

QATAR UNIVERSITY

COLLEGE OF BUSINESS AND ECONOMICS

BRAND HUMOUR ADVERTISEMENTS ON A SOCIAL NETWORK PLATFORM AND
ITS IMPACT ON ONLINE CONSUMER ENGAGEMENT: THE CASE OF INSTAGRAM

BY

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ABSTRACT

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Past studies on humour have predicted that the right kind of humour technique can attract attention and lead to organic engagement from the viewer. However, limited research has been conducted concerning the use of humour by brands on social media networks. Based on Speck's taxonomy of humour, this research aims to clarify whether online brand humour advertisements using comic wit or satirical humour technique have an impact on consumer engagement on a visual social media platform like Instagram. This thesis analyses the influence of comic wit and satire on product involvement, brand familiarity and gender, and their impact on online consumer engagement on the social network platform. A survey was developed and distributed online and a total of 216 participants from Qatar voluntarily filled out the questionnaire. The data was then analysed using SPSS and Structural Equation Modelling. Results provide evidence that both humour techniques have a significant impact on consumer engagement when product involvement is mediating their relationship. Managerial implications of the results and future research prospects were also discussed.

DEDICATION

To my mother,

For always standing by my side.

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CHAPTER 1: INTRODUCTION

1.1 Overview

In recent years, online advertisement research has become the centre of many empirical studies due to internet penetration and the increasing number of social network sites and users (Krawford, 2011). Several studies on the attitude towards advertisements demonstrate that humour creates a positive effect on consumers by breaking through the advertisement clutter. Many researchers studying the effect of humour in traditional media, such as television and print media (Eisend, 2009; Gulas and Weinberger 2006) have reached this conclusion; however, little research has been conducted regarding the use of humour in digital media.

Humour is a multidimensional Phenomenon used as a tool for communication in advertisements across the world to facilitate positive social interaction (Romero and Cruthirds, 2006). It is also recognised as an instrument that public speakers use to encourage contribution from the audience (Holmes and Marra, 2002). Furthermore, humour fulfils a social necessity to connect with others by conveying emotions and creating a bond between people (Martin, 2007).

The use of humour in corporate or brand communication is not new. Companies like Southwest Airlines, Ben & Jerry's and Kodak perceive humour as an important aspect of their organizational culture. Whereas other companies have long incorporated humour in their advertisements.

1.2 Research Problem

Researchers have been interested in studying the impact of humour on consumer behaviour for many years. In fact, humour's effect on consumers has been an area of interest for researchers since the early 1960s (Kazecki, 2012). The execution of

marketing tactics through humour has been a keen interest, as performance depends on the effectiveness of brand advertising. (Eisend, 2007). However, due to a lack of proper measurement tools, standard definitions, and the understanding of humour mechanisms, results have shown inconsistency (Warren, Barsky and McGraw, 2018). Only a handful of researchers have considered types of humour in their analysis, while many studies have generalised their findings based on one type of humour alone. Despite multiple research studies claiming that humour enhances attention and positive attitudes, academics have reported insignificant or, sometimes, even a negative relationship (Eisend, 2009). It is therefore necessary to understand that humour is a complex concept consisting of different types that must be comprehended before it can be used as an effective tool in brand communication. (Sternthal and Craig, 1973)

Researchers have been intrigued by the complexity of humour; however, the effect of humour in brand communication and advertising remains an under-researched area in marketing literature. According to Eisend's meta-analysis of humour effects (2009), there are some inconsistencies in research findings of the impact of humour, such as humour leading to higher attention generation towards the advertisement and brand in question. However, because of mixed results, it remains unclear how online brand humour influences consumer motivation to engage with the brand online. Therefore, humour is perceived by most brands and researchers as a very usable but complex and unpredictable tool. As the use of humour in advertising is prevalent, it is crucial to improve our understanding of consumers' responses to brand humour on social media platforms by acknowledging that different humour types lead to different results. This study examines whether different humour types on social media networks, specifically Instagram, contribute to consumer engagement.

1.3 Research Gaps

A gap can be identified in literature as no researchers have previously yesyed the effect of brand humour on consumer engagement through examination of one of the most popular social media platforms, Instagram.

