiel Shampoo oder so

J v A Ja

A R Das ist ja nur eine Dienstleistung, das ist soundso schwieriger Ich denke, da kommt man seltener auch durch Werbung dran, eher durch daß einem einer von irgendeiner Versicherung erzählt oder die Eltern haben eine, und dann

I S Ja, das stimmt

**MOD Inka, Du hast eben gesagt, daß es Dich nervt Was passiert, wenn Du zum Beispiel sowas zum 15 Mal siehst?**

I S Dann dann blattere ich weiter Also, mache ich grundsätzlich, auch, wenn ich Magazine habe Das sagen wir mal, ich lese hin und wieder den "Spiegel", und da ist halt auch ja, ich denke, eine ganze Menge Werbung drin, und ich gucke mir keine Werbung an

A S Echt nicht?

I S Soweit ich also soweit ich mich erinnern kann, ja Weil es einfach mehr um das Lesen geht und nicht um die Werbung

A F Aber Du kommst doch gar nicht drumherum, sowas anzugucken

I S Ja, Du guckst Okay, ich muß ganz ehrlich sagen

A F Ja, wenn Du die Farben siehst

I S muß ich sagen, Autowerbung schon manchmal Ich weiß nicht, warum, aber Autowerbung schon, ich habe kein Auto Ja, ein kleiner Wunschtraum vielleicht Nein, aber es ist schon so, weil wirklich das mich auch im Fernsehen allzu sehr nervt, als daß ich das in Magazinen noch gerne sehen möchte

A S Also, ich glaube, unbewußt nimmst Du es aber schon wahr

I S Unbewußt - aber ich vergesse es dann sofort wieder Ich kann mich an keine Werbung mehr erinnern

A S Und wenn Du das dann irgendwann ganz bewußt siehst, denkst Du dann nicht "Das habe ich schon mal irgendwo gesehen"?

I S Camel-Werbung, ja

A S Das geht, glaube ich, mit mehreren so, ohne daß Du das jetzt weißt, kann ich mir vorstellen



J v A Ja, schon, aber ich glaube zum Beispiel, hier ist der Unterschied Wenn man mich gefragt hatte, 'Wofür wird geworben?', hatte ich gesagt, 'Es ist irgendeine Lebensversicherung oder Krankenversicherung' oder so Aber welche das jetzt ist, keine Ahnung! Es gibt so bestimmte Sachen, da hat man sofort den Produktnamen im Auge und den behält man dann auch

I S O B Werbung zum Beispiel Ja, die kann ich mir auch gut merken Ich weiß nicht, warum

**MOD Und visuell? Also visuell gefällt es Euch allen?**

A F Ja, visuell

J v A Doch, das Bild ist schon Die Farben sind schon

A F Also, ich habe nur auf visuell geachtet Also, ich wurde jetzt nicht hier in 5 Minuten entscheiden "Ich finde, daß die Hallesche Nationale für sich da eine perfekte Werbung gemacht hat", sondern ich entscheide jetzt einfach mal nur "Das Bild gefällt mir", und ich hatte sogar Lust, mir das drumherum auszuschneiden und mir das an die Tür zu kleben, weil ich die Farben toll finde

**MOD Nur die Farben?**

A F Ja, und das, was dargestellt ist, halt so sportliche Aktivitäten Das konnte ich fertigbringen, ich wurde das machen

**MOD Und hast Du gesagt, daß es witzig ist, oder ?**

A F Ja witzig

**MOD Und was ist der Witz?**

A F Was die da halt machen, daß die da den Kopfstand machen, bloß so Der eine ist halt angezogen, der andere hat Sportsachen an und einer hat gelbe Turnschuhe an und grüne Hosen Ich finde das toll, das sieht bunt aus

**MOD Okay, gut Andrea, die Nummer 7**

A S Also die Werbung fand ich gut, weil sie mich spontan zum Lachen gebracht hat, weil ich Arnold Schwarzenegger sehr blond finde, und das soll ja eindeutig eine Persiflage sein auf Arnold Schwarzenegger

I S Das ist mir jetzt erst aufgefallen, habe ich gar nicht erkannt (GELACHTER) !

A S Doch, der "Terminator" und so, und vor allem "Tuats leichte Cigaretten smoken, sonst schiass' i eich a Loch in d' Socken so redet der ja auch, der Arnold Schwarzenegger Also, ich finde den so fürchterlich (GELACHTER)

A F Was, der redet so?

A S Ja, der ist doch Österreicher, ohne irgendwen diskriminieren zu wollen (GELACHTER)

A F Ich dachte, das ist auf Werner gemunzt hier

A S Bitte?

A F Ich dachte, das ist auf Werner gemunzt, von der Sprache her

A S Nee, nee, das ist Arnold Schwarzenegger, mit der Sonnenbrille und der Lederjacke

I S Nee, nee, das ist schon ziemlich südlich

A S Der "Wudrinator" - das ist doch der "Terminator"

I S Ja klar, irgendwie ist es natürlich witzig

A R Rauchst Du eigentlich?

A S Nein

A R Weil mich hat es nicht angesprochen, weil ich nicht rauche

A S Nein, ich bin also strikte Nichtraucherin, aber trotzdem Also, es ist halt weil es halt Arnold Schwarzenegger verarscht, fand ich es also gut

I S Ich kannte die Zigarettenmarke nicht

A S Ich auch nicht

I S und mußte erst mal lange suchen, bis ich herausgefunden habe, um was es sich da handelt

A F Ja, ich habe gleich gesehen - Zigaretten

I S Weil der Mann hier so aufgefallen ist, und "Was ist denn das bloß?" und so, "Hat das jetzt irgendwas mit dem Film zu tun?" - hat mich völlig verwirrt

B A Den Mann fand ich eher abstoßend Also, als ich das Bild so gesehen habe, dachte ich "Oh nein, wie furchtbar" und am liebsten weiterblättern

A F Finde ich auch total abstoßend

B A Gefiel mir gar nichts dran

I S Mir eigentlich auch nicht so richtig

J v A Also, ich finde den Kerl abstoßend, aber die Werbung an sich ist witzig, einfach weil das eher so Comicfigur ist, und Also, ich fand die gut, mir hat sie auch sehr gut gefallen

**MOD Und das, was er sagt, ist das lustig?**

A S Wenn man weiß, daß es Arnold Schwarzenegger ist - also, ich habe es mir gleich gedacht - dann muß ich wirklich lachen

**MOD Aber das, was er sagt Nicht der Akzent, oder was die Aussprache Ich meine, das genau, was er sagt**

I S Nee fand ich nicht lustig

A S Nee

I S Nee, es war so künstlich irgendwie

A R Aber die wollten es wohl dadurch lustig machen, daß sie das halt nicht in daß sie es umgewandelt haben also den Dialekt halt hingeschrieben haben wie der eben auch spricht Der Sinn dieses Satzes ist wirklich blöd, ja

}  
A S Soll es ja auch sein, blod

A F Ich glaube, daß wird eine sehr, sehr kleine Zielgruppe sein, die hiermit angesprochen wird Da mußt Du ja echt schon Insiderwissen haben, ehe Du das verstehst, und Du mußt Dich mit dieser Sorte von Humor auskennen

A S Ich bin kein Insider, um Gottes Willen

A F Nein, aber Du hast als einzige in der Runde so eine Verbindung hergestellt

A S Keiner von Euch ?

J v A Doch, ich habe es auch erkannt

B A Ich habe es auch erkannt

A S Wir stehen nicht auf Arnold Schwarzenegger!

A R Ich habe das mit dem "Terminator" gelesen, und da habe ich mir gedacht "Ja, ja, es ist wohl ", aber ich habe es jetzt auch nicht gewählt

-----UNVERSTEHBAR-----

**MOD** Noch was? Nein? Gut Also, das waren die Lieblingsanzeigen, und wir werden jetzt die schlimmsten Anzeigen diskutieren Andrea, die Nummer 9

A R Ja, das hatten wir schon Weil es halt eine Versicherung ist und ich das blod fand mit den Figuren, das hatten wir ja auch schon gesagt

**MOD** Jutta, die Nummer 2

J v A Das fand ich einfach stinklangweilig Also, das ist wirklich die Ich meine, zum einen kommt es halt dadurch, daß es so klein ist, daß es also auf der Seite ziemlich verschwindet, und

**MOD** Wo ist die Anzeige?

A F Ja, oben, ne?

J v A Das, was unten auf der Seite ist

B A Das oben gehört doch mit dazu

J v A Habe ich zum Beispiel gar nicht gemerkt!

I S Ich auch nicht Stimmt!

J v A Die ganze Seite ist Werbung?

**MOD** Ja

J v A Ist mir nicht aufgefallen

A R Ich denke, wenn das in so einer Frauenzeitschrift drin gewesen ware, ware das einem auch nicht unbedingt aufgefallen, weil das sind so diese "problem pages", die man eigentlich immer ganz gerne liest Aber so ist uns das wahrscheinlich sofort aufgefallen daß das viel Text ist und zu dieser Werbung

gehorte Aber ansonsten, denke ich also, ich konnte mir vorstellen, daß ich das sonst gelesen hatte

J v A Ja, das schon Also, wenn ich das in einer Zeitschrift gesehen hatte, dann hatte ich mir halt die Zeit genommen und hatte den Text genau gelesen, und ware dann halt drauf gekommen "Ach ja, ist Werbung" Steht ja auch - natürlich ganz klein - oben druber, jetzt sehe ich es Aber wie gesagt, jetzt so beim Durchblättern habe ich halt gedacht, es ist nur der untere Teil

**MOD Und hat jemand den Text gelesen? Niemand?**

A S Welchen Text jetzt? Den oben?

**MOD Alles Ja, da oben**

A S Ich habe angefangen, aber ich fand es dann so langweilig

**MOD Ja, und - konnt Ihr jetzt den Text ganz schnell durchlesen? Ganz schnell**

\* \* \* \* \*

**MOD Habt Ihr es gelesen?**

I S Ja

**MOD Ja? Und - jetzt?**

A S Naja, ist halt langweilig

I S Ich finde es auch doof

**MOD Wieso?**

I S Ja, weil Ja gut, man denkt - was weiß ich - da beim zweiten war das "Out all Night" ja, Tochter - was weiß ich - man denkt ist ein funfzehnjähriges Madchen, am Ende ist es 32 und so Und dann denke ich wieder "Wieder einer von diesen bloden Witzen" hort man zu oft

A S So krampfhaft auf lustig gemacht

I S Ja Ich weiß nicht, vielleicht finden andere Leute das lustig, oder so Ich weiß nicht

K C Ja, ich finde das ganz gut, ganz lustig Ich meine, dadurch wird ja diese Problemseite so ein bißchen hochgenommen, ne? Die ist ja sonst immer tierisch wichtig und sehr tief, und hier wird das echt alles so ein bißchen verarscht und das finde ich gut

I S Ja, stimmt wenn man es so sieht

K C Ne, trinkt Tee! So ironisch eben

I S Aber wenn es in einer Werbung ist, finde ich es nicht gut

J v A Ich muß sagen, ich bin enttäuscht Wenn ich so eine Problemseite lese, dann mochte ich auch wissen, was die Briefkastentante darauf antwortet, und nicht, daß es immer wieder neunundneunziger Tee ist

I S Ja, das stimmt Außerdem mag ich sowieso keine Teesacke, Teebeutel wollte ich sagen

**MOD Helena'**

H L Also, ich wurde mir das nicht durchlesen, nein, auf keinen Fall Ich finde das auch langweilig  
Also, wenn ich da so anfangen zu lesen spricht mich überhaupt nicht an

**MOD Und wer ist die Zielgruppe?**

A R Ja, "problem pages" Das sind auch wieder irgendwelche Frauen, die sich so Frauenzeitschriften kaufen und das dann lesen wurden

**MOD Nur Frauen?**

A R Ich denke schon, ja

A S Es sind auch 2 Frauen abgebildet unten

**MOD Aber da ist ein Brief von Derek, oder?**

A R Ja, aber Derek hat Probleme mit seiner Frau

A S Ja, immer wieder die Frauen

**MOD Okay, gut**

I S Ja, da zeigt man ja auch direkt Die Antwort zeigt doch richtig, wie doof dieser Derek auch ist  
Also, es ist halt wieder Frauen gegen Männer und Männer gegen Frauen, also so klischeemäßig

**MOD Also, Helena, Du hast die Nummer 7 gewählt**

H L Ja, das hatten wir ja auch schon Also, das finde ich einfach nur häßlich und Also, ich bin auch gar nicht drauf gekommen, daß das jetzt Arnold Schwarzenegger war, und wenn ich es jetzt so sehe, dann ist es vielleicht dann ist es doch noch ein bißchen lustig irgendwo, aber trotzdem überhaupt nicht gefällt mir überhaupt nicht richtig häßlich

A S Arnold Schwarzenegger ist häßlich (GELACHTER)

H L Ja, gut

**MOD Kirsten, die Nummer 3 Die Anzeige von "Sammy"**

K C Ja, ich fand die ziemlich grau und langweilig, ich weiß auch nicht Auch mit den Also, mit Taschenwerbung und so da konnte ich gar nichts anfangen Und die Überschrift dieses das hat mich auch überhaupt nicht angesprochen

**MOD Nein?**

K C Nee

A S Ich denke, das Grau ist Absicht, weil die Farbe die Tasche ist der Farbtupfer in Deinem Leben

K C Soll's sein, soll's sein - mir gefällt das nicht

H L Vor allem auch, wenn Du dann so eine Tasche hast und damit dann zum Strand gehst, dann Farbe und dann wird alles also dann genießt man das mehr - was weiß ich - dann ist alles bunter halt durch die Tasche Ich finde das eigentlich ganz gut gemacht

I S Ich fand die Taschen in dem grauen besser, und deswegen fand ich die Werbung nicht gut

A R Mir hat sie gefallen, weil da wenig Text war, und sie ist wirklich leicht man wußte gleich, für welches Produkt es war, und der Text war eben auch nicht lang Und es war halt eben keine schwierige Werbung, sondern einfach ja, man hat sie gleich mitgenommen, wenn man umgeblättert hat, man wußte gleich, wofür das war, und

**MOD Und die Überschrift?**

J v A Ja, ich bin mir nicht ganz sicher, vertu' ich mich da? "Old bag" - Mit irgend einer alten Schachtel, so ungefähr?

**MOD Ja**

J v A Also, das zielt schon auf die Frauen ab, oder so

**MOD Eine Beleidigung**

J v A Ist eine Beleidigung, ne? Und das ist was, was mich zum Beispiel an der Werbung total gestört hat Ich fand die so, von der Aufmachung her - erst grau, und dann unten bunt und peppig und so - fand ich eigentlich gar nicht schlecht Und daß halt so oben ein Slogan steht, den man wirklich liest, weil er ganz oben steht - fand ich auch gut Aber daß das wieder so mit Seitenhieb auf die Frauen geht, fand ich halt nicht

A S Stimmt, jetzt, wo Du es sagst

J v A das hat mich also ziemlich gestört

A R Ist mir auch gar nicht aufgefallen

A S Aber der Alte ist genauso alt!

J v A Da ist halt wenn das im Deutschen gestanden hätte, "Sie wurden nicht mit irgend einer alten Schachtel zum Strand gehen"

A S Wo er doch alter ist

A R Aber das hatte im Deutschen ja nicht da stehen können, weil

J v A Ja gut, "alte Schachtel"

I S Ja, wenn man es einfach mal jetzt übersetzt

J v A Dann wäre Dir das sofort aufgefallen

A R Sagt man das auch für einen Mann?

**MOD Nein**

J v A Nur für die Frau

A R Ach so, das wußte ich nicht

A F Ich habe das wieder anders verstanden Ich habe das positiv gesehen, weil da steht ja "any old bag", also er geht ja nicht mit irgend einer alten Schachtel an den Strand, sondern eben mit seiner

J v A Das ist aber auch nicht viel netter! (GELACHTER)

A F Ich finde das toll, weil das irgendwie Ich hatte es jetzt noch besser gefunden, wenn die Frau die neue Tasche da getragen hatte, weil dann wäre das irgendwie also mehr integriert in das Bild Ich finde das so witzig mit dem Die haben alle die alten Badeanzüge an und so, und dann dieses alte Parchen Ich hatte in die graue, also in die Schwarzweiß-Aufnahme, diese neue Tasche integriert und der Frau die in die Hand gedruckt, das fand ich gut

**MOD Und "old bag", konnte das gefährlich sein?**

A R Es wurde sicherlich keine alten Leute ansprechen, denke ich mal, aber das ist auch, glaube ich, nicht der Sinn dieser Werbung Es ist wohl eher für junge Leute, weil ältere Leute gehen wahrscheinlich nicht mit so einer Tasche, eher mit einem Koffer oder sowas, oder andere Taschen Ledertaschen oder was auch immer Also, ich denke, daß ist die "young line" von "Samsonite", so habe ich mir das jetzt gedacht Junge Leute, denke ich, wird das bestimmt ansprechen

**MOD Ja?**

J v A Wahrscheinlich, also das wirklich junge ja, also die sich überhaupt nicht beleidigt fühlen können durch diesen Spruch Also wenn Aber jemand, der so - ja, ich weiß nicht - in den mittleren Jahren ist, wo man sich nicht so ganz sicher ist "Gehört der jetzt noch zu den jungen Leuten oder ist das fast schon eine alte Schachtel?", ich denke, die spricht das überhaupt nicht an

I S Wie ist das mit Männern?

A S Wie?