Humour brings relief, amusement, or an element of surprise to an otherwise expected flow of an advertisement. It is an effective tool for promotion and publicity due to consumer reactions and attention garnered towards it. Previous studies have shown that the right style of humour can attract attention and lead to organic engagement from the viewer. This research further aims to clarify if online brand humour advertisements impact consumer engagement on a visual social media platform. As previous studies have highlighted the influence of brand familiarity or product involvement on humour using print advertisements as the medium (Zang, 1996; Belanche et al., 2017; Chung and Zhao, 2011), research has found that reaction to humorous advertisements on traditional media does not transfer to measures of online ads, as the surrounding environment of an ad may also affect its perception (Gulas & Weinberger, 2006).

This study aims to understand the effect of the two main variables; brand familiarity and product involvement on the relationship between humorous ads by brands and consumer engagement on an online social media platform.

The importance of consumer engagement has been gaining momentum in recent years. According to a framework published by the Interactive Advertising Bureau (2014), the three dimensions of engagement have been placed at the centre of advertising metrics. Additionally, examination of the medium in which engagement

takes place is also gaining importance as researchers focus on social media as a platform for consumer engagement through advertising (Hollebeek et al., 2014).

The scope of this study is to identify the influence of brand humour style, brand familiarity, and product involvement on online consumer engagement. The significance of humour in advertisements will be explored on Instagram. As previous studies have highlighted the effect of different mediums on ad perception, results of one social network platform cannot be generalised to other platforms. Moreover, studies have also shown that different types of humour invoke unique reactions from consumers.

1.4 Research Objectives

This study aims to understand the role of humour in creating engagement. The research objectives of this study are to examine the role that comic wit and satire humour techniques play in a brand advertisement on a social media platform and how it can affect consumers' choice to engage with such a post on the platform. Furthermore, this research work will help in the examination of other important factors that can affect the relationship between social media brand advertisements and online consumer engagement. This thesis will address the gap in literature by scrutinising the role of brand familiarity, product involvement, and gender in creating online consumer engagement. In this study, the objective is to answer questions related to the difference in humour techniques and their impressions on social media users.

Against this background, the effectiveness of brand humour in encouraging consumer engagement will be investigated. To summarize, this research aims to answer the following questions:

- i. Does online brand humour applied on Instagram advertisements have a positive impact on consumer engagement?

- ii. Is the impact of different humour techniques (such as comic wit and satire) different from each other?
- iii. Does brand familiarity, product involvement or gender influence the relationship between humour and online consumer engagements.

1.5 Thesis Structure

This thesis is organised into chapters. There are 5 chapters in total. The first chapter outlines the problem identified in humour advertisement literature. It also sheds some light on the objectives of the research. The second chapter, the literature review, defines humour and discusses various theories and techniques that explain the mechanism of humour. Based on previous studies and information found in literature, a conceptual framework of the study is developed, and hypotheses are formulated. The third chapter thoroughly describes the methodology and explores the response of the participants in-depth. The succeeding chapter discusses the descriptive and inferential analysis relied on to comprehend the data collected for the research. Lastly, in Chapter 5, the thesis is concluded by the analysis of findings, followed by avenues for further research, research contributions, and some limitations.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

Brands are always looking for ways to generate more profits through their products and services. Since markets are saturated with competition, approaching customers, and getting their attention is getting harder and harder. Most businesses these days are facing with an “attention-deficit” from consumers. Attention-deficit is a phenomenon that describes consumers’ lack to attention to brand messages and cues. Due to an overwhelming amount of information coming from various sources, consumers end up absorbing a small percentage of that information.

Commercial brands are constantly developing different communication strategies to approach their target market. Social Network Sites have especially been a game changer in providing brands with an effective communication channel to interact with their target audience in an efficient and timely manner to increase brand awareness. (Christodoulides, 2009)

Social Networks are a type of social media; a hub of links that provide means to instant communication for people even across geographically distant areas. Social Networks provide users with a platform for creating and exchanging User Generated Content. Other types of social media platforms are collective projects, blogs, content-creating communities, online games, and virtual worlds. (Kaplan and Haenlein, 2010). Since online advertisements have an extensive reach and cost less, companies have increasingly been using online channels to advertise their brands. (Nielsen Media Research and the Interactive Advertising Bureau, 2012).

Social Network platforms offer consumers the tools to be expressive. Due to this reason, social media and more specifically, social network sites have become

essential for brands to manage consumer experience and loyalty with their brand (Christodoulides, 2009). Consumers frequently use social network sites to reinforce their sense of individuality, to satisfy their social needs and to connect with people. Through an online platform, consumers connect with other users to exchange and share their experiences. As social network sites attract millions of users daily, they use the platform to not only consume large quantities of content but also create it at similar rates. The explosive amount of user-generated content being put out online by consumers has recently become researchers' area of interest. These changes have strongly influenced consumers' consumption habits and consumer-brand communication. Social Network sites have given consumers a more consumer-driven space than other traditional mediums where communication was one-dimensional and brand-driven (Bowen et al., 2015, Ge, 2017). For many brands, social media is now one of the main platforms to communicate with customers.

Consumers intake information while browsing online even when they might not be seeking it, which can lead to learning about new products, brands and services. One of the most popular social media platforms used to consume and generate content at a rapid pace is Instagram. Instagram is a dynamic visual social media platform that supports pictures and videos as a form of self-expression and communication. The app has over 400 million active users and it acts as an efficient marketing tool for brand to build relationships and connect with consumers. Like other social media networks, Instagram provides its users with the freedom for creativity and flexibility to create content. Conversations that occur on such platforms usually lack structure and viewers can join based on their preference and what they can learn from the exchange. The characteristics of social media make it a dynamic medium for consumers to interact with other users, as well as control and create content flow, taking the reins from

marketing managers. Therefore, the absorption of content by consumers will also differ from the previously studied context of traditional media. (Souiden, Chtourou and Korai, 2017)

Traditional media has a captivated audience that has little choice but to watch the ad being shown on their television screens. However, on social media, consumers are considered an active audience and are given the choice to skip ads that they are not interested in. Moreover, the platform providers understand the importance of curating the website according to consumer needs. For instance, Instagram videos advertisements are set to mute as a standard setting and can be unmuted by the user if required. Some consumers would continue scrolling through their newsfeed without turning the sound on if the ad did not capture their interest. Similarly, users can skip advertisements that are embedded in Instagram stories. Therefore, it is not surprising that the impact of advertisements may vary in different media platforms due to their varying features for consuming and creating content online. As the use of social network sites is on the rise among consumers, brands now consider social media as an important medium for marketing and developing strategies. Many businesses rely on humour to advertise their products due to its effectiveness, yet, the causes for a humour technique's success or failure in advertising are not fully understood. (Kellaris & Cline, 2007).

2.2 Research on Humour

Most used definitions of humour describe it as a communication tool or activity that leads to mirth (Scheel, 2017). Butterfield and Booth-Butterfield (1991) interpret humour as a “verbal or nonverbal form of communication that stimulates laughter or joy”. However, humour is not always received as a positive process leading to laughter, as it has also been defined as “an incongruent communicative process that can evoke a

variety of emotions in the producer, receiver or both” (Gervais and Wilson 2005). Albeit humour appears frequently in brand messaging, its usage remains debatable due to mixed findings of its effectiveness and its complex nature. As most research studies over the years that have looked at humour did not recognize humour as a multifaceted subject and categorized all humour types under one umbrella, therefore, there is not unanimously or commonly established taxonomy of humour. (Catanescu and Tom, 2001).