I S Mit Männern im allgemeinen Sind die für sowas überhaupt zu haben? Ich meine, wurden die darauf angehen ja, "Wenn man eine Frau 'old bag' nennt, dann ist das eine Beleidigung, und deswegen finde ich diese Tasche nicht gut?"

J v A Ich hoffe, das werden wir hinterher erfahren

I S Erfahren wir das? Ja, aber das ist ja, für mich ist das zum Beispiel Ich meine, wenn ich das jetzt gewußt hätte Ich wußte nicht, daß "old bag" alte Schachtel heißt, wäre ich nicht drauf gekommen Aber wenn ich das so lese, wurde mich das sofort abstoßen

A S Ja, mich auch

**MOD Und glaubt Ihr, daß Männer das lustig finden?**

I S Ja

A S Die meisten

I S Ja, natürlich

K C Chauvi! Alle Männer sind Chauvis

I S Klar, wie alle Frauen, Frauen sind

A F Was? Alle Frauen sind Frauen, aber alle Männer sind Chauvis? Das habe ich auch noch nicht gehört

(END OF SIDE ONE)

**MOD.: Hat jemand noch etwas zu sagen? Nein? Dann wo waren wir? Also, was hatten wir noch ... die Nummer zwei ... das haben wir schon diskutiert.**

B.A.: Ja, das hatten wir schon. Es war einfach weil es zu viel Text war und das hat mich gar nicht so angesprochen. Das haben wir vorhin schon diskutiert. Und fand ich auch nicht, daß das für einen Tee irgendwie eine unterstützende Werbung ist.

**MOD.: Gut, Antje, Dir hat die Nummer 8 gefallen.**

A.F.: Ja, das haben wir schon diskutiert.

**MOD.: Okay, dann Andrea, die Nummer 1.**

A.S.: Also, da hab' ich nur noch diese Farben gesehen. Ohne zu wissen worum es ging. Ich finde dieses Bild so schrecklich, diese Farbe ist so widerlich. Also, ich kann das nicht sehen. Ich hab's mir noch nicht mal durchgelesen. Dieses Kind und diese Farben ... oh, nee, das find' ich furchtbar (GELÄCHTER IM HINTERGRUND). Was ist das denn überhaupt? Irgend so einen Desinfektionsmittel oder irgend so was?

A.F.: Also, ich find's toll gemacht.

A.R.: Also, ich hab' die auch als eine der besseren, weil ... das ist wieder so eine wo wenig Text ist, und da ist wieder so einen Wortspiel drin. Das ist ganz witzig.

A.F.: Das Wortspiel find' ich auch gut.

A.R.: Ich mein', ich weiß zwar nicht was "hollerday" heißt ... ich fand es ganz witzig ... halt wieder ein Satz und das war's dann. Das fand ich ganz interessant man kriegt so mit ...

**MOD.: Wo ist das Wortspiel?**

A.F.: Ja, ich bin gleich über dieses "hollerday" gestolpert. Ich dachte erst, hmm, ist das jetzt eine dänische Werbung oder was? Und da hab' ich gleich weiter gelesen, weil ich damit nichts anfangen konnte.

B.A.: Was heißt denn "hollerday"?

**MOD.: Ja, hmm, es gibt ein Verb "to holler" ... es heißt schreien. Und dann "holiday" ...**

I.S.: Ja, "holiday", das ist schon klar. Also ich bin mir sicher, daß diese Werbung extrem erfolgreich ist wegen dieser Farben ... allerdings hab' ich auch wie die Andrea da als schlechteste Werbung, weil bei mir der Reflex so zum Weiterblättern sehr stark war. Allerdings, ja, es ist einfach eine Werbung die einem sofort in's Auge springt. Und man liest dann weil es relativ fett gedruckt ist ... Ich hab' dann allerdings auch weiter gelesen und dann hab' ich aber noch gedacht, nee ist mir ganz egal, wenn ich das Bild gesehen hätte, hätte ich weitergeblättert und hätt' mir das nicht weiter angeguckt. Weil außerdem ... ja, muß ich ja auch sagen, ist das ja auch eine Werbung für Mütter, so ... "Come on Mum!" ... und da man selbst keine Mutter ist, dann interessiert das einen sowieso nicht so sehr.

H.L.: Also ich hab' auch gleich weiter geblättert, auch wegen dieser Farben und hab' mir das auch gar nicht zu Ende durchgelesen.

**MOD.: Und wer hat das Wortspiel verstanden?**

J.v.A.: Ich, also, ich wußte nicht das es das Verb "to holler" gibt, aber das war mir eigentlich sofort klar, das kann nur weinen, schreien oder sonst irgend etwas bedeuten, weil das Bild sofort verdeutlicht. Also



"holidays" war sowieso klar und dann, daß das halt mit Schmerzen und Schreien zu tun hatte.

A.S.: Eigentlich ist das doch Anti-Werbung. Wenn ich so eine Wunde desinfiziere und das Kind schreit dann wie verrückt.

I.S.: Das schreit ja bevor du's desinfizierst.

A.S.: Ja, oder wenn ich's drauf mache schreit's.

I.S.: Nee, eigentlich soll's ja bevor ...

A.S.: Ja, soll's schon sein, aber ...

J.v.A.: Also, ich find das Wortspiel ganz gut, aber ich find halt genau wie alle anderen, ich find die Farben grauenvoll, ne. So dieses gelb, orange und dann noch dieses bißchen grün da drin, das ist ... ugh ... (GELÄCHTER) also, es tut wirklich weh.

A.S.: Des ist schlimm, ne. Ich find's ganz furchtbar.

A.F.: Nee, das ist strahlender Sonnenschein.

M.P.: Hab' ich auch gedacht.

J.v.A.: Da bin ich mir nicht so sicher. Das verdeutlicht wahrscheinlich Schmerz ...

A.R.: Nee, ich mein, man muß sich auch immer denken wann und wie diese Werbung vielleicht rauskommt. Das ist dann eben im Frühling, so nach dem grauen Winter für Sommersachen für Sommerholidays, was eh alle Leute anspricht.

A.S.: Dafür ist das gelb zu dunkel find' ich.

A.R.: Wieso, ist doch ein schönes gelb.

A.S.: Oh, Gott!

H.L.: So knall gelb.

I.S.: Es gibt Leute, die laufen in so einem Pullover hier rum.

A.R.: Wieso? Du hast doch den gelben Pullover hier an. (GELÄCHTER)

A.S.: Bingo.

**MOD.: Versteht Ihr: "Make sure you get some for crying out loud"? "For crying out loud"?**

I.S.: Ja, also ich hab' einfach Wort für Wort übersetzt, aber ich hab's auch nicht verstanden, muß ich sagen.

**MOD.: Ja, das ist etwas mehr als weinen, das ist viel stärker.**

A.F.: Für den Schreihals, oder?

A.R.: Nee, das ist sowas wie: sei Dir ganz sicher, daß Du es ganz dringend besorgst, so was vielleicht.

**MOD.: Ja, also das ist auch ein Wortspiel, aber wenn man es nicht versteht dann ist es wirklich**

**schwer Also, glaubt Ihr, daß die Kultur eines Menschen eine Rolle spielt? Also, zum Beispiel bei der Humorwerbung, wenn man Humor benutzt?**

A R Also das ist mir gerade an der problem page aufgefallen, weil ich glaube gerade so in England, oder vielleicht auch hier, daß die Frauen den Tratsch so lesen, ich weiß nicht ob das bei uns auch so ist ?

I S Ich denk' schon

A R Ja, doch stimmt ja

A R Ja, aber ich weiß nicht Das verbinde ich unheimlich dann noch mit England

I S Nee, ich hab' das fruher auch immer gelesen, muß ich sagen

A S Nee, ich denk' das ist schon wichtig die Kultur Einerseits das Sprachverständnis, weil wenn man das Wortspiel nicht versteht, dann ist es schon nicht lustig Weil eine Werbung, die lustig sein soll und die man nicht versteht, das ist nicht sehr effektiv

A F Ja, ich denk, daß jede Kultur oder jedes Land seinen eigenen Humor hat Daß das schon wichtig ist Ich konnt' mir vorstellen das es schwierig ist eine Werbung zu finden, die international alle Menschen anspricht die alle gut finden

A R Ja, wenn man die erste nimmt, die konnt' man dann sowieso nicht machen Die konnte man bei uns nicht so machen Das ging nicht

A F Jetzt mal abgesehen von der Sprache, find' ich's auch schwierig

**MOD Also, Antje, ist der irische Humor den Deutschen zugänglich?**

A F Wie bitte?

**MOD Ist der irische Humor den Deutschen zugänglich?**

A S Oh ja, ich glaub' schon, mit allen Deutschen mit denen ich mich so über Werbung unterhalten hab', die finden eigentlich einstimmig ,daß die irische und auch die englische Werbung besser ist als die deutsche Also muß das auch was damit zu tun haben, das man den Humor ganz gut findet

A F Ich hab' eigentlich noch keinen ganz spezifischen irischen Humor entdeckt Also, muß ich ehrlich sagen

**MOD Nein?**

A R Nee, ich glaube also auch mit der Werbung, die Du meinst, ich weiß auch nicht die Bilder oder was meinst Du?

A S Nee, die Witze einfach

A R Das ist mir auch noch nicht aufgefallen

A S Ach so, nee entschuldigt Ich rede von der Fernsehwerbung

A R Ja, ach so und ich kenne gar keine Fernsehwerbung

I S Ich weiß aber nicht ob es englische ist oder irische, wo ist denn da der Unterschied?

**MOD Ja, hmhm**

I S Ja und der schwarze Humor, der ist uns schon zugänglich, denk ich Ich mein, es gibt sicher Leute, die keinen schwarzen Humor mögen, aber

A F Also mich kannst Du jagen mit schwarzem Humor Deshalb auch diese Anzeige hier, das ist für mich schwarzer Humor diese Casablanca Cigaretten, damit kannst Du mich jagen

I S Ich fand's einfach nicht witzig, aber wie gesagt, oder so, schwarzer Humor mir fällt da auch gar nichts so ein es gibt schon manche Sachen, die so einfach gut sind

A F Was ist denn eigentlich Monty Python, ist das typisch englischer Humor?

A S Ja, ja (ALLGEMEINE ZUSTIMMUNG DER GRUPPE)

I S Herrlich! (LACH, KICHER)

A F Ja, aber nicht nur herrlich, ich hab' letzts erst einen Monty Python Film gesehen "den Holy Grail" (ALLGEMEINE BEGEISTERUNG DER GRUPPE) Und stellenweise bleibt einem da auch das Lachen im Hals stecken

J v A Ja, mir geht's auch so, zur Hälfte find' ich's ganz witzig und irgendwann muß ich dann auch schlucken so jetzt ist eigentlich zu weit (gegangen) das ist so die Grenze des guten Geschmacks

A F Weißt Du, diese Stelle, wo er also diesem Kämpfer da Arme und Beine abhakt und der steht dann immer noch da und sagt "Los komm kampf mit mir" Da wird mir ganz anders, da kann ich nicht mehr lachen (GELACHTER)

A R Ist das nicht ein amerikanischer Film?

-----UNVERSTEHBAR-----

J v A Also ich denke schon, daß es mit sobald der Humor wirklich makaber wird, daß das bei dem deutschen Publikum schon ziemlich nach hinten losgehen kann

M P Ja

**MOD Es wird gesagt, daß die Deutschen ernster sind, stimmt das?**

A S Gute Frage

I S Gerade in der Werbung und ich glaube auch viele Deutsche nehmen die Werbung sehr ernst Wie ist das bei Euch? Also ich find die Werbung in Deutschland also jetzt nur beim Fernsehen, kann ich nur sagen, daß die wirklich langweilig ist im Gegensatz zu englischer Werbung

A F Ich find' sie war früher noch langweiliger

A S Ja

I S Ja es hat sich gebessert

A S Das ist eigentlich eine gute Auswahl (Die vorliegende Werbung) Ja, allgemein werden wir als ernster bezeichnet als die Iren zum Beispiel Ja und die Iren sehen uns wohl als sehr ernst

J v A Du mußt mal umgekehrt fragen Finden wir die Iren besonders witzig? (GELACHTER) Nein, das ist nicht bos gemeint oder so sondern für mich ist das so normal und wir kommen uns wahrscheinlich auch nicht besonders ernst vor, oder so

Alle Nee, nee

**MOD Gut, 7 hatten wir schon, was hatten wir noch nicht?**

J v A Sechs, sechs und zehn

A S Oh

**MOD Okay, also die Nummer 6**

J v A Ich fand die gut

I S Also ich fand die überschlagenswert

J v A Aha, mal wieder (GELACHTER)

A R Aber Du hast doch vorhin gesagt Du findest sie auch sehr gut

I S Ja, es kommt drauf an wie sie gemacht ist Es kommt schon drauf an was es für ein Auto ist

A R Ich muß sagen, den Text hab' ich aber auch nicht gelesen Ich mein ich fand das war wie halt oben Ja ich weiß nicht Wortspiel und Witz, das Bild war ganz lustig

J v A Ja, ich denk auch, daß diese erste Zeile im Zusammenhang mit dem Bild eigentlich genau das wiedergibt worauf der Text später dann abzieht Ich hab' jetzt auch gerade einen Blick auf den Text geworfen, ne Und hab' vorher eben nur die dicke Überschrift und das Bild zusammen gesehen und es war mir eigentlich ganz klar was dann später in dem Text steht, ne

I S Das ist typische deutsche Werbung

A R Ja

**MOD Ja, wie?**

I S Ja, so

A R Ja, so ist Autowerbung doch eigentlich immer BMW ist doch immer irgend so ein markantes Bild und oben dann dieser Text, ein Satz der irgendwas lustiges sein sollte und unten dann die ganze Erklärung dazu und

J v A Die man eigentlich nur liest wenn man wahnsinnig lange Weile hat

A R Ja, genau

M P Ich finde das ist eine ganz untypische Autowerbung Meistens gibt es nicht sehr viele Menschen auf einem Bild Meistens einen oder zwei Also mir hat es gut gefallen Auch die Aufnahme

K C Ich find' auch normalerweise bei Autos hat man immer so Business Leute - gut angezogen, Anzug, erfolgreich gut geschminkt, sehen gut aus, find ich ganz gut, entspricht nicht den Klischees Sind alle recht locker, im Badeanzug, und so

H L Und auch also für jeden eigentlich Das Auto zeigt, eigentlich das Bild zeigt, daß jeder eigentlich egal ob lang oder klein, oder dick oder dünn das eben ist für jeden das Auto halt

J v A Ob jung ob alt Ich find' das also auch Ich glaub' das ist sehr gut, daß das nicht auf eine bestimmte Gruppe abgezielt ist, sondern, daß man halt sofort diesen Eindruck kriegt, das ist halt wirklich für alle, ne

H L Ja

A R Ich hab' letztes auch eine gesehen Da war so vor einer Haustur waren ganz viele Schuhe abgestellt kleine Schuhe, Gummistiefel, dreckige Schuhe, saubere Schuhe so von 'ner ganzen Familie und einen Hund lag da Und das war dann eine Kombi Reklame, ungefähr ähnlich, ne?

J v A Hmm

A F Also ich Was machen die da eigentlich?

Alle Stehen Schlange im Cafe Mit der Zeitung unterm Arm

A F Also ich fand die Werbung nur deshalb gut, weil ich die Fernsehwerbung dazu kenne Ansonsten die Aufmachung find' ich nicht so besonders, aber die Fernsehwerbung ist echt toll Weil die haben dann noch so verrückte Musik dazu und die Leute bewegen sich dann so auch, also echt untypisch, es ist alles ein bißchen überspannt Alles verrückt so

I S Das kommt auf dem Bild gar nicht so raus

I S Ja, so ganz normale Menschen

A R Also, das ist die gleiche Werbung wie im Fernsehen?

A F Das ist wie ein Ausschnitt aus der Fernsehwerbung

A R Aha

J v A Ich weiß nicht so ganz normale Menschen, kann man

I S Ne, ganz normal nicht

J v A Ist mir direkt aufgefallen, es sind endlich mal keine Werbemodels, die da stehen, sondern da sind tatsächlich Leute (da)bei, die haben Speckbauch, die sehen ganz anders aus

A F Und die in der Mitte?

J v A Ja gut, das ist wahr - ich meine es ist sehr geschickt gemacht, der Mittelpunkt, daß das halt wieder so ein Model ist, aber wenn man dann ein bißchen weiterguckt, dann kommt man halt auf ja stoßt man auf andere Typen und das sind wirklich zum Großteil Typen, ne

A R Also muß man sich das wirklich mal näher angucken Dann kann man noch ganz andere Sachen entdecken Zum Beispiel diese Dicke hier, die steht genauso da wie das Model

H L Stimmt, ja

A R Wobei, die da mit dem großen Busen, da fragt man sich ob der echt ist (GELACHTER)

I S Das glaub' ich auch nicht!

}

A F Mich darfst Du nicht fragen

M P Das die von Menschenkenntnis sprechen, das ist das was ich wieder sehr positiv empfinde Das gibt mir das Gefühl, das ist ein Auto für mich, designed, also extra für mich Und es ist überhaupt kein technisches Detail, denn normal ist doch wieviel PS, Fahrkomfort, Innenausstattung und hier ist nur von Menschenkenntnis die Rede Also ich finde das ist eine viel angenehmere Form Ob das denn mit Menschenkenntnis zu tun hat?

I S Ich weiß nicht ich hab's ganz durchgelesen auch, ne, weil ich gedacht hab' hm jetzt sollte ich die angucken Und ich hab' auch gedacht, ja gut das ist jetzt vielleicht so eine andere, noch so eine Werbung, die halt einen neuen Aspekt versucht da reinzubringen, um das noch interessanter zu machen, weil ja jedes Produkt wird ja immer besser und besser jedes halbe Jahr wird größer, besser, kleiner, ökonomischer oder ökologischer oder was weiß ich und das ist für mich halt einfach nur wieder so einen neuer Aspekt der da reingebracht wird, um das Auto zu verkaufen, weil ja weil die Sitze sind schon immer verstellbar gewesen

A S Ja eben

I S Ich mein, die Spiegel sind verstellbar, alles ist verstellbar und das ist

A F Ja, das Problem ist eben es gibt ja alles Es gibt ja allen Komfort Du kannst ja nur noch ausweichen auf was, wie die Banken ausweichen wir haben den besten Service Die Produkte sind alle gleich

I S Ja

A F Deshalb versucht man irgendwas zu finden, um die Leute anders anzusprechen

A R Ja Ich mein, einer der ein großes Auto hat, der denkt ja auch immer, ein kleines Auto ist nicht so komfortabel, oder so Das bringt vielleicht auch auf diese Idee Das heißt

I S Ja, wen spricht diese Werbung eigentlich an dann, da?

A S Also, mich nicht Allein aus dem Grund, warum mich zum Beispiel der dishwasher nicht anspricht (GELACHTER) Weil ich im Moment einfach nicht in der Situation bin, daß ich mir gerne ein Auto aussuchen konnte, oder so Und darum, also bei der Autowerbung blattere ich prinzipiell weiter, weil's für mich halt uninteressant ist Ich hab' kein Geld mir ein Auto zu kaufen fertig

**MOD ja,**

J v A Ich weiß nicht ich find's einfach ganz gut

**MOD Wurde zum Beispiel BMW so eine Werbung benutzen?**

A S Nein (ALLGEMEINES VERNEINEN DER GRUPPE)

J v A BMW ist kein Auto für jedermann (Betonung wie aus der Werbung zitiert, etwas schnippisch)  
BMW ist was für besondere Menschen'

A S Ja, eben Das ist was Besonderes

**MOD Also ist das eine Werbung nur für kleine Autos, oder? Für billige Autos, oder? Im Gegensatz zu BMW**

I S Das ist was für Mama

A R So einen Kleinwagen so Fiatpanda, der hatte auch so eine Werbekampagne war ähnlich und VW macht so und so immer sie haben immer ihr Auto in der Mitte für die ist das nur ein Auto - schon fotografiert oder was

A F Ich glaub' Ford Fiesta hat ein bißchen das Problem, daß die meisten behaupten ja das ist ein Frauenauto Also die Männer sagen nur ahan, Ford Fiesta (im Sinne das ist doch kein Auto) Seltsam ja Mir war das auch nicht so bewußt, aber ich hab' mich mit einem Jungen unterhalten, der sich ein Auto kaufen wollte, zu Hause in Deutschland, und der hat mir echt ins Gesicht gesagt, er könne sich keinen Fiesta kaufen, ist nämlich ein Frauenauto Also ich hab' ihm das empfohlen, weil ich gute Erfahrungen gemacht hab' mit Ford Fiesta Er meinte nur er könne das nicht kaufen (GELACHTER) Ich kann's nicht nachvollziehen, ich weiß nicht ob andere Männer auch so denken

B A Ja, auch alle diese Kleinwagen, als Zweitwagen, haben die ihren Ruf

A F Also, er hat sich jetzt einen Golf gekauft

B A Ja, klar

A F Einen schwarzen

K C Einen schwarzen?

A F Ja!

A R Ford ist ja auch nicht deutsch

A F Meinst Du vielleicht deshalb?

A R Keine Ahnung, also ich steig' auch in kein japanisches Auto (GELACHTER)

**MOD Okay, ahm, glaubt ihr, paßt der Humor zur Autowerbung?**

A S Bitte? Paßt der Humor zu einem deutschen Auto?

**MOD Ja**

A S Ich kenne die Psyche eines Ford Fiesta nicht (GELACHTER)

A F Er ist klein, flexibel und wendig

A S Ach so

A F Ja

I S Ist das aus der Werbung?

A F Nee, also das ist das was ich aus Erfahrung sagen kann

**MOD Ja zum Beispiel gewiß gibt es Produkte, die sich für eine Humorwerbung nicht eignen? Zum Beispiel ?**

A S Zum Beispiel Autos normalerweise

**MOD Ja**

J v A Nee, aber nicht alle, find' ich Wenn man große Autos verkaufen will, also Autos der Luxusklasse, da sollte man wirklich, ah, nicht versuchen irgendwie zu scherzen, oder so (GELACHTER)

A S Ja, die Sache ist zu ernst (mit Lachen in der Stimme)

J v A Nee, das ist wirklich wahr Die Leute wollen halt ernst genommen werden

A S Souveran

J v A Ja, so souveran und was weiß ich nicht

A R Da gibt's aber eine für Porsche, da steht, da ist der Porsche drauf, der 911 Und da steht da ganz klein Wenn sie schnell von einem Ort zum anderen kommen wollen Also ich meine, ja, das ist dann auch so eine Sache, wo kann man schon schnell fahren und mit dem Wagen, wo kann man den schon ausfahren?

J v A Aber beim Porsche ist es doch schon so, daß das schon auf eine jüngere Zielgruppe abzieht

I S Ja, ne (GETEILTE MEINUNG DER GRUPPE)

J v A Also gut Da setzt sich kein 18-jähriger rein, okay aber da setzt sich normalerweise auch kein 50 oder 60 jähriger Geschäftsmann rein Die fahren nämlich Mercedes oder BMW, glaub' ich Und ich glaub' schon, daß der Humor hier zum Auto paßt, das ist nämlich ein Auto das zum Großteil meiner Meinung nach von jüngeren Leuten gefahren wird Und dann ist es in Ordnung

I S Heißt das so viel, daß ältere Leute den Humor nicht verstehen?

A S Nee, die wollen dieses Auto nicht, oder?

J v A Nein ich glaub' eher ältere Leute

I S Nee, sagen wir jetzt Wir haben jetzt ein typisches Frauenauto Es ist ja meistens so, daß die Ehefrauen - was weiß ich - den Kleinwagen fahren in der Familie und die Männer halt das Familienauto haben oder so

A S Zweitwagen, ja

I S Und ich denk mal - ich weiß nicht- wenn das jetzt auf 40-jährige abgestimmt ist das wurde dann auch passen

A F Ich könnt' mir eher vorstellen, daß es mehr von der Bildung abhängt Zum Beispiel ein Manager, ein eingefleischter Manager, der ist nicht mit Humor zu kriegen, sondern der will Qualität haben, der will ernst genommen werden

A R Ja, aber für den ist dann ja auch wieder so eine Werbung nicht

A F Ja (Das mein ich ja damit) Das ist eine ganz andere Zielgruppe

A S Für den ist so einen Wagen auch nichts

A R Aber das heißt ja, wenn man die Werbung lustig findet, das heißt gar nicht, daß man das Auto dann auch kauft Das ist ja auch so eine Sache, man find' die irgendwie lustig und

**MOD.. Gut, und dann die Nummer 10.**



J v A Ich glaub' das ist wieder so ein Ding, ja, Du meine Gute, wenn ich mal 60 oder 70 bin dann überleg' ich mir das aber bis dann kann ich damit einfach nichts anfangen Aber mir ist das ganze noch grau in grau völlig farblos, völlig fade, sagt mir überhaupt nichts

I S Überschlagenswert' (GELACHTER)

J v A Mal wieder

A R Das ist auch das wieder, wenn Du uns die Werbung weggenommen hattest und hattest mich gefragt, was das letzte war hatte ich auch nur wieder sagen können für Stühle, aber auch wieder nicht die Marke, oder die Firma, oder ob das ein Bürostuhl ist oder für zu Hause

B A Das ist einfach immer das Langweilige, was es schon immer gab, nichts Neues dabei Die Werbung hatte auch schon vor 20 Jahren so sein können, also

**MOD Ist die Überschrift nicht interessant?**

A S Naja, ein kleines Wortspiel, oder so

B A Aber auch nichts Witziges Überhaupt nichts Lustiges (ZUSTIMMUNG)

A F Das soll ja vielleicht witzig sein, aber ich versteh das nicht

I S Doch (Liest den Text) Minister

A F Ach so, die Marke, die Sesselmarke ist drin Ah ja Also nicht der Minister Also ich hatte es gar nicht gelesen

A R Ja, und außerdem, also das ist jetzt eine deutsche Werbung und "stressless" ich meine da muß man schon englisch können, um das zu verstehen Ich meine das kann man nicht wissen, wenn man kein Englisch kann

I S Aber streßlos ist doch sehr ähnlich

B A Aber, wenn das schon heißt Minister, da fühlt man sich schon gar nicht angesprochen Minister, ist das schon eine bestimmte Zielgruppe

I S Das soll man ja gerade, man soll sich ja wie ein Minister in seinem Sessel fühlen

B A Ja, also ich fühl mich überhaupt nicht, wenn ich das so lese (GELACHTER)

A F Also ich weiß aber, daß diese Werbung meinen Vater anspricht das weiß ich oder ansprechen wurde

A S Ist der Minister, oder? (GELACHTER)

A F Nicht Minister, nee, aber er hat einen Sitzjob und

A S Also, jetzt wo wir uns länger mit ihm befassen find ich sieht er verdammt bequem aus, muß ich ihm lassen

I S Ja muß ich auch sagen

J v A Ja aber Du bist einfach nicht in dem Alter, wo Du Dich für wahnsinnig bequeme Sessel interessierst (GELACHTER)

A S Weil Du eh nicht so lange sitzen bleibst

I S Oder, weil Du auch gerne mit dem Boden vorlieb nimmst Wenn's sein muß Ja, weil Du einfach gar nicht so auf das Bequeme vielleicht schon mal bequem, aber

J v A Es ist ganz nett, wenn so ein Ding da steht, aber Du warst eh nicht bereit Hunderte von Mark dafür ausgeben zu wollen

A R Wir haben auch alle kein Buro, oder?

I S Ist das ein Burosessel?

J v A Ja, ich glaub schon

A S Ja

A R Man kann ihn im Einrichtungshaus auch kriegen

A S Also steht der Sessel im Buro? Steht da nicht ein Stuhl?

B A Ja schon, in der Chefetage gibt es dann schon Sessel, eben (GRUPPE BEISTIMMEND)

A R Ja und der dreht sich dann unten, ja auch so am Schreibtisch

I S Ach ja, das konnte dann sein

A R Ja stimmt

I S Obwohl, Du kannst ihn nicht vor und zurück schieben

A R Also, der ist bestimmt nicht schlecht Die Werbung ist gut

A F Also, wenn Du den ganzen Tag sitzt, brauchst Du nicht vor und zurück schieben

I S Tja, ich schätze mal für die Leute, die es anspricht, ist die Werbung gar nicht mal so schlecht

**MOD Also, wer ist angesprochen?**

J v A Berufstätige, Buromenschen

I S Männer, Frauen

A S In erster Linie sage ich Männer

A R Nee, wenn eine Frau, die ihr eigenes Buro hat, eine gehobene Position hat, die will auch so einen bequemen Stuhl haben, dann spricht die sich auch an

A F Bei der Sitzfläche, also nee (GELACHTER)

A R Aber, da haben wir den Minister wieder, ich mein in Deutschland ist das nicht so Ministerin

A F Sieht so behäbig aus So schwerfällig und behäbig sieht der aus Ich kann mir nicht vorstellen, das das eine Frau anspricht

J v A Ja, es ist irgendwie schon typisch Mann, diese männliche, sachliche Atmosphäre

A F Das wirkt so patriarchisch

A S Ja, so wenig verspielt, ne

I S Ja, ja für ein Pärchen (GELACHTER)

A R Für ältere schon mal, für jüngere vielleicht nicht ich weiß nicht kann mir gar nicht vorstellen

**MOD Gut, noch was? Nein? Also im Allgemeinen kann der Humor gefährliche Konsequenzen mitbringen? Ich meine, Humor in der Werbung**

A R Ja

A S Gefährlich nee, wir finden das, wenn der gute Geschmack verletzt ist, dann vielleicht Wenn es zu arg makaber ist

A R Also ich denke, sie sollen sich erst mal im Klaren sein, wen sie ansprechen wollen, also ihre Zielgruppe wissen Dann eben den Humor ausarbeiten und sich überlegen, ob das für die Zielgruppe geeignet ist Also, weil für uns war das jetzt nicht toll, aber ich glaub' wir sind auch nicht die Zielgruppe, dann

**MOD Ja, gut Spielt die Altersgruppe eine Rolle?**

Alle Ja (ZUSTIMMUNG)

A F Ja, auf jeden Fall

A S Also, den Sessel wird kein 20-jähriger toll finden Außer er hat einen extrem kapputten Rücken, oder so

**MOD Glaubt Ihr, daß die Humorwerbung besser für Funk und Fernsehspots geeignet ist? Oder geht es bei Zeitschriften auch?**

A S Das ist sicherlich schwieriger bei Zeitschriften, aber wenn es gut gemacht ist funktioniert es

I S Beim Fernsehen hat man nicht die Möglichkeit des Überfliegens

**MOD Ja**

I S Ich mein, das ist schwer, wenn ein Fernseher da ist mit Ton und Bild, daß man das nicht mitbekommt Ich mein, es gibt vielleicht auch die Möglichkeit, daß man das wieder vergißt aber ich denke es ist nachhaltiger als das

A F Ich konnte mir vorstellen, daß es für's Radio schwierig ist, Humor anzuwenden

A R Durch die Stimme vielleicht, ne, das das rüber kommt, ne Das heißt der kann mal

A S Ich weiß nicht wie's Euch geht, ich zieh die Fernsehwerbung der Radiowerbung 100-mal vor Also manchmal find' ich's richtig interessant einfach Fernsehwerbung zu gucken

J v A Ja, stimmt Genau, es gibt eigentlich kaum was Schlimmeres als Radiowerbung

A S Die kann lustig sein

Alle Ja (ZUSTIMMUNG DER GRUPPE)

J v A Ja, für die Meisten ist es lastige Unterbrechung der Musik

A F Es kommt darauf an, eben möglichst viel in kurzer Zeit zu sagen, so rrrrrt und genauso kommt es an so rrrrrt - und fertig

B A Hmm (ZUSTIMMUNG)

-----UNVERSTEHBAR-----

**MOD Wo ist der Humor wirkungsvoll? Zum Beispiel am Anfang der Anzeige oder am Ende oder ganz durch die Anzeige?**

J v A Am Anfang Ich glaub' es ist total wichtig, daß man erst mal hinguckt, ganz egal ob das jetzt im Fernsehen oder Zeitschriften ist, oder so, sondern wenn man gleich am Anfang irgendwie ein Witz hat oder so dann ist halt eher versucht weiter zulesen und nicht so dieses - urgh - schon wieder Werbung, ich blattere weiter

A F Also, ich find's besser, wenn am Anfang so eine Art Ratzelfrage ist, und am Schluß dann der Humor so richtig, so

J v A Ja, okay, aber diese Ratzelfrage ist dann ja doch

A F Ja, meinst Du was anderes?

J v A Ja, das ist Ratzelfrage, ist ein Sonderfall - sag ich mal - aber im Normalfall, wenn der erste Satz aus Fakten besteht, dann hab' ich wirklich so dieses oh mein Gott schon wieder Werbung wir blättern weiter

**MOD Also der Humor ist gut dann für die Aufmerksamkeit? (ZUSTIMMUNG)**

A F Ja, ich find' den Humor gut für den Schluß, weil dann bleibt die positive Erinnerung länger Was weiß ich zum Beispiel Spearmint chewing-gum und am Schluß fällt er halt rein in's Wasser Das ist vielleicht ein blodes Beispiel, aber ich glaub' wenn Du am Schluß eine positive Einstellung hast, dann ist ganz egal wie der Anfang war Wenn es Dich irgendwie positiv stimmt

A S Aber irgendwie mußt Du ja auch zum Wort dann die Werbung angucken

A F Wenn Du den Fernseher an hast, dann guckst Du die Werbung

A S Also, ich bin jetzt von dieser ausgegangen, hier, Zeitungswerbung

A F Ach so, ich bin grad beim Fernsehen

A R Wie meinst Du das denn am Ende jetzt? Fernsehen, oder?

**MOD Nein, Zeitschriften**

A S Ich würd auch sagen am Anfang ist es wichtiger

A R Ja, eigentlich ist es auch egal ob Anfang oder Ende Man muß diesen Punkt haben wo man hinschaut Also, ganz egal wo's steht Hauptsache es steht irgendwo was, wo man als erstes hinschaut Zentral, also

J v A Ja, aber

A R Weil, das ist ja weder Anfang noch Ende hier

J v A Ja, okay, aber das zieht die Aufmerksamkeit ein bißchen hin und es ist das erste was man eigentlich liest Aber wenn ich jetzt so eine Anzeige hatte wie hier da die hier unten da, noch so'ne witzige Abschlußbemerkung war mir völlig entfallen, ne

I S Es kommt ja auch bei den Zeitschriften dann, eher auf die Größe der Schrift an Je größer die Schrift umso schneller wirst Du angezogen Alles was groß ist, ist leicht zu lesen Das Prinzip der Bildzeitung, ne

A F Ja, aber diese Sesselwerbung Ich hab' den Text ja erst nicht verstanden Was soll das mit dem Prinzen kommt jetzt noch was mit König oder Kaiser oder was? Und dann kommt also ach - die Firma heißt Prinz Ja, den Namen vergeß ich doch nicht mehr Der ist dann drin, weil ich irgendwie angefangen hab' nachzudenken

A R Die Firma heißt Stressless und vorallem ist das jetzt, weil wir das jetzt besprochen haben

A F Ja, okay

A S Da waren nämlich so ziemlich alle darüber hinweggegangen

A R Aber ich glaub hier ist das deutlich bei dieser mit dem Anfang (Europa-werbung)Ich hab's als erstes durchgelesen und ich hab' cheese gelesen also Kase ganz abgesehen davon, daß ich das nicht so ganz verstanden habe, daß der Witz nicht so schnell übergeht

**MOD Ja, ich glaube wir haben jetzt alles Danke schon'**  
(Liste von Namen)

## APPENDIX G

**FOCUS GROUP 4**  
**10 GERMAN, MALE STUDENTS**

27th January 1993

## INTRODUCTION

Pick out your 3 favourite and your 3 least favourite ads.