Apart from definitions, several theories have emerged to address how, why, or why not humour works. Some theories have been developed to understand and categorize humour, which differ among humour research groups. Berger (1976, 1993) classified humour by taking different theories into consideration. According to Berger’s typology, humour can be activated by various techniques such as exaggeration, mockery, repetition, and incongruity. In order to come up with his typology of humour, Berger analysed jokes and stated that some techniques might not be funny on their own and must complement one another to create humour, yet there is always one dominant mechanism of humour in play. Berger hypothesized that humour types or techniques fall into four categories: language, action, identity, and logic. He further stated that these categories were comprehensive and had 45 mutually exclusive techniques. Since Berger’s typology was based on jokes, but without specifying which kind of media the typology was for, Buijzen and Valkenburg (2004) formulated a new typology by modifying it for the analysis of audio-visual humour. Building on Berger’s typology, Buijzen and Valkenburg categorized humour into eight types to make it appropriate for television commercials. These types are slapstick humour, surprise, irony, clownish behaviour, misunderstanding, parody, satire and miscellaneous. This typology was formulated not only to distinguish between television commercials, but to also show

different techniques used for diverse audience groups. Another widely cited theory used to explain humour effects is the theory of incongruity. Taking the theory of incongruity into view, people tend to find humour in things that have an element of surprise. Since the time of Aristotle, theory of incongruity has been the most used and widely accepted philosophy. It is also the most extensively used mechanism in humour advertisements. Forabosco (1992) described incongruity as a deviation from a cognitive reference model, where resolution and cognition are mechanisms of the process of humour. According to this theory, comprehension of humour is necessary for it to be funny. It also requires thought to understand a situation and incongruence in order to experience humour in that situation.

A second widely cited theory approach used by researchers is based on the Elaboration Likelihood Model (ELM). According to ELM, receivers process information through the central or peripheral routes. The model explains how the level of involvement changes the receiver's attitude (Petty and Cacioppo, 1986). The central route of persuasion is used to process serious information. For instance, when a viewer has a high level of involvement, the central route is activated. Whereas, the peripheral route is activated in a low-involvement situation where the viewer does not process the information based on its strong argument, rather, the viewer looks for other sources. Most scholars believe that humour is comprehended through the peripheral route as viewers rely on their emotions and feeling of amusement to process the advertisement containing humorous content. On the contrary, some researchers argue that since advertisements containing humour increase viewers' level of attentions as compared to non-humorous advertisements (Eisend, 2009), therefore increased attention will lead to the activation of the central route for cognitive processing. Based on this, one can say that humour appeals can take both central and peripheral routes. This is called the

combined-influence. However, in some cases humour can also lead to distraction from the advertised message rather than increase the viewer's attention. It is therefore important to differentiate between humour mechanisms to reach consistent results.

Researchers over the years have studied humour and classified it into categories based on theories, different humour techniques or applied humour (Catanescu and Tom, 2001). At present, the most prevalent theory used to understand humour is Speck's (1991) taxonomy of humour. This taxonomy is popular among humour researchers as it sheds light on different types of mechanisms of humour: incongruity-resolution, arousal-safety, and humorous disparagement. Speck classified humour into three categories: incongruity-resolution, arousal-safety, and humorous disparagement. Speck's humorous message taxonomy has recently been applied in Barry and Graca's (2018) study of humour effectiveness in video advertisements played on YouTube. Similarly, Leonidas, H., Christina, B., & Yorgos, Z. (2009) also analysed the effects of situational factors such as culture and product type on humour in Greek Television advertisements while applying Speck's Humorous Message Taxonomy.

2.2.1 Incongruity-Resolution Theory

Incongruity is defined as the lack of congruence with what is considered logical or suitable. Incongruity-resolution is to resolve something that is absurd. Although incongruity-resolution is a dominant theory used to understand different mechanisms of humour, there is no precise definition for it.

According to the Incongruity-Resolution theory, processing humour is a type of interpretation of information. Humour is experienced by the receiver when there is an incongruity between expectation of what is about to unfold and what actually happens, resulting in people laughing at unexpected things. This theory emphasizes the importance of cognition in order to find humour in the subject. The incongruity

resolution path gets activated when the content of the advertisement differs from what is generally accepted. Advertisements using incongruity-resolution usually consist of problem-solving leading to a comical resolution. Most humour processes employed by advertisers rely on incongruity-resolution (Alden & Hoyer, 1993) as some scholars believe that it increases audience's attention towards the advertisement. Moreover, for an incongruity to be hilarious, the setting must not be threatening and should consist of playful and harmless peculiarities. An example of such an incongruity would be talking objects or animals. For humour to work, the incongruity must be understood and resolved. Incongruity-resolution humour is thus a process which depends on the manipulation of knowledge or the norm.