\* \* \* \* \*

**MOD.: Seid Ihr alle fertig?**

N.R.: Alle sind fix und fertig.

**MOD.: Okay, ich brauche die Formulare. Danke. Okay. Wir können jetzt anfangen. Okay. Es ist ganz wichtig, daß Ihr alle mitredet. Wir werden dann mit den Lieblingsanzeigen anfangen.**

A.K.: Ist das Dir von der Reihenfolge lieber so, Deirdre? Daß Du mit den Lieblingsanzeigen anfängst? Also, mir fiel es sehr viel leichter, die schlechtesten Anzeigen auszuwählen. Na gut.

**MOD.: Wer ist das?**

A.K.: Ach so.

A.E.: Axel.

A.K.: Sollte da ein Name drauf?

A.E.: Alles anonym.

N.R.: "Name", "Class".

**MOD.: Okay, wir werden dann mit Axel anfangen.**

A.K.: Bloß weil ich den Namen nicht draufgeschrieben habe? Das ist fies.

**MOD.: Nein. Axel, Du hast die Nummer 8 als Deine Lieblingsanzeige gewählt. Kannst Du uns bitte erklären, warum? Die 8.**

A.K.: Also, ich muß erst mal dazu sagen, daß ich mit den Lieblingsanzeigen wirklich Probleme hatte. Ich fand da einige auf Anhieb recht ansprechend. Aber ich hatte echt Schwierigkeiten, die in eine Reihenfolge zu packen. Ich habe mich dann für acht entschieden, weil ich die so im Rahmen dieser AIDS-Anzeigen auf Anhieb sehr witzig fand. Und da irgendwie so diese ganze "message" trotzdem rüberkam. Und es auch ungewöhnlich ist, daß man in einer Anzeige zwei Werbebotschaften drin hat. Nämlich: Fahr nicht besoffen und nimm Dein Gummi mit.

**MOD.: Und was ist so witzig?**

A.K.: Ja, daß es sehr ... insofern ein bißchen untypisch ist, daß man das nicht so wunderbar gestelzt hat, diesen ganzen Anzeigentext, sondern mehr so umgangssprachlich, wie man irgendwie auch seine Witzchen vielleicht ... umgangssprachlich unter Freunden macht. So, hier: "Nimm das Taxi mit ins Bett, und fahr mit dem Gummi nach Hause". Oder so. Du weißt schon, was ich meine. Und das so dieses etwas Flachsige da auch in der Anzeige gut rüberkommt.

D.S.: Können wir direkt noch was dazu sagen?

**MOD.: Ja, ja.**

D.S.: Also, ich glaube, daß also mit so einer Anzeige eher intellektuelle Gruppen angesprochen werden.



Und daß also weniger Leute, die eh vielleicht nicht wissen, wie mit dem Problem umzugehen ist, mit dem Problem AIDS, daß die also mit so einer Anzeige überhaupt nichts anzufangen wissen Also, wenn ich das jetzt so in die Lage eines "einfacheren" Menschen hineinversetzen wurde, ich wurde also mit der Anzeige nichts anzufangen wissen

A K Heinz von der "assembly line" versteht das dann nicht

A E Also, ich finde das ein bißchen problematisch, also ich gut finde ich an dieser Anzeige - ich habe sie glaube ich als drittbeste genommen - aber gut finde ich an der Anzeige, daß für Leute, die ein bißchen Probleme - und das geht ein bißchen in Dirks Richtung - Probleme haben mit dem Umgang, überhaupt über AIDS zu sprechen, daß der Zugang erleichtert wird, wenn es auf die lustige Art passiert Was ich nicht gut finde, ich finde es ganz eindeutig nicht eindringlich genug Das Problem ist zu ernst, finde ich, als daß man es auf diese Weise darstellt Das ist also für Leute, die sich vielleicht gerade diese diese, unsere Problemgesellschaft, die damit nichts anzufangen weiß oder für die AIDS nicht das Thema ist Man muß es einfach eindringlich, ganz platt und stumpf darstellen, wie gefährlich das ist Und dafür finde ich das nicht geeignet

U T Das ist bei uns nirgendwo so, mit den Massenanzeigen Also, erstmal, es gibt ja jede Menge Ob das jetzt Spots sind

A E Ja

U T oder solche Anzeigen Aber so richtig brutal, wie es nun einmal ist, wird es eigentlich nirgendwo dargestellt

A E Ja, ich weiß Das hat mich jetzt aber so generell daran gestört

A K Wird es oft genug, aber

U T Nee, ich habe schon brutalere gesehen

A K Ja, klar

U T Auf einem englischen Sender

R S Ja, natürlich

U T Da wird wirklich knallhart gesagt "Wenn Ihr nicht aufpasst, zack, dann habt Ihr Pech"

M M Die Frage ist nur, wieviele Leute dann noch zuhören Ich glaube also, wenn es die jetzt zum Beispiel so, ich habe mir ich habe das, als ich das erste Mal durchgeblattert habe, ich habe die Anzeigen beguckt die mich interessieren obwohl ich auch normalerweise weitergelesen hatte Und das war eine Anzeige, wo ich eben auch den Untertext gelesen habe, weil ich durch die Überschrift nicht abgeschreckt wurde und weil es nicht langweilig klang Und dadurch habe ich es eigentlich jetzt mal auch unten die, wo eben dieser Spruch vielleicht auch für andere Leute noch erläutert wird, auch gesehen, weil es mich eben nicht abgeschreckt hat Ich glaube wenn man eben das so kraß darstellt, eben so ernst, wie es ist, daß dann eben viele Leute sagen "Okay, Probleme habe ich genug Ich blattere weiter" Und deswegen fand ich es ich fand es ansprechend

U T Ja, deswegen Es widerspricht ja eigentlich genau dem, was Ihr gesagt habt oder was Du gesagt hast

A E Ja

U T Daß es nicht ernst genug sei

A K Ja, genau Ich finde es

F J Ich glaube eher, daß es junge Leute ansprechen soll Und wenn junge Leute angesprochen werden sollen, finde ich, dann ist eher ein flotter Spruch passend als irgendwas Toderntes Da wurde ich nämlich auch sofort wegschauen Wenn ich irgendwie eine Annonce sehe, die todlangweilig ist oder die ich schon so oft gesehen habe, die prägt sich einem nicht mehr ein, aber das hier, das war jetzt was ganz Neues, auf eine ganz neue Art vielleicht aufgemacht, und das ist einprägsamer als wenn man jetzt so einen abgegriffenen Spot oder irgendeinen abgegriffenen Spruch nimmt, um irgendetwas zu erklären

R S Ja, das glaube ich auch Also, ich glaube der Pfiff ist hier auch ein bißchen die graphische Darstellung, weil man mit dem Bild an sich, wenn man das so anguckt, kann man direkt nichts mit anfangen Und deswegen liest man den Text Also, man wird eindeutig auf den Text fixiert, vom Bild her

F J Obwohl das Bild eigentlich auch zum Text passt Ich meine

R S Ja, gut Im nachhinein Klar

F J Man sieht nicht mehr klar

R S Aber Du kannst das Bild so, wenn Du jetzt nur das Bild hattest ohne Text, dann wußtest Du nichts damit anzufangen

N R Vom Aufbau finde ich die auch optimal Ich finde das echt gut gemacht Dadurch, daß der Spruch halt auch so ein bißchen locker gefaßt ist, wie Du glaube ich eben gesagt hast, wirst Du echt angeregt, das auch unten noch weiterzulesen

A E Also, ich bin nicht angeregt gewesen, unten weiterzulesen

R S Ich finde, so locker ist der auch nicht formuliert, weil erstens ist immer noch mit "Sie" formuliert, also es ist schon mal nicht "Wenn Ihr zu zweit besoffen seid " Und, ja, ich finde, das also das könntest Du noch viel flotter, sagen wir mal, formulieren Ich finde, das ist so und so ein gesunder Mischmasch

A K Was ich mit dem Sofort-Ansprechen der graphischen Darstellung und Text ein bißchen mir vorstellen kann, wie das jetzt irgendwo im "Stern" oder sonst wo wirkt Das ist ja oder sollte irgendwo in einer Zeitung drin sein Wenn ich dann so durchblattere

A E Es wird weitergeblattert

R S Nee Ich hatte auf keinen Fall weitergeblattert Die hatte ich gelesen Ganz sicher

A K Ich meine ich weiß ja nicht wie sie in irgendeiner Zeitung erscheint Das wird dann wohl irgendein Hochformat sein So ist das dann - ich weiß nicht, wo Du es her hast, ob auch aus einer Zeitung - also, wenn es in dem Format ist, kann man es gleich vergessen

**MOD "Kino-Magazin"**

A K Und dann irgendwo angefordert, so in der Art Denn ich meine, so wird es ja nicht in einer Zeitung sein In dem Querformat

**MOD Doch schon**

A K So???

R S Das gibt es ja oftters

F G Ja, das ist ein bißchen ungünstig

A K Also, da wurde ich dann erst mal sagen, vom Durchblättern her gut, wenn ich interessiert bin und ich gucke mir vielleicht gerne Anzeigen an, dann ist es prima, aber ansonsten so von der Gestaltung her ein bißchen unglücklich, daß man da gleich so den Sprung ins Auge hat

F J Ja, aber der Spruch, der fällt Dir total ins Auge, weil

A K Der fällt mir ins Auge, wenn ich so quer lese

F J Nee, aber ich meine, weißt Du, wenn Du die so hältst, allein durch die rote Farbe, mit der das ganze unterlegt ist, das fällt sofort ins Auge Also, ich meine

K S Es ist ein schwarzer Text auf einem roten Untergrund, zudem noch scharf, im Gegensatz zu dem anderen, das eher ein bißchen verwischt ist Und deshalb denke ich, daß auch von der Farbkonstellation her, daß das also ganz gut ist

A K Rot macht aggressiv Da blattere ich sofort weiter

K S Ja, ich weiß nicht Ist vielleicht auch zu theoretisch

**MOD Und habt Ihr alle den unteren Text gelesen?**

A K Ich nicht, obwohl ich es angekreuzt habe

**MOD Wer hat ihn gelesen? Okay, das war Axel Norbert, Du hast sie auch gewählt**

N R Ja

**MOD Ja, und hast Du noch was dazu zu sagen?**

N R Eigentlich so, vielmehr aus den gleichen Gründen, auch einmal von der Farbgestaltung her, und weil mich der Spruch auch ich sage mal, weil es mal was ganz anderes war, also gegenüber der sonstigen, langweiligen Werbung, die man sonst so in den Magazinen findet Das war jetzt wirklich mal eine gute Kampagne, auf sowas zu schalten Ich meine, es gibt da bessere Also, ich habe bisher schon bessere gesehen Auch jetzt modernere, die auch in die gleiche Richtung gehen Aber von denen, die ich hier gesehen habe, fand ich die am besten, muß ich sagen

D S Wo Axel das vorhin erzählt hat, mit der Stern-Zeitung Also, ich glaube, in der Stern-Zeitung wurde so eine Anzeige eher auffallen, da also die ganzen Berichte in Schwarz/Weiß gehalten sind Und die Anzeigen, also überwiegend, und daher die Anzeigen halt dadurch auch eher auffallen als zum Beispiel im "Kino-Magazin" Soweit ich mich jetzt also an das "Kino-Magazin" erinnern kann, ist es also - was weiß ich - total bunt aufgemacht, total unruhig so von der Gestaltung der Seiten, und ich kann mir also gut vorstellen, daß also da sowas überhaupt nicht auffällt Und gerade wenn das also so aufrecht steht, kann ich mir also nicht vorstellen, daß also ich also mir die Muhe machen wurde, das umzudrehen und dann tatsächlich da den Text durchzulesen Von daher denke ich, gerade im "Kino-Magazin" ist das also völlig deplaziert Auch wenn da natürlich gerade die jungen Leute angesprochen werden, die ja überwiegend dieses "Kino-Magazin" lesen, denke ich also ist die Zielgruppe schon die richtige, die also versucht wird, hier mit dieser Anzeige zu erreichen, aber, wie gesagt, ich finde das von der Aufmachung her

F J Ich finde das falsche Format nicht schlimm Also, ich muß sagen, dafür ist es groß genug geschrieben, daß man es also noch so seitlich lesen kann, um diese

A E Nee also ich weiß nicht mußt Du mich mal drauf Also ich weiß nicht ich habe da ein bißchen

im Hinterkopf auch, mit welcher Zielsetzung Du jetzt diese Zeitung durchliest. Du willst Informationen über ... über, also in dem Fall, Filme haben oder über irgendwas anderes. Und dann ... Du bist ja nicht fixiert, also normal ist es zumindest ... ich bin zumindest nicht fixiert, mir die Werbung anzugucken. Deswegen bin ich zu bequem ...

M.M.: Ja, da ist die Frage ...

A.E.: Deswegen bin ich wirklich zu bequem, das falsch herum zu drehen, weil ich die Information - vermutlich - auf der gegenüberliegenden Seite lesen will.

M.M.: Ja, da ist die Frage, wie Du Zeitungen liest. Also, ich bin, muß ich sagen, so nicht so werbungsinteressiert, bloß Werbung, die mich anspricht, lese ich durch. Und das eben ... und wenn ich ... wenn ich sowas sehe, ja kommt drauf an, ob es mir ... also müßte ich jetzt entscheiden, wenn ich es wirklich durchblättere. Hier muß ich sagen, als ich diese Sachen durgeblättert habe, ist mir das ins Auge gesprungen, obwohl es eben auch schief war und ich eben auch keine andere Intention hatte, hier einen Artikel weiterzulesen. Also ... aber das ist mir ins Auge gesprungen, und dann drehe ich das auch um. Wenn ich es umgedreht habe, dann mache ich es auch zuende.

F.G.: Aber ich glaube, in einer Zeitung, wo dann eh alles bunt ist, ich finde nicht, daß Du dann unbedingt darauf achten würdest. Ich habe es glaube ich auch als Bestes gewählt, aber das habe ich auch nicht so dabei bedacht, mit diesem Format.

A.E.: Du darfst aber auch nicht vergessen, daß wir jetzt hier dabei sitzen, um Werbe ...

M.M.: Ja, sage ich ja.

R.S.: Ja, aber ich meine, das ist die Einstellung zu Werbeanzeigen. Also, ich ärgere mich so oft über schlechte Werbeanzeigen, daß ich halt ... also, ich lese die echt ziemlich oft oder gucke mir ziemlich oft Werbung an. Und dann freue ich mich halt immer, wenn mal eine ganz nette dabei ist.

A.K.: Aus Verzweiflung.

**MOD.: Okay, die anderen.**

K.S.: Also, ich finde auch ganz interessant halt diese Kombination zwischen Alkohol und AIDS, weil das nicht allzu oft in Zusammenhang gebracht wird. Und ich meine, gerade für jüngere Leute, was soll junge Menschen ... soll junge Menschen ansprechen? Da finde ich das eigentlich ganz glücklich und geschickt gemacht.

F.G.: Auch was Knut gesagt hat. Also, ich finde es vom Text her gut gemacht und eben auch diese Kombination mit den zwei Problemen verbunden. Was ich eben nicht gut finde, was ich schon gesagt habe, das ist eben das Format. So, wie es gemacht ist ... daß es eben in dieser Kinozeitung wahrscheinlich nicht auffallen würde, oder nicht so, wie es auffallen sollte.

**MOD.: Ist die Sache zu ernst, um Humor in der Werbung zu benutzen?**

F.G.: Also, ich finde das bißchen Humor, finde ich nicht schlecht da drin. Wenn es zu ernst ist, dann spricht es viele Leute einfach nicht mehr an. Das ist so ... ich muß Dir da widersprechen, Andreas, aber ich finde, so ist es eine halbwegs lockere Art, um auf das Problem hinzuweisen wenigstens.

K.S.: Das hat auch eben schon einmal jemand gesagt, ich denke, dadurch, daß der Text nicht zu ernst gehalten worden ist, wird man eher animiert, den unteren Text noch zu lesen, als wenn er ... wenn dieses Rote schon ... hier in diesem roten Feld schon sehr ernst gehalten worden wäre.

R.S.: Also, ich finde, also da kann man wirklich auch ziemlich schwarzen Humor verwenden bei der

Sache Und es wird zum Beispiel in England auch gemacht, da wird mit bitterstem

U T Aber nicht in Deutschland

R S ja, mit bitterstem, makabrem Humor gearbeitet, und das finde ich auch echt korrekt

U T Aber nicht

R S Nee, nicht in Deutschland

U T Ja, das ist es Das findest Du nicht in Deutschland

R S Das ist auch so ein bißchen die deutsche Humoreinstellung, glaube ich

U T Ja

**MOD Warum ist der so?**

U T Der schwarze Humor in Deutschland?

**MOD Ja**

U T Weiß ich nicht Humor in Deutschland ist ein bißchen platter

R S Ja

U T Manchmal sehr flach, einfach

F G Ich denke, es wurde viele Leute eher abstoßen als anziehen und darauf aufmerksam machen

A K Viele wurden es wahrscheinlich auch gar nicht verstehen

R S Das glaube ich auch

U T Die waren wahrscheinlich eher entsetzt als amüsiert Ich weiß nicht

**MOD Okay Also, dann Dirk Du hast die 7 gewählt**

A E Ja, da sind wir doch dabei

D S Warum habe ich jetzt die Nummer sieben gewählt? Also, der Hauptgrund ist einfach, ich finde, diese Anzeige ist witzig gemacht Eine einfache plakative Sprache wird da benutzt

A K Das hast Du aber freundlich gesagt

D S Wie gesagt, ich finde die ganz witzig gemacht Der Typ, der fällt direkt ins Auge Ich weiß jetzt nicht ob die Botschaft - was weiß ich - die Zigarette zu kaufen, ob das damit unbedingt erreicht wird mit dieser Anzeige Ich finde, die Anzeige fällt einfach ins Auge, und das ist für mich so ein Grund zu sagen, das ist für mich die Anzeige, die für mich die größte Wirkung hat Zumindest die größte Aufmerksamkeit

R S Ja, es geht mir genauso Ich habe die auch als Beste gewählt

U T Ich auch

R S Das ist einfach urwitzig

A E Vor allem ist es auf Ost der Spruch hier ist auf Österreichisch "Tuats " - also ich kann das nicht so richtig -aber das ist also die absolute Parodie in meinen Augen Finde ich schon genial Auf den Terminator angespielt, finde ich das schon echt gelungen Finde ich wirklich total witzig

N R Also, ich muß sagen, mich hat sie ziemlich abgeschreckt, weil ich sehr starker Anti-Raucher bin Und ich glaube, damit werden auch sehr viele junge Leute ich sage mal, animiert zu rauchen, was ich auch selber, also von meiner persönlichen Einstellung her, nicht will

A E Dann ist die Werbung ja gelungen

N R Ja, die Werbung ist wahrscheinlich gelungen, aber mich selber hat sie abgeschreckt

A K Ja, haben wir Raucher hier, die sagen, ob sie angesprochen waren?

U T Ja, Raucher haben wir hier

R S Also, ich glaube, daß

F G Ja, Raucher haben wir hier

R S Aber ich glaube, das stimmt nicht, daß also da gibt es Statistiken, daß Zigarettenwerbung regt praktisch nie Nichtraucher an zu rauchen, sondern ist einfach dafür da, den Zigarettenmarkt, die momentane Szene umzulenken

N R die Marktanteile umzulenken, das ist schon klar, aber

R S Also, diese Befurchtung also, ja

N R Okay, Statistiken können auch lügen

R S Ja, natürlich

A E Jaja, gut Aber

R S Das ist klar, aber ich meine ich finde es halt auch schwachsinnig, es irgendwie zu verbieten oder so

M M Mich hat die Werbung auch so überhaupt nicht angesprochen, muß ich sagen Also, auch nicht, weil ich es schlimm finde, daß Kinder rauchen, sondern ich fand das ganze ein bißchen albern Also, ich muß sagen, ich bin durch den Marlboro-Cowboy wesentlich mehr angesprochen

A E Ehrlich???

Alle Oh, nein!

A E Der miese Cowboy!

M M Oder ich meine andere also, wenn anderes also eigentlich andere Zigarettenwerbung, weil das hier ist also eine ja so Blodelkram Und ich finde, Rauchen damit will man sich nicht verblodeln, sondern auch jetzt gerade Jugendliche wollen sich dadurch erwachsen fühlen Und das ist, glaube ich nicht so ganz der Fall Und hier bei da gibt es auch noch eine Bierwerbung Das ist jetzt, glaube ich, auch hier Da waren wir auch, glaube ich, zusammen im Kino oder so

A K Was?

M M Das war auch mit diesen auch mit so

A K Ach, wo er da so die außerirdischen reinschwebt

M M Ja, genau

A K In diese Hohle da

A E Ja Da konntest Du meine Begeisterung für die

M M Das ist genau das gleiche Da konnte ich wurde ich überhaupt nicht angesprochen Und fand ich auch albern Und das hier ist genau das gleiche Also, das ist

A K Mal eine Frage an Dirk Entschuldigung, aber wurdest Du Dich mit als Raucher, wenn Du Raucher warst, wurdest Du Dich mit dieser Werbung identifizieren, daß Du sagst, Du rauchst das gerne? Aufgrund dieser Anzeige? Oder findest Du einfach die Anzeige witzig?

D S Ich hatte gesagt, ich weiß nicht, ob ob das erreicht wird, daß ich also aufgrund dieser Anzeige mir die Zigarette kaufen werde Was für mich der Grund gewesen ist, daß ich gesagt habe, das ist die beste Anzeige, ist einfach, daß daß die witzig gemacht ist und, ich meine, sofort ins Auge fällt Es ist also nicht so eine Anzeige, wo ich in der Zeitung - was weiß ich - einfach drüber hinwegblattere, sondern die fällt auf, und die werde ich mir also genauer angucken Und das ist der erste Grund Ich bin auch kein Raucher, von daher weiß ich nicht, ob die mich jetzt als Raucher ansprechen wurde Das wage ich, glaube ich, sogar eher zu bezweifeln, aber sie fällt ins Auge, und das ist für mich der Grund gewesen, weshalb ich gesagt habe, die finde ich ja, die witzigste Anzeige und daher die Beste Nummer 7 ist

K S Du fandest den Spruch witzig Findest Du den wirklich witzig? Also, ich finde den ziemlich also

R S Wahnsinn Den Spruch da? Der ist genial

A E Der ist genial Der ist zum Schreien

R S Der ist zum Schreien

A E Das ist Komik Komik in Urform

A K Das ist aber sehr versteckte Komik Also, mir geht es auch so ähnlich wie Marcus Ich finde das Ding so oberflächlich Deshalb habe ich es auch irgendwie als Schlechtestes oder Zweitschlechtestes ich weiß nicht

A E Ehrlich???

A K Irgendwo bei den Schlechtesten mit

A E Oh, nee!

A K Weil ich das Ding ich finde es auch zu blödelig Also, wenn ich rauchen wurde, ich hatte mit Sicherheit zwei oder drei Marken, mit denen ich mich - theoretisch - identifizieren konnte Lucky Strike finde ich super Einfach so dieses permanente Cool-Image

A E Ja, gut

R S Ja gut Die sind auch gut

A K Aber die haben wirklich ein konsequentes Cool-Image auch so aufgebaut, auch mit ihrer halbwitzigen Kinowerbung

A E Ja, gut Ist egal Die sind gar kein Thema

A K Und dieses Ding, das ist banal Das finde ich echt so veralbert, da wurde ich sagen "Um Gottes Willen, nicht diese Zigarette aufgrund dieser Anzeige"

D S Aber vielleicht ist das - was weiß ich - mal was ganz anderes Weil sonst okay, jetzt hast Du zwar Lucky Strike genannt oder Marlboro

A K Nee, Marlboro nicht

D S Aber sonst so - was weiß ich - die ganzen anderen Zigarettenmarken, das sind immer so Schickimicki - was weiß ich

A E Immer dasselbe Immer

D S Also richtig, so ganz edel Und das ist voll der Gegensatz

A E Ja, finde ich auch

D S Also, jemand, der gerade so ins Kino gegangen ist und die Nase voll hat von diesen - was weiß ich - da sitzen ein paar totale Superleute, total schnecke, upper society auf irgendeiner Yacht oder so

A E Ja

D S wie es also bei uns häufig bei der Zigarettenwerbung ist, da wurde ich mich als jemand, der durch sowas abgeschreckt wurde, ja da fand ich sowas toll Das ist also was gerade so die meisten ja, ich

R S Also, ich finde, das ist auch ein Zeichen für eine gute Werbekampagne, wenn sich ein Produkt das es sich leisten kann, sich sozusagen selbst zu verarschen Dann, dann also, dann erst zieht so eine Werbekampagne

A K Ja, das ist ja die Frage, ob sie sich das leisten können oder

R S Ja, aber ich meine ich bin nun kein Raucher, aber ich habe diese Marke nun erstmal noch nicht gehört Ja, ich rauche nicht

N R Vielleicht merkst Du Dir die Marke auch nicht

A K Nee

R S Doch Die merke ich mir jetzt

N R Also, wenn ich schon Casablanca als Marke hatte, dann hatte ich da den Bogart irgendwie reingebracht

K S Ja guck mal Dann wurdest Du Dir das super merken

R S Das ist doch genau das Klischee

A E Guck Dir doch mal das Image an Also, das also, die Silhouette ist ja von Bogart



M M Das ist ein Western-Heini

R S Das wäre dann der normale Werbeweg, den Du gehen würdest Und deswegen finde ich es witzig, daß sie den nicht gegangen sind

A E Ja, genau

R S Weil bei dem anderen wenn Du jetzt hier da so ein schlechtes Schwarz/Weiß-Foto aus den Bogart-Streifen gehabt hättest, da hättest Du das gleich überblättert deswegen

A E Ja

N R Vielleicht ist das wieder eine andere Zielgruppe Also, ich habe mir den Namen nicht merken können

M M Ja, genau

R S Also, ich glaube, das Ding hatte ich definitiv

K S Du hast eben auch gesagt hier, daß es halt mal eine andere Darstellung ist Ich glaube eher, daß Du Ich meine, ich weiß jetzt nicht, ob Ist das Camel mit dem Kamel?

Alle Ja

R S Ja, sicher

M M Wie der Name schon sagt

K S Also, auf jeden Fall Die haben auch nicht irgendwie die Szenen auf der Luxusyacht oder sonst irgendwas Die haben halt ihr Kamel, und das finde ich auch witzig, und da kann ich drüber lachen Aber, wie gesagt, dieses hier

A E Seit kurzem aber erst Aber

K S Seit kurzem Ja, okay

R S Vorher hatten sie den Camel-Mann "Dafür gehe ich meilenweit"

A E Der immer mit den abgelaufenen Schuhen

R S Der war auch ziemlich schlecht

N R Ja, jetzt gibt es, glaube ich, bei Zigaretten auch so eine Regulierung, daß die ab einem ich glaube ab '93 keine Personen mehr in der Werbung zeigen dürfen

M M Keinen Namen Die dürfen keinen Namen mehr zeigen

A E Ja, das ist nämlich genau das der Sinn Das ist der Sinn

N R Ich weiß es auch nicht

M M Der Name

A E Deswegen ist Marlboro

M M Die dürfen das Produkt nicht zeigen Die Zigarette selber

N R Ach so Ja, okay Keine rauchenden Leute

M M Weil dann bietet sich das ja auch an, keine Personen zu zeigen Deswegen wird mit diesen ganzen Images da gearbeitet Und deswegen hat auch Camel umgestellt Von dem

R S Camel-Mann

M M dem Camel-Mann

R S Der ist aber auch an Lungenkrebs gestorben

A E Das ist nicht bewiesen

A K Unter anderem Unter anderem an Lungenkrebs

R S Tot ist er

**MOD Okay Marcus, die Nummer 5 hast Du gewählt**

M M Ja

A E Echt??? Mann, nee

M M Also, ich fand, das Ganze erzählt eben mehr hier für die Weiterbildung für Europa Und ich fand diese dieses Wortspiel total klasse Und das hat irgendwie gezeigt, also wenn man wenn man das meint, also diesem Satz da oben zustimmt, dann denkt man so "Also, irgendwas ist doch faul" Und dann liest man sich das weiter durch Ich glaube aber nicht, daß Leute, die ungebildet sind, sich durch diese Anzeige angesprochen fühlen Also, ich glaube, die nehme ich mal an, erscheint auch nicht in Zeitungen, sagen wir mal in einer Jugendzeitschrift oder in so einer Hausfrauenzeitung oder Kinozeitung, sondern die erscheint, glaube ich, eher so in Zeitungen wie "Capital" oder ja, jetzt weil sie englisch ist, wahrscheinlich im "Economist" oder wo auch immer Auf jeden Fall, also ich fand das witzig Ich fand es fand es eine fand es eine gute Anzeige

**MOD Versteht Ihr alle "hard cheese"?**

M M Ja

A E Ich nicht

R S Nee

A K Deshalb habe ich auch gefragt

**MOD Okay, es heißt "Pech gehabt"**

A K Aha, dann wird es auch etwas klarer

R S Ja

**MOD Es ist ein Wortspiel Und wenn man es nicht versteht, dann**

A E Hard cheese (GELACHTER)

**MOD Und habt Ihr alle den unteren Text gelesen?**

M M Ja

Alle Nee

R S Ja, ich habe es gelesen, weil ich das also, weil ich es

A E Den oberen Text hast Du nicht verstanden

R S Ja, genau Ich fand ich habe halt den oberen Spruch nicht kapiert sozusagen, und dann habe ich das da unten gelesen, und dann habe ich es aber auch ganz schnell beiseite gelegt, weil ich fand ich also, damit wurde ich auch nie angeregt, selbst wenn ich jetzt meinerwegen das Wortspiel verstanden hatte und dann also, ich finde, eine Werbeanzeige muß halt Leute ansprechen und muß dann auch irgendwie das Ziel erreichen Und das hatte die also definitiv nicht gemacht Diese Anzeige, die hatte also ihr Ziel verfehlt

M M Ja, das muß ich sagen, das muß ich auch bestätigen Ich glaube nicht, das habe ich auch gesagt, daß das Leute überzeugt, deswegen etwas zu tun Nur ich glaube, daß die überzeugt Leute, die sagen "Ich finde Weiterbildung in Europa wichtig" die dann sagen durch diese Anzeige "Ja, ich finde so eine Initiative gut" daß die Leute das auch dann befurworten Und also, ich glaube nicht, daß man dadurch Leute Leute auf Leute zielen kann, für die es wichtig wäre Aber zum Beispiel also, ich kann mir vorstellen, wenn irgendwelche Personalabteilungen oder so solche Anzeigen sehen und dann auch sehen, "Ach ja, das ist wirklich wichtig" und sehen sich ihre Statistiken durch, daß sie vielleicht was für ihre Mitarbeiter tun Also so, daß es nicht daß die Leute, die es betrifft, angesprochen werden, sondern vielleicht die, die Anregungen geben können

A K Was mir bei dem Ding jetzt auch beim zweiten oder dritten Durchlesen eigentlich immer noch nicht klar ist, ist, wer da wirbt Ist das jetzt die EG, so nach dem Motto

U T Nee, da unten steht es doch Fas

R S "Training and Employment Authority" Oder der irische Name (GELACHTER)

K S Also, was mich an dieser Anzeige noch stört, ist überhaupt der ganz Aufbau Also, ich finde, im oberen in der oberen Hälfte ist viel zuviel wenig, nein, viel zuwenig drin, und unten ist es viel zu komprimiert

N R Das ist zu teuer einfach Also, dafür hat sie zuwenig Inhalt, finde ich

R S Ja, die ist graphisch relativ enttäuschend

A K Blasse Farben

N R Nee, das nicht Ich meine, dieses "hard cheese", das fällt einem direkt ins Auge, aber irgendwie das andere ich weiß nicht, da das hier oben ist einfach nicht gut ausgenutzt

U T Ja, aber hast Du immer das den also, den Aspekt im Hinterkopf, wenn Du Dir eine Werbung anguckst? Ob das jetzt wunderbar ausgenutzt ist?

N R Nicht immer Also, Du liest Dir die Werbung auch teilweise im eigenen Interesse durch, aber Du denkst ja auch ein bißchen nach Also, ich studiere das Fach, und deshalb gucke ich mir Werbung auch unter dem Gesichtspunkt an

U T Ja gut Dann sind das andere Voraussetzungen Okay

R S Ja, aber ich meinte, zum Beispiel bei dem finde ich, wie gesagt also, diese hier mit dem mit dieser diese AIDS-Reklame, die fand ich halt irgendwo auch graphisch ziemlich genial aufgemacht

U T Die ist wesentlich besser als die hier

R S Diese?

U T Die AIDS-Werbung

R S Ja, sag ich ja auch Ich finde die graphisch hier echt enttäuschend Also, das auch dieser blode Frosch da

A E Eben Dann auch noch Europa dran da

N R Ich finde das relativ langweilig Also, wenn Du jetzt zum Beispiel die eine liest, die hier direkt davor ist, die Nummer vier

U T Die ist ja nur eklig

R S Die ist ja noch schlimmer

A E Nee, die finde ich ganz gut

**MOD Hey, Moment' Moment' (UNVERSTEHBAR)**

A E Ich glaube, meine Beste ist das

N R Wenn Du Lust dazu hast, wirst Du auch angeregt, da mal rumzugucken, weil bei der, daß der Frosch da diese Sterne hinten drauf hat, das habe ich auch erst beim dritten Hmgucken bemerkt

R S Bei der mußte ich ziemlich lange überlegen

N R Ja, das finde ich zumindest viel spannender als diese hier

U T Also, ich finde es eigentlich nur eklig

**MOD Okay, die kriegen wir später**

R S Wir müssen vielleicht mal sagen, worum es jetzt geht

A K Aber die fällt ins Auge, und das erste, was ich, glaube ich, mit der Anzeige

M M Wir sind noch gar nicht da

A K Nee, mit der hier

M M Ja, die ist noch gar nicht dran

A K Ach so

A E Das sieht man doch nicht

A K Entschuldigung

**MOD Okay, seid Ihr alle fertig dann? Also, das waren die Lieblingsanzeigen 7,8, und 5 Die sind**

**fertig.**

U.T.: Echt?

**MOD.: Und jetzt ...**

K.S.: Mehr nicht?

**MOD.: Ja, echt. Dann die schlimmsten Anzeigen. Norbert, Du hast die Nummer 2 gewählt.**

R.S.: Hat jemand eine andere als die Zwei?

K.S.: Was hast Du gefragt?

**MOD.: 2.**

R.S.: Hat jemand eine andere als Schlechteste genommen als die Zwei?

K.S.: Ich glaube, ich habe die Drei.

-----**(GESPRÄCH IM HINTERGRUND)**-----

**MOD.: Okay, also die Nummer 2, das werden wir jetzt diskutieren.**

A.K.: Die 9 ist aber auch ein heißer Kandidat. (GELÄCHTER)

N.R.: Also, mich hast Du gefragt, ja? Ich finde die also auch sehr langweilig, muß ich sagen. Also, die spricht mich überhaupt nicht an. Also, was ich hier erstmal sehe ist "problem", und ich meine, Probleme hat man sonst immer genug. Da wäre ich total nicht angeregt, da was zu lesen. Dann die Frau noch dabei, da denke ich echt - was weiß ich - irgendeine Problemzeitschrift ... (GELÄCHTER UND GESPRÄCH IM HINTERGRUND).

A.K.: Doktor Sommer.

N.R.: Also, ich hatte überhaupt keinen Spaß, das durchzulesen. Allein vom Aufbau her.

U.T.: Das ist auch viel zuviel zu lesen.

N.R.: Bis man dann da unten angekommen wäre, bei diesem "99 Tea" ... ich glaube, da ist man auf jeden Fall direkt auf der nächsten Seite. Also, das hat mich überhaupt nicht angesprochen.

R.S.: Ich muß mal dazu sagen, daß ich das überhaupt nicht kapiert habe.

A.K.: Gehört hier der Tee auch zum Text?

R.S.: Ich habe gedacht, das wäre aus einem Magazin herausgenommen und es ginge hier nur um dieses kleine Ding.

A.E.: Echt? (GELÄCHTER)

R.S.: Dann wird die ja noch viel schlimmer.

D.S.: Muß man denn ...

R.S.: Ja, dann wird sie ja noch ... ja, dann ist sie ja wirklich der absolute Mist.

A.E.: Indiskutabel.

D.S.: Muß man denn den Tee jetzt haargenau unbedingt kennen hier in Irland? Ist das - was weiß ich ...

**MOD.: Nein.**

D.S.: ... eine sehr beliebte - was weiß ich - durch Funk und Fernsehen?

**MOD.: Nein.**

K.S.: Von allem her ist die abstoßend. Sowohl vom Volumen her, dann von der Farbwahl, dann von der Aufteilung her und dann das unten rechts ...

A.E.: Von der Information.

K.S.: Da hätten sie sich das echt sparen können. Die Information habe ich nicht gelesen.

R.S.: Ja.

**MOD.: Habt Ihr die Probleme gelesen?**

Alle: Nein. (GELÄCHTER/ZUSTIMMUNG DER GRUPPE)

**MOD.: Gar nicht?**

A.K.: Weil es die schlechteste Anzeige ist. Die hat nicht die Spur einer Chance, angesehen zu werden.

K.S.: Da bin ich auch voll dran vorbei.

R.S.: Das mußte ich mir eine Zehntelsekunde überlegen, ob ich mir da überhaupt etwas angucke.

M.M.: Ich dachte auch gerade, mir ging es genauso wie hier dem ... Dir ...

R.S.: Reinhard.

M.M.: Ich habe auch erst gedacht, das wäre nur hier die Anzeige. Und dann sah ich aber oben dieses kleingedruckte "advertisement", und dann dachte ich, "Ach so, dann ist das die ganze Anzeige" und dann habe ich einfach nur gesagt: "Oh, Gott". Und dann habe ich einfach nur weiter ... Als ich weitergeblättert habe, wußte ich nicht, wofür die Werbung war, und als ich dann nachher nochmal alle durchgeblättert habe, habe ich dann auch echt versucht, herauszufinden, worum es da geht, dann habe ich da unten Tee gesehen, und dann dachte ich: "Dann ist es wohl eine Teewerbung" habe mir aber auch ... kein bißchen weitergelesen.

D.S.: Also, ich halte eh auch nichts von diesen - was weiß ich - Anzeigen, wo viel geschrieben ist. Und es hat sich auch herausgestellt und gezeigt, jetzt tue ich so als groß Erfahrener ... Was für mich immer wichtig ist und was, glaube ich, überhaupt wichtig ist bei Anzeigen, daß durch irgendwie eine witzige Sache oder durch einen witzigen Spruch, durch sehr wenig Text versucht wird, Aufmerksamkeit zu erzielen. Das ist erst einmal das Wichtigste überhaupt, weil, wenn ich eine Tageszeitung habe - ja nicht eine Tageszeitung - irgendeine Zeitung habe, eine Zeitschrift, und da rumblättere, dann muß irgendwie diese Anzeige ins Auge fallen, sonst hat es ... sonst bringt das Ganze nichts. Und mit großem Text kann man immer nur dann - was weiß ich - eine Anzeige gestalten, wenn ich - was weiß ich - in einer Fachzeitschrift, in einer ... versuche, Leute, die diese Fachzeitschrift lesen, dann fachbezogen über irgendetwas zu informieren. Wenn also ... wenn ich also wirklich Fachleute versuche anzusprechen, dann kann ich auch mit Text kommen ... ankommen und dann mit Information. Ansonsten reicht es wirklich aus, mit kurzer, plakativer Sprache zu versuchen, auf das, worauf ich hinweisen will, aufmerksam zu

machen, das Interesse des Lesers zu ... zu ... ja, zu erzeugen.

M.M.: Aber das sind doch gar keine Informationen, die hier gebracht werden.

D.S.: Nee, nee. Das war jetzt nicht bezogen auf die Anzeige, mehr so allgemein - was weiß ich - daß also großer Text eigentlich nur wirklich bei ... sich bei Fach...

U.T.: Kommt aber auch wieder mal auf die Zielgruppe an. Ich meine, uns spricht es nicht an. Gibt vielleicht irgendwen. Ich sage jetzt einfach mal Frauen.

**MOD.: Ja, lest Ihr ...**

D.S.: Ja, würde ich auch sagen.

**MOD.: Lest Ihr normalerweise Problemseiten?**

U.T.: Ach, eigentlich schon. Ja.

**MOD.: Ja?**

R.S.: Ja?

U.T.: Das sollte jetzt ... Ja, klar.

A.E.: Ja, natürlich. Ja, hör mal.

U.T.: Nee, also ich finde das interessant, mit was für Problemen die sich angeblich da an die Briefkasten-Tante wenden. Was wollte ich denn jetzt sagen?

**MOD.: Mit der Zielgruppe.**

U.T.: Zielgruppe. Ja, richtig. Ich sage jetzt einfach mal Frauen. Mag jetzt ein Vorurteil sein, aber ... ich könnte mir das gut in einer Frauenzeitschrift vorstellen. Bei uns vielleicht "Brigitte" oder "Heim und Welt" ...

A.E.: Der kennt die.

U.T.: Ja, ich kenne mich aus. (GELÄCHTER) Da würde das vielleicht schon besser reinpassen als jetzt meinetwegen in "Bild der Wissenschaft" oder so. Also, da würde sie bestimmt nicht vorkommen.

K.S.: Aber findest Du es gerechtfertigt, daß eine Problemecke für ein Teeprodukt existiert? Und das eine Seite lang? Das finde ich geradezu lächerlich. Wenn Du dann hier anfängst und liest: "I'm worried sick ..." und der nächste.

U.T.: Ich habe nicht gelesen .

K.S.: "Ich habe was mit meiner Nachbarschaft" und dann mit dem ...

U.T.: Ich habe es nicht gelesen.

A.K.: Ich habe nur eine gelesen. Kurz vorm Brechreiz.

U.T.: Also, ich habe sie auch nicht als Beste oder was angekreuzt. Aber ... angesprochen hat sie mich eigentlich auch nicht. Obwohl ich gerne Problemseiten lese, das gebe ich auch zu. Ich stehe auch dazu. (GELÄCHTER) Nein, und dann auch noch dieses Cheese-Lächeln da unten, das muß nicht sein.



F J Vielleicht ist ja für den englischen Markt, die ja mehr Tee trinken als die Deutschen, sowas ansprechender. Ich weiß es nicht. Vielleicht ist es ja wirklich ein Problem zu wissen, welche Teesorte man nimmt und mit welcher man reinfallen kann.

U T Das weiß ich nicht, aber es hat eine ganze Zeit gedauert, bis ich wußte, daß es eine Teewerbung war.

M M Das stimmt.

R S Ich meine, wenn man hier das Produkt sieht, das nimmt vielleicht ein Fünfzigstel von der Seite ein, und es ist genauso groß wie das Foto von der Frau. Das finde ich doch irgendwie nicht so ansprechend.

N R Vor allem, wie soll man sich das Produkt merken?

R S War schwer genug, überhaupt das Produkt lesen zu können.

A K Wenn man wirklich die ganze Seite gelesen hat, dann hast Du Dir das eingepägt. Wer bei allen Problemen 99 Cup hier zum "tea" trinkt.

A E Ich weiß nicht, wie es Euch geht, aber den Spruch hier finde ich ausgesprochen originell. "Everything's fine with 99" Urkomisch. (GELACHTER UND ZUSTIMMUNG GER GRUPPE)

N R Aber den hatten sie über die ganze Seite schreiben sollen und die 99 mitten rein. Dann hättest Du Dir das merken können.

A E Ach, Scheiße echt.

R S Ja, mit dem richtigen Bild, dann wäre der Spruch vielleicht sogar gekommen. Ja, doch. Mit irgendeinem witzigen Bild.

N R Ja, so ein alter Opa mit 99, der die Tasse kaum noch halten kann.

R S Oder mit Nena oder so. (GELACHTER)

**MOD Okay, gut. Also dann die Nummer 10. Frank.**

U T Oh, Jaysis.

F G Ja, also kann ich irgendwie kann ich nicht viel dazu sagen, weil die Werbung mir an sich eigentlich nichts gesagt hat. Ja, und wenn ich näher drüber nachdenken würde und den Spruch vielleicht ein paarmal lesen würde - so zehn-, zwanzigmal - dann fände ich es vielleicht ganz originell, aber wenn ich einfach so das Bild vor mir sehe beim Durchblättern, dann ich finde es einfach langweilig.

A E Langweilig?

F G Ja, langweilig.

A K So schlecht finde ich es nicht.

F G Also, auf den ersten Blick finde ich es langweilig.

K S Es kommt jetzt auch wieder darauf an, wo das in welcher Zeitung das ist.

F G Sicher.



K S Also, wenn es durchgehend eine Schwarz/Weiß-Zeitung ist, denke ich

**MOD Aber es ist nicht Schwarz/Weiß Seht Ihr keinen Unterschied? Das hier ist Schwarz/Weiß**

A E Naja, aber es wirkt wie Schwarz/Weiß

F G Naja, gut

**MOD Nein, wirklich**

N R Aber wenn die hier unten mit Farben werben, dann müssen sie auch Farben abbilden Also, das fand ich schon einen Widerspruch in sich Weil da unten drinsteht "Lieferbar in vielen Formen, Farben und Materialien"

F G Ja, das auch

N R Nee, das passt irgendwie nicht zu der Werbung

K S Doch, finde ich schon

M M Aber vielleicht wollen sie gerade durch die Farben die Leute nicht festlegen Also daß sie einen knallroten Stuhl da reinsetzen

N R Aber die wissen ja auch, welche Farben sich mit ihrem Stuhl verkaufen

K S Ja, aber ist denn die Farbe für dieses Produkt überhaupt so wichtig? Also, ich denke, es geht doch hier primär darum, daß man halt in diesem Sessel sehr bequem sitzt, und ich fand diese Anzeige eigentlich gar nicht schlecht Ich habe sie glaube ich als Zweitbeste oder sowas genommen Ich finde sie sehr sachlich Sie spricht den Kundenkreis, den sie ansprechen will, an Sie gibt Argumente dafür, warum Und sie gibt noch Informationen über das Produkt Also, und ich finde was will man erwarten, wenn man für einen Stuhl eine Werbung macht? Also (GESPRACH IM HINTERGRUND)

R S Ja, aber das ist es eben

F G Ja, vielleicht liegt es daran

R S Das konntest Du, glaube ich, auch nicht besser machen Ich meine, das ist eine richtige das ist so eine richtige ja, gut Ich meine, Du siehst ja auf den ersten Blick, daß das für einen Sessel ist und damit ist das Ding für mich schon gestorben Also

A K Du hast ja auch kein Problem mit den Sesselkaufen

R S Ich habe beim zweiten Mal, da habe ich dann den Spruch gelesen, habe dann "ja, naja naja, sehr witzig" gedacht Und dann dann war es ganz gestorben, das Ding Also, ich meine, das ist doch hier echt zu offensichtlich Ich finde, das reißt heute keinen mehr vom Hocker Wenn man heute noch mit seinen Produkten an den Mann kommen muß oder den Mann oder die Frau kommen will, dann muß man das doch irgendwie ein bißchen pfiffiger angehen

A E Das sehe ich anders Sehe ich anders Also, ich habe mir zum Beispiel erst einmal den Spruch durchgelesen, und den fand ich insofern ganz witzig, also unter der Rubrik, daß wir in Deutschland jetzt gerade nämlich das Problem haben Daß wir immer wieder diese gleichen Sachen haben, daß die alten Minister an ihren Sesseln kleben, daß die einfach nicht gehen, was auch alles passiert Unter dem Gesichtspunkt, finde ich - da ist auch jetzt gerade die Sache Mollemann gewesen - finde ich das originell Wirklich Ich finde die Werbung ziemlich gut

R.S.: Ja, aber dann hätten sie es zum Beispiel ... also, dann hätte ich es viel besser gefunden, wenn sie das Bild gehabt hätten, wenn sie wirklich da einen Minister reingesetzt hätten. (GELÄCHTER)

A.K.: Ja, wen denn?

R.S.: Ja, da kann man ja über das Gesicht so einen ganz fetten Balken drübermachen. Aber ... Doch. Wenn man es wirklich ganz anonym gemacht hätte, mit irgendeiner Person. Person X oder was in dem Sessel und dann den Spruch, dann hätte ich die ... also, dann wäre die saugut gekommen, aber so gerade mit diesem leeren Sessel, das ist ja doch gerade ... das passt ja überhaupt nicht. "Wenn der Minister von seinem Sessel nicht lassen möchte". Ja, wo ist er denn? Ich meine, der Sessel ist leer. Also, ich finde, die widerspricht sich in sich schon fast.

A.E.: Also, die Assoziation ... ich meine der Gedanke ist nicht schlecht, aber die habe ich in dem Fall ... im ersten Blick, auf den ersten Blick nicht gehabt, muß ich sagen.

N.R.: Also, ich muß sagen, ich finde die relativ langweilig im Vergleich zu anderen Stuhlwerbungen. Also, da gibt es echt schöne Sachen, von Martin Stoll oder so. Die da wirklich auch ... scheinbar was ... was drin haben - was weiß ich - irgendeinen Engel, der da auf dem Stuhl sitzt, oder sonst was. So siehst Du einfach den Stuhl und denkst: "Schön, das ist ein Stuhl" und liest auf der nächsten Seite weiter.

R.S.: Genau. Genauso geht es mir auch.

N.R.: Da ist keine Bewegung. Da ist überhaupt nichts drin, keine Bewegung, keine Farben, alles das was sich einprägt, was Dich anspricht, wenn Du eine Werbung siehst, was sich von dem übrigen Text abhebt.

K.S.: Also, ich finde, wie gesagt, das mit dieser Zielgruppe auf wen das hingeschnitten werden soll.

R.S.: Was ist denn das für ein Satz?

K.S.: Nein, also ich denke, so ein Stuhl ... also, erst einmal wird er nicht gerade billig sein, und er spricht ... er soll älteres ... tippe ich mal so ...

U.T.: ... Semester.

A.K.: Also, deutlich über dreißig.

K.S.: 40 bis 50jährige sollen sich da angesprochen fühlen, die auf ihren Chefsesselchen sitzen, das möglichst bequem haben wollen und ... deshalb wird es die wahrscheinlich auch nicht stören, das das Ding in Schwarz/Weiß hier abgebildet ist oder sonst irgendwas.

U.T.: Die können die Farben sowieso nicht mehr erkennen.

K.S.: Erstmal das, das kommt hinzu. Und das Zweite ist halt, ich denke, die Leute, die sich ... die überlegen sich so einen Sessel zu kaufen, für die ist natürlich nicht die Farbe so interessant, sondern wirklich die Funktion und was das Ding kann. Und ich denke - ich denke, ich denke (ENDE SEITE A) ... ja, die Funktion zum Beispiel hier, allein durch dieses Bildchen hier da unten links in der Ecke, daß man den halt in mehrere Stufen drehen kann und in mehrere Positionen die Lehne verstellen kann, das ist doch ganz informativ.

U.T.: Aber das ist doch normal für solche Dinger, oder? Würde ich mal sagen ... also ... wenn sie schon gepolstert sind, dann kann man die auch bewegen, dann stehen die nicht einfach blöd in der Gegend rum.

R.S.: Das ist dann schon die Information. Sowas brauche ich in einem Sesselkatalog, so Information ... die brauche ich nicht in der Werbung, die mich anspricht, mich überhaupt erstmal nach Sesseln zu informieren. Vor allem ... es ist ja nun nicht ... ich nehme auch mal an, daß die auch im "Spiegel" oder

so drin war, die Reklame, und dann interessieren mich die Positionen erstmal herzlich wenig, dann interessiert mich der Sessel, wenn überhaupt.

N.R.: Ja, und die hebt sich auch gar nicht von anderen ab, ne? Das einzige, was mir ins Auge fiel, war "Norwegen". Das ist total zentral und unterstrichen, genau da, wo Du hinguckst. "Funktion aus Norwegen", das ist das erste, was Du liest, wenn Du die Anzeige siehst. Und dann denke ich: 'Was hat das jetzt mit dem Stuhl zu tun?' Und die heben sich einfach nicht von anderen Stühlen ab. Und den Namen "Stressless" hätte ich mir kaum gemerkt. Also, wenn ich mir irgendwann mal einen Stuhl gekauft hätte, hätte ich nicht sagen können "ich möchte Stressless", ich hätte höchstens sagen können "ich möchte was aus Norwegen", aber das wäre nicht so ganz sinnvoll gewesen. (GELÄCHTER)

**MOD.: Okay, gut. Dann Ulli, die Nr.1**

U.T.: Oh ja! Oh!

A.E.: Fürchterlich!

F.G.: Fand ich gar nicht.

A.K.: Das arme Kind.

U.T.: Nee, nicht das arme Kind, das arme Auge eigentlich eher. Ich finde sie fürchterlich bunt, und wenn ich dann an Sommer denke und an so ein brätschendes Plag [schreiendes Kind] ... nee!

M.M.: Was sind denn Hollerdays?

R.S.: Das ist ein Wortspiel, oder?

**MOD.: Ja, was heißt "holler"?**

F.G.: Rumschreien, oder?

**MOD.: Ja, schreien.**

U.T.: Ja, das passt, also ...

F.G.: Deswegen steht das ja auch da, weil's passt.

R.S.: Von daher finde ich das noch ganz witzig, also ich muß sagen, so graphisch relativ abschreckend auf den ersten Blick, aber ... ja okay, so gutes Mittelfeld.

F.G.: Ich fand das Bild auch ziemlich ... mies, aber das mit dem Wortspiel hat mir echt gut gefallen.

F.J.: Das passt auch total gut zu dem Wortspiel. Wenn das Bild schon schrecklich ist, dann heißt das ja, der Urlaub ist im Eimer, so nach dem Motto. Und was kann passieren? So einen Mückenstich oder sowas kann Dir den ganzen Urlaub versauen.

F.G.: Aber das Bild ist mir irgendwie zu schrecklich.

A.E.: Ziemlich grell.

N.R.: Ich finde jetzt, das Produkt kommt zu wenig raus. Es sei denn, das wäre ein Produkt, das einen riesigen Marktanteil hat, dann könnte man so eine Werbung machen - wenn es einfach für diese Sache nur dieses Produkt gibt. Aber um mit anderen Produkten zu konkurrieren ... ? Also ich fand die Werbung zunächst mal ansprechend, aber dann habe ich mir gedacht: 'Was ist denn TCP?' Ja, ich meine, da kann

man jedes andere Mittel nehmen dafür, irgend'ne Salbe oder sonst was

K S Was mich auch wieder gestört hat, ist der ganze Aufbau Die Schrift auf drei Zeilen, sehr komprimiert, hier unten überhaupt nichts mehr, und diese riesige gelbe Fläche

**MOD Sommer**

A E Ach so! Gaaanz anders!

U T Was wohl nicht dumm gemacht ist, ist die Perspektive Ich kann mir echt denken, daß das so ungefähr hinkommt, wenn ich mir so von oben aus einem normalen Blickwinkel einen Kind angucke, aber wie gesagt, auf den ersten Blick eher abschreckend

A E Eher abschreckend, weil das Gesicht also, so ein schreiendes Plag (GELACHTER) das ist einfach wenn die nur auf der Straße sind, machen die mich schon wahnsinnig Da gibt's nur noch Panzenspray [Anti-Kinder-Spray] (GELACHTER) im Grunde genommen Das macht mich wirklich wahnsinnig

A K Das war aber fies, echt!

N R Gleich einkerkern! Ich muß sagen, die Aufteilung finde ich auch nicht so schlecht Aber Du kannst es halt nur rechts abdrucken, weil wenn Du's links abdruckst, hast Du das Produkt nur noch zur Hälfte drauf - in einem Magazin zum Beispiel - denn das Produkt ist ja wirklich nur ganz unten in der Ecke Und wenn Du dann blätterst, siehst Du das garnicht

U T Dazu hab' ich gar nix gesagt

N R Nee, nee! Ich wollte das nur mal sagen

M M Ich finde das schlecht, daß man überhaupt nicht die Problemlösung eigentlich sieht, also

U T Das Mittel

M M Ja, okay, aber weiß nicht, so ein schreiendes Plag

D S Das ist implizit Wenn Du TCP hast, dann ist sofort Stille

M M Also, ich meine

R S Das ist ein Betaubungsmittel

F G Besser als Panzenspray (GELACHTER)

M M Also erstmal das schreiende Kind neben den TCP also weiß nicht, hat mich überhaupt nicht angesprochen

F G Wenn TCP wirklich bekannt ist, weiß ich nicht ist es hier bekannt?

**MOD Ja**

F G Also dann finde ich es okay

**MOD Und wer ist die Zielgruppe?**

F G Eltern

A K Mutter, steht doch in der Klammer 'So come on, mum'

**MOD** Was heißt "be sure you get some for crying out loud"?

R S Wieder ein Wortspiel "For God's sake", so

**MOD** Ja Das ist auch ein Wortspiel

U T Vielleicht wurde ich anders darüber denken, wenn ich so eine Horde Kinder hatte, aber

F G Dann warst Du froh dafür, wahrscheinlich (GELACHTER)

U T Dann wurde ich einiges darum geben, wenn ich das dann hatte, aber so im Moment, nee

A K Wenn es dann noch gerade im Juni oder Juli abgedruckt wird, wenn die Eltern überlegen 'Was muß ich mitnehmen?' - mehr so als Gedankenstütze

R S Das ist ziemlich zielgruppenorientiert, die Reklame Ich meine, es fallen zwar alle darüber, aber wer es dann wahrscheinlich nur liest, sind Familien

F G Wie gesagt, eher als Gedankenstütze für ein Produkt, das wirklich bekannt ist, nicht, um was Neues einzuführen

**MOD** Knut, die Nr 9

F G Das! Jaysis!

K S Ja, die Nr 9 Ich finde die auf den ersten Blick total langweilig und albern Ich weiß nicht, was Leute, die auf dem Kopf stehen, zu tun haben mit Versicherungen und also abstoßend, auch von der Farbwahl und allem

U T Ich dachte nur, das sollte vielleicht ein Wort ergeben, so von den Körperpositionen her, aber ich bin nicht drauf gekommen Ich meine, das hab' ich wohl schon mal gesehen, daß mit so Turnübungen Wörter dargestellt werden

M M Sollte "Halle" heißen, wurde ich sagen

A E Ah ja, stimmt

N R Alleine die fünf Personen

M M Und das E dann noch rechts

N R Das E dann noch rechts

F G Naja! Da brauchst Du aber viel Phantasie!

N R Die Phantasie hast Du wahrscheinlich nicht (GELACHTER)

F G Nee, hab' ich nicht

A E Das Doppel-L kommt ein bißchen undeutlich raus, finde ich

K S Die eine hat O-Beine!

A K Chauvi!

R S Fallt mir oft auf, daß also wie gesagt, weil ich mir manchmal Werbung auch ziemlich genau angucke gerade Krankenversicherungen, die sind meistens ziemlich schlecht Aber ist auch schwer, für eine Krankenversicherung zu werben, weil es ist halt eine Versicherung und Versicherung ist Papierkram Und die sind halt oft irgendwie mit "Gemeinschaft" und "gesund" und "Wir setzen uns für Sie ein", aber das kommt meistens keinen Meter rüber

U T Ist doch geheuchelt Wenn man gesund ist, braucht man keine Krankenkasse

F G Ja eben Im Prinzip wollen sie doch nicht, daß man gesund ist

U T Ja eben

M M Ja, mit der Gesundheitsvorsorge kommst Du wahrscheinlich nicht weiter

F G Sonst kriegen sie ja kein Geld, wenn Du gesund bist nein, was rede ich denn? Ach, ich rede Mist!

A K Können wir das vielleicht streichen?

A E Zensur! Schnitt! (GELACHTER)

**MOD Okay, dann die Nr 3**

F G Oh, das! Das ist jetzt gut! Also, die finde ich klasse! Mit der 'old bag", dann die alte Schachtel, und dann noch die Alte hier im Bild, das finde ich nicht schlecht

N R Wer hat die denn schlecht eingestuft?

**MOD Dirk**

D S Ich hatte die? Na gut

A K Dirk hat auch einen komischen Geschmack! (GELACHTER)

F G Ich finde sie ein bißchen fies, aber gut

R S Schon englisch

A K Dirk, nun sag' doch mal!

D S Ja, warum eigentlich?

A K Du mußt die Lucke füllen, was? (GELACHTER)

M M Jetzt kommt der Sozialstress

A K Dich hat die Alte nicht angetornt! Wieder 50 Pfennig in die Chauvikasse! (GELACHTER)

D S Wie gesagt, einfach so Ohne mir groß was dabei zu denken

**MOD Fandest Du sie langweilig, oder ?**

D S Wie gesagt, sie hat auf mich keinen Eindruck gemacht



**MOD.: Okay.**

M.M.: Ich wollte noch sagen, ich habe die als ziemlich gut eingestuft - dritte oder so - weil ich das schon echt wieder ... oben so ein bißchen Wortspiel, und dann sieht man so die Alten - das ist in Schwarz-Weiß gehalten - und dann ... Also, ich habe auch sofort auf die Tasche geguckt, obwohl die ziemlich klein ist, aber ...

U.T.: Auf die Farbige jetzt, oder die, die sie mit sich trägt?

M.M.: Die Farbige, und ... ich habe lange nicht gesehen, daß das eine Samsonite-Tasche ist. Ich habe auch dieses "Sammies" nicht so lesen können, muß ich sagen, aber ich fand es ganz witzig gemacht, daß eben in dieser Werbung an der Beach oder an der ... der ... am Strand da, dann kam diese Taschenwerbung, und dann dachte ich: 'Okay!' Dann habe ich länger raufgeguckt, habe versucht, dieses Wort zu entziffern, bin ich auf "Sammies" gekommen, und dann sah ich da unten noch dieses "Samsonite", und ... also fand ich in Ordnung.

**MOD.: Und wo ist das Wortspiel?**

R.S.: "Any old bag", da.

**MOD.: Was heißt "old bag"?**

R.S.: Ist das auch so "alte Schachtel" für Frauen?

------(UNVERSTEHBAR)-----

**MOD.: Ja. Könnte das gefährlich sein?**

A.E.: Kann man sowas im Spaß sagen? So "Hey, old bag!", so?

**MOD.: Es ist ganz beleidigend.**

N.R.: Das könnte bei der Zielgruppe gefährlich sein. Die Zielgruppe wird ganz klar auf die Männer als Käufer fixiert. Und daß eine Frau sich durch so eine Werbung nicht sehr stark angesprochen fühlt. Gerade auch, wenn sie sowas hört, dann.

K.S.: Aber ich meine, es sollen nicht ältere Leute angesprochen werden, sondern wahrscheinlich doch eher Kinder, Jugendliche oder sonst irgendwas. Ich kann mir vorstellen, daß die das ganz witzig finden.

M.M.: Vielleicht finden es auch gerade Frauen cool, weil sie meinen, wenn sie ihrem Mann so eine Tasche kaufen, daß sie eben auch attraktiv sind, daß, wenn der Mann eben auf Taschen und sowas Wert legt, legt er auch auf seine Frau Wert. Und da er dann auch mit seiner Frau und der Tasche an den Strand geht, sind alle zufrieden.

F.G.: Ich weiß nicht, ob man das bei uns bringen könnte mit dem Spruch, aber hier schon.

**MOD.: Warum nicht bei Euch?**

F.G.: Ich weiß es nicht. Ist eine andere Art von Humor.

R.S.: Ist so eine typische englische Reklame schon wieder. Relativ milde, aber schon wieder so ein bißchen dieser Sarkasmus.

A.K.: Aber mit dem Bild finde ich diesen Spruch "Man geht nicht mit irgendeiner alten Schachtel an den Strand" in Ordnung. Heißt ja nicht, daß man sich dann seine Freundin daneben vorstellt und dann - schäm,

scham

**MOD Okay**

F G Nee, ich find' die gut'

**MOD Okay, haben wir alles schon diskutiert?**

K S Nee, 4 haben wir noch nicht

R S Da wurde mal kurz drauf hingewiesen

F G Dirk wollte da was sagen'

U T Stimmt, ja'

**MOD Okay Dirk, die 4**

A E Ja, ich fand die gar nicht so schlecht, ich glaube, als drittbeste oder so, weil ich, also auf den ersten Blick ich muß sagen, das ist eine Werbung auf den zweiten Blick Auf den ersten Blick dachte ich 'Was soll das eigentlich? Dishwasher' Aber dann wurde ich sofort animiert, mal die Sprüche drumrum zu lesen, und das fand ich ganz originell, weil ich glaube, das kennt wahrscheinlich jeder aus eigener Erfahrung Wenn's ums Abwaschen geht - weil Essen war immer in Ordnung, aber Abwaschen - da findet man immer irgendwas oder versucht, was zu finden Und deswegen fand ich die Sache insofern konnte ich mich damit identifizieren

R S Ging mir ähnlich Ich fand's dann halt nachdem ich den ersten Spruch gelesen hatte, war mir klar, was die anderen waren, also irgendwie die kommt auf den zweiten Blick, die Anzeige, aber auf den zweiten Blick ist sie auch schon durchschaut Und dann verliert sie auch wieder ein bißchen an Reiz

N R Ich finde, die spricht die Zielgruppe optimal an Halt die Familie eine größere Familie, wo das Problem wirklich taglich auf den Tisch kommt, im wahrsten Sinne des Wortes Ich fand das relativ spannend Ich hab' dann auch mal geguckt, was die einzelnen auf dem Teller hatten (GELACHTER) Ja, bei der Seite bleibst Du stehen, und auch das Zeichen unten - "Dishwash Electric" - das kommt einfach raus, das kann man sich merken

R S Graphisch eindeutig gelungen, wurde ich sagen

A K Ich fand's von der Botschaft her auch in Ordnung Ob's nun gerade die ideale Produktwerbung ist, weiß ich nicht Also, wenn ich die Anzeige lese, wurde ich eher so als imaginärer Familienvater sagen "Ja, irgendwie haben wir's ja mal wieder die Anzeige, die hat's ja so lass' uns mal gucken nach irgendeinem Geschirrspüler" Ob nun Dishwash Electric druntersteht oder Siemens oder Miele, war' mir völlig egal Wobei ich die aber insgesamt ansprechend finde, aber als Reklame für irgendein Produkt Eher dann so 'Verband der deutschen Geschirrspulmaschinenhersteller"

M M Ich weiß nicht, ich fand das nicht ansprechend Ich muß sagen ich habe da drauf geguckt und sah so Essensreste, und dann sah ich Dishwasher Da wußte ich 'Okay, darum geht es' Also um das hier sauberzumachen Ich habe im ersten Augenblick gar nicht gesehen, oder beim ersten Durchblättern nicht gesehen, daß da noch so Sprüche dazwischenstehen, und als ich es nachher gesehen habe, fand ich es ein bißchen flach Ich frage mich jetzt auch, wie man sonst für einen Geschirrspulautomaten Werbung machen mochte - ist ein bißchen schwierig vielleicht - aber so Essensreste oder so kann ich sowieso nicht ab ich sag' mal, auch wenn ich jetzt spule, finde ich einen halbsauberen Teller immer noch besser Ich meine, das steigert irgendwie meinen Ekel, und dann bin ich auch schnell weg von der Seite

N R Also, ich finde das hier besser, als das Produkt zu zeigen Also, eine Geschirrspulmaschine



irgendwo zu zeigen, finde ich langweilig.

M.M.: Ja, ich sage ja, ist schwierig, das anders zu machen, aber ...

N.R.: Ist halt nur, was Du auch sagst, Axel, daß es halt die Übertragung auf "Dishwash Electric" ... ob da jetzt Miele oder Bosch oder sonstwas druntersteht ...

R.S.: Ja, es fehlt der richtige Markenbezug.

A.E.: Also, ich muß ehrlich sagen ... Du hast gesagt, Du findest es abstoßend, finde ich normal auch. Aber so schlimm finde ich die gar nicht. Also, es gibt wirklich schlimmere. Ich meine ... ja, es ist ja noch ein bißchen was da.

------(GELÄCHTER/UNVERSTEHBAR)-----

R.S.: Es könnte noch viel versiffter sein.

F.G.: Ja.

A.K.: Haben alle ihre Bestecke noch ordentlich hingelegt, also ein gepflegtes Essen.

F.G.: Ja, ziemlich.

M.M.: Da ist der Familienvater zufrieden, die Kinder sind gut erzogen.

**MOD.: Okay, die Nr.6 hatten wir noch nicht.**

A.K.: Als schlecht oder als gut?

N.R.: Erster Platz!

A.E.: Die Beste??? Oh Gott! Also zweit- oder drittschlechteste!

R.S.: Ich fand die garnicht so schlecht.

U.T.: Ich fand die Scheiße! (GELÄCHTER)

R.S.: Ich fand es ein witziges Foto.

N.R.: Ja, das Foto spricht an, ne?

R.S.: Ja, das ist die Hauptsache. Das Foto reisst's irgendwie raus, und dann der Rest ist irgendwie klar ...

A.E.: Mittelzentriert.

R.S.: ... was drinsteht.

**MOD.: Was ist so witzig?**

R.S.: Irgendwie diese total verschiedenen Leute halt, also einfach das Foto ...

K.S.: Ein bißchen abstoßend schon.

R.S.: ... und weil ich den Rest nicht so gut fand, habe ich die halt ... also, ich habe sie als Drittbeste

gewählt, aber das war halt hier die Auswahl auch Also so umwerfend fand ich die alle nicht

M M Ich fand diese hier auch nicht ansprechend, obwohl ich selber Fiesta fahre weiß ich nicht, fand ich überhaupt nicht gut Und dann habe ich mir aber interessehalber also weil ich mit dieser Marke verbunden bin - durch Zufall - habe ich mir dann doch mal innendrin die Mitte durchgelesen, und das fand ich dann ich weiß nicht auch so vergleichend fand ich das nicht so gelungen

A K Also, ich finde, bei dem Text wenn man bis zum Text gedrungen ist ich fand sie auch relativ ansprechend Das Bild, naja, ganz witzig gemacht Ich wurde den mittleren Teil vom Text vergessen, ist ja eigentlich irgendwie zu flach für das witzige Format der sonstigen Anzeige Dann mehr so "Wir bei Ford haben Menschen studiert" - naja, Mensch klasse! Wenn man sich dann vielleicht sonst denken wurde 'Naja, andere Wagen - ich habe mich da schon so oft drüber geargert' Daß man sich da als Nicht-Ford-Fahrer animiert fühlt und vielleicht auch, daß die wirklich vernünftige Kleinwagen bauen

A E Ich weiß nicht, ich finde die Verbindung also ich muß gestehen, daß ich mir erst jetzt das Foto richtig angucke, zuerst habe ich nur so die linken Drei gesehen - schon der Form wegen - und dann die Verbindung also diese linken Drei, weil das mein erster Blick war, mit dem Auto - das fand ich nicht gelungen

U T Ob der Erste von links und die Dritte von links gemeinsam in einen Fiesta passen (GELACHTER)

A E Die Verknüpfung mit dem Produkt an sich finde ich eigentlich nicht gelungen

U T Das auch nicht Da hatte ich so den Eindruck von einem Schwimmbad oder so

A E Nach dem Motto "Mit diesem Auto gehen Sie baden" (GELACHTER)

R S Aber der Witz ist ja, daß also, was wahrscheinlich gelingt - naja gut, bei Dir ist es nicht gelungen - daß man sich das Foto anguckt, sich dann fragt 'Was ist denn das?' und dann halt gleich mal ein bißchen was liest Ob das nun alles ist, ist ja egal, aber also man wird auf jeden Fall also, so ging es mir, man wurde halt gereizt, das zu lesen, was da stand

F G Ist vielleicht ein bißchen zuviel Text

D S Und ich glaube, beim Autokauf das Entscheidende, auch wenn ich - was weiß ich - eine Anzeige durchlese was hat das Auto zu bieten

M M Nee

D S an Geschwindigkeit, an PS, an Benzinverbrauch

M M Nee, nee

D S an Preis - also hundertprozentig

M M "Tolle Kiste von Panda - also nee, glaube ich nicht Also gerade zum Beispiel eine Panda-Werbung, auch eine Kleinwagenwerbung

R S Die sind saugut!

M M die machen nur für junge Leute Werbung Und eine Schwester von einem Freund von mir hat sich diesen Panda gekauft als Neuwagen, der ist nach zwei Jahren zusammengebrochen - hat fast geheult und konnte sich das gar nicht erklären "Ja", meinte ich, "ist doch ganz klar, ist doch ein FIAT" Und die hat sich überhaupt keine Gedanken darüber gemacht, meinte nur, ist ein Junge-Leute-Auto - ist ein

Spaßauto Und genauso

A E Ist ein billiges Auto, ne?

M M Ja, aber ich glaube ein gebrauchter Golf oder so bringt schon mehr Ist ja auch egal, auf jeden Fall geht's da um Image und hier weiß ich nicht kann ich nicht so

**MOD Wurde BMW zum Beispiel so eine Humorwerbung benutzen?**

Alle Nee! Niemals! (ZUSTIMMUNG)

A E Also BMW gut, besonders differenziert zwischen Mercedes und BMW aber BMW, die haben von jeher das sportlich-dezente Image So die versteckte Kraft unter der Motorhaube Und dann mit elegantem Styling das wurde voll nach hinten losgehen, sowas

M M So mit Fettsack

R S Ja, BMW-Werbung ist sowieso

A E Sehr gut Also die Fernseh-Werbung ist sehr gut

R S ja, die sind gut gedreht, aber sie sind auch total zielgruppenorientiert, echt für den

A E Sollen sie ja auch!

F G Genau!

A K Ist ja auch die Idee dabei

M M Ist ja auch kein Massenprodukt

A K Ich glaube, die Werbung hier konnte auch passen - so vom Image her - für einen Renault Clio, der auch so'n bißchen diese witzige Schiene macht

R S So für diese kleinen Autos eben

N R Ich frage mich immer noch, was die Menschenkenntnis mit dem Auto zu tun hat

M M Ja, lies Dir das mal durch

N R Jaja

A K Voll maßgeschneidert

R S Ja, es ist natürlich ein bißchen traurig, daß es ein Fiesta ist

M M Der Schaltnippel passt in jede Hand

**MOD Und dann - im allgemeinen - ist die Humorwerbung für Funk- und Fernsehspots besser geeignet als für Zeitschriften?**

M M Wurde ich nicht sagen

U T Also ich habe im Radio selten eine witzige Werbung gehört

K S Sollte man generell verbieten Die nervt einfach nur

U T Sobald das kommt, am besten abdrehen oder einen anderen Sender suchen

N R Werbung mit guter Musik im Radio, das kann man sich schon mal anhören Wenn man eh Radio hören will, will man ja meistens Musik hören

A E Eine Reklame finde ich wirklich lustig

R S Toyota-Werbung

A E Nee, nee Das ist ja die Fernseh-Werbung

A K Crazy Prices

A E Nee, in Deutschland die

F G Ja?

U T Ja?

A E ahm was meine ich denn? Ach so, hier mit dem "gibt's schon" von Bauknecht oder so Die finde ich wirklich lustig Kennt Ihr die? Will einer immer ein Patent anmelden - "gibt's schon!" Und der hat jedesmal was anderes immer so zwei Leute, die fand ich witzig Hab' mich jedesmal gefreut, was sie diesmal wieder haben Die fand ich wirklich gut

F G Aber es ist ja oft bei Radio-Werbung, daß es wirklich immer dasselbe ist Wenn Du Radio horst, ständig blast Dir das ins Ohr

R S Die Werbung, die nach wie vor den Vogel abschießt, ist Waschmittelreklame Also das ist der Hammer

U T Von der Blodheit her, oder

A E Unverschämtheit

R S Ja, also immer derselbe Wischwasch da

A K Und immer wieder weißer

M M Dann hat er seine Hände drin

R S Die ist aber schon wieder so schlecht, daß sie eigentlich gut ist

A E Ja Die gibt's nicht mehr Sattgesehen

N R Aber es gibt da eine ganz schlimme Werbung, ich glaube, für Domestos ist das, das läuft hier im Fernsehen Da ist die Frau im Garten und sprüht das Zeug um so einen Syphon rum Da ist mir so schlecht geworden Da hab' ich so an Umweltschutz gedacht, hab' das gesehen, dahinter siehst Du noch ein kleines Kind mit dem Dreirad fahren Ich habe gedacht 'Das darf nicht wahr sein! Wie kann man so eine Werbung zeigen?' Also ich glaube, in Deutschland wurde schon lange kein Domestos mehr verkauft werden

A E Gibt's schon lange nicht mehr

N R Die läuft hier noch, habe ich neulich im Fernsehen gesehen

A E Aber nicht in Deutschland Spanien und Irland sind, glaube ich, die Einzigen, wo das noch vertrieben wird Ist in Deutschland verboten

N R Ja, ist aus dem Markt raus

U T Wie, Domestos ist bei uns verboten?

A E Ja logisch!

U T Seit wann das denn?

A E Schon seit ewigen Zeiten Die haben nur noch so ein abgeschwachtes

**MOD Okay, gut Zum Beispiel in den Zeitschriften die Werbung wo sollte der Humor sein? Am Anfang, am Schluß, in der Mitte ?**

M M Von der Zeitung, oder was?

N R Ich würde sagen, ziemlich am Anfang, damit man angeregt wird

**MOD Nur am Anfang?**

N R Vielleicht am Ende noch eine kleine Pointe

A E Ja, irgendwie sowas

N R etwas, das zum Anfang wieder zurückleitet

R S Der Witz ist daß man man muß irgendwie die Anzeige lesen Wie das erreicht wird, ist egal Es kann entweder durch die graphische Aufmachung halt passieren, dann kann der Spruch natürlich auch am Ende kommen der Witzteil Aber darum, worum es gehen muß, ist halt, die Aufmerksamkeit zu fesseln Und wie das geschieht, das ist halt die Frage Da gibt es halt mehrere Möglichkeiten, entweder gleich halt durch irgendwas Witziges, oder durch ein witziges Foto

N R Ich glaube, bei Zeitschriften ist es besser am Anfang und bei, zum Beispiel, Fernsehwerbung eher am Ende, damit man sich das einprägt Was weiß ich, "Nichts ist unmöglich - Toyota", wenn diese Typen da durch den Wald laufen, also urkomisch diese Werbung

R S Beim Fernsehen wurde ich auch sagen am Ende, es gibt ja oft Reklame, wo man sich oft fragt 'Wofür ist das denn eigentlich?'

N R Ja genau

R S und man ist richtig gespannt, was da nun am Ende rauskommt

F G Habt Ihr diese Guinness-Werbung gesehen? Gibt's jetzt nicht mehr

R S Die, wo das so langsam hochsteigt

F G 'Draw your own conclusions'

U T Oder bei uns früher mal Tchibo, ich hab' sie nicht kapiert "Ist Ihrer sanft veredelt?" oder so Das ging Wochen so, und keiner wußte, wofür

R S Zigarettenreklame war das auch - Stuyvesant oder so Da hat man sich wirklich gefragt 'Wofür um Gottes Willen ist das nun?' Und dann zum Schluß kam das halt Ich glaube, das bleibt dann auch echt massiv hängen Ich habe mal eine ziemlich witzige Reklame im Kino gesehen, dann am Ende kam raus, daß es für das und das war, und dann behält man das auch irgendwie

F G Du brauchst auch im Fernsehen nicht gleich am Anfang irgendwas, das Dich fesselt Du sitzt eh da und guckst, und dann ist es eher wichtig am Ende

**MOD Und wie ist das, wenn man eine Humorwerbung mehrmals sieht?**

F G Dann läßt der Humor irgendwann nach!

N R Aber das ist bei jeder Werbung, nicht nur bei Humorwerbung Die Einzige, die da nicht geht, ist Sex-Appeal Wenn Du siehst, wieviel Schokolade jetzt mit Sex-Appeal geworben wird, das ist das Einzige, wo Du Dir sagst irgendwie 'Das kann man sich nochmal angucken' (GELACHTER) Ja, das kann man sich auch beim zwanzigsten Mal noch angucken

A E Das sagen wir aber nicht der Ursula, was?!

M M Aber ich muß sagen, mit dem Wiederholen vom Witz finde ich gar nicht schlimm Also ich meine da finde ich, glaube ich, so Informationswerbungen langweiliger, wenn die wiederholt werden, weil das weiß man schon, und den Witz hat man vielleicht teilweise vergessen oder wollte ihn nacherzahlen und das hat nicht geklappt - wurde man vielleicht nochmal hingucken - außerdem, wenn noch so Witzserien aufgebaut werden - zum Beispiel jetzt mit Camel, mit dem Kamel - das fand ich total klasse Das wird so systematisch in Köln zum Beispiel wurden systematisch alle zwei Wochen andere Plakate geklebt, und man lachte sich nur schlapp Ich habe dann auch bei Reynolds angerufen und wollte so ein Plakat haben Und da meinten die, als ich sagte "Sie haben da so drei verschiedene Plakate" - hatte ich bis dahin erst gesehen - und da meinten die "Ja, warten Sie mal ab!" Und dann kamen noch wesentlich mehr, und man hat immer darauf gewartet, wann der nächste Gag kommt Ich guckte dann immer wieder auf's gleiche Plakat und sah immer wieder den alten Witz, bis dann nach zwei Wochen ein neues Plakat kam

R S Du mußt ja auch mal überlegen, die haben sich da ja ganz schon in Teufels Küche begeben, weil das Volk immer auf neue Gags wartete Und irgendwer muß die ja schließlich machen Irgendwann sind die Ideen weg, und das merktest Du auch Inzwischen sind die ja auch weg, also, habe ich keine mehr gesehen, auch jetzt, wo ich über Weihnachten in Deutschland war Das ist wie diese Lucky-Strike-Dinger Das fand ich echt unwahrscheinlich Die haben Unsummen von Dingen auf den Markt geworfen, auch Kino-Spots und so Ich habe mich echt gefragt, wann denen mal die Ideen ausgehen, die wurden auch nicht schlechter

A K Die sind seit dem zweiten Weltkrieg mit demselben Design immer, haben auch nur mit diesem Design geworben - konsequent

R S Es gibt ja jetzt sogar schon eine Panda-Reklame, die darauf anspielt

A E Panda?

R S Ja, steht so ein aufrechter Panda, so wie diese Zigarettenpackung, und dann "Panda so und so - sonst nichts" Nee, "Lucky Panda" steht obendrauf

A E Ehrlich? Geil! (GELACHTER)

N R Aber ich glaube schon, daß man auch lustige Werbung oft sehen kann, also - jetzt wieder verbunden mit Sex-Appeal - zum Beispiel diese Foster's-Werbung (GELACHTER)

A E Welche?

N R Ich weiß nicht, ob Ihr die gesehen habt Die hat, glaube ich, auch eine Auszeichnung gekriegt, diese Kinowerbung

A E Volkstanz???

N R Foster's! Dieses australische Bier Nur genial! Ich habe davorgesessen, ich habe nur gebrüllt! Ziemlich lange zu erklären Da siehst Du so - ziemlich sexy - so eine Frau mit einem Mann - alles Schwarz-Weiß ähnlich, wie in 9 1/2 Wochen - und zuerst denkst Du, es ist eine Haagen-Dazs-Werbung, weil die die ganze Zeit Haagen-Dazs über ihren Körper verstreut Und nachher fragt er "Haben wir noch Haagen-Dazs?" und geht zum Kuhlschrank Du siehst das Haagen-Dazs eingeblendet, darunter eine Dose Foster's, danach siehst Du nur noch die Frau, hörst, wie im anderen Zimmer der Fernseher angeht und die Dose Foster's geöffnet wird Ich habe nur gebrüllt, das war super gemacht Die Werbung kannst Du Dir auch vier-, funfmal angucken (GELACHTER)

**MOD Und dann die letzte Frage Ist der deutsche Humor ganz anders als der irische Humor?**

A E Es gibt keinen irischen Humor! (GELACHTER)

U T Wie ist denn der irische? Ist der so wie der englische?

**MOD Ja**

U T Ja, dann ist das schon anders Ja

R S Ja, das hat glaube ich auch einer von Euch gesagt, daß der deutsche Humor echt deutlich flacher ist, also, fällt mir immer wieder auf, wenn wirklich eine englische Komodie im Fernsehen also nicht diese Seifenopern, aber manchmal Monty Python oder sowas, das kann ich mir in Deutschland nicht vorstellen

A E Nee, das stimmt aber nicht

R S Okay, es wird immer besser, aber wenn ich dann an Dieter Hallervorden denke

A E Ganz hervorragend!

------(UNVERSTEHBAR)-----

N R Ich glaube, das ist auch regional verschieden

**MOD In Deutschland?**

N R Ja, oder im deutschsprachigen Raum

M M Ja, auch von den Menschen also, ob's alte oder junge Leute sind

F G Ich glaube nicht, daß bei uns so Werbung laufen würde wie diese AIDS-Spots in England, oder die Werbung für Rauchmelder, wo Leute dabei verrecken, quasi Das gab's bei uns nicht, wäre aber mal an der Zeit

M M Ist auf jeden Fall anders Ich glaube auch, daß man die Leute mit anderen Sachen ansprechen kann Also jetzt gerade zum Beispiel mit Irland ich glaube, was Du sagst, zum Beispiel mit Sex-Appeal ich weiß nicht, ob hier so viele ausgezogene Menschen in Werbespots auftauchen, weil die Gesellschaft eine andere ist Und das ist, glaube ich, in Deutschland sehr viel anders

U T Auf den englischen Sendern dann halt

M M Ja okay Aber jetzt so im Vergleich Irland-Deutschland

**MOD** Okay' Danke, daß Ihr alle gekommen seid'  
(LISTE VON NAMEN)