The focus of incongruity theory is information processing. Some researchers argue that humour based on incongruity can distract viewers from the actual message of the advertisement, thus diminishing information processing of the central message of the brand and creating a "vampire effect". (Krishnan & Chakravarti, 2003). Incongruity theory differs from relief and superiority theory as it focuses on cognition rather than emotions or physiological aspects. Surprise is a vital aspect of incongruity theory because in order to resolve the incongruity, a comprehension of regular norms is required.

2.2.2 Arousal-Safety Theory

A version of release theory, the Arousal-Safety theory suggests that viewers feel an initial tension which is followed by relief upon realization that there is no real harm or a negative consequence. Arousal-Safety leads to creating an affective bond or sense of empathy for someone who has escaped an unfortunate situation. Arousal-Safety can be described in two steps. The viewer feels stressed due to the uncertainty the character in the advertisement is in, followed by the realization that the situation is not dangerous,

and that the viewer can enjoy the situation after the resolution of the uncertainty (Beard, 2008). The emotions of the viewers are aroused in the first stage due to anxiety or sentimentality. The second stage is when the viewer sees the story develop and unfold and realizes that the ad is either cute or safe, changing from aroused to relief, this is when humour is created. Film director Woody Allen perfectly described arousal-safety by saying, “if it bends, it’s funny. If it breaks, it’s not funny”. (Crimes and Misdemeanours, 1989)

Advertisements involving Arousal-safety humour usually create a positive emotional response amongst the viewers (Speck, 1991). Some of the humour types capitalizing on arousal-safety consist of innocence of children, fear and relief, and melodrama. Commercials containing humour built on arousal-safety theory consists of scenes where the subjects barely escape tense situations, creating suspense amongst the viewers, which quickly fades away and is replaced by relief once the stressful situation turns into something trivial. Laughter is produced due to the swing in the emotional response. The affective model is centred on the postulation that a positive state comprising of joy experienced by people will result in them ridding themselves of any exposure to negative elements.

2.2.3 Humorous Disparagement Theory

Disparagement humour is the oldest humour mechanism based on the theory of Superiority. Disparagement theories imply that humour is a tool used for criticism and hostility without facing serious negative consequences. Disparaging humour is laughter at somebody else’s expense. When United Airlines became the target of criticism for dragging one of its passengers by dragging him out of the plane; one of the competitors tweeted “we beat competition, not you”. Similarly, another competitor poked fun at United Airline’s injuries by stating “drags on our flights are not allowed.” (Chicago

Tribune, 2017). This humour type implies that the joke-teller attacks the victim, while the joke-hearer (audience) approves of the attack for the sake of laughter. (Spike, 1991). It consists of the source trying to create humour by vilifying a social group or its representatives. Disparagement humour communicates two messages to its audience. The first message is prejudiced, while the second message hints that it is all done in “good humour”, “it’s just a joke” and should not be taken seriously. This humour disguises criticism in a cloak of humour so it appears harmless to the audience. It challenges the bounds of what is socially acceptable by making humour out of things that might not be socially acceptable in normal circumstances. An example of disparagement humour would be that sexism is looked down upon and unacceptable but the presence of sexist jokes in commercials is prevalent. Satire and self-depreciating humour are the most used forms of disparaging humour in advertising.

Compared to previous humour theories, disparagement humour is more bipolar in nature. On one hand, humour is used to create distance towards others to ensure problem avoidance through irony and mockery. Whereas, on the other hand, a greater tolerance of one-self is detected, and a more creative and imaginative type of humour is applied.

The three humour mechanisms can occur alone or in combination. Based on the three theories, Speck categorized humour into 5 types: comic wit, sentimental humour, satire, sentimental comedy, and full comedy.

The present study is based on Speck’s approach to humour mechanisms and borrowing from his framework called the Humorous Message Taxonomy which categorizes humour into five types: comic wit, sentimental humour, satire, sentimental comedy, and full comedy.

Table 1. Taxonomy of Humour Types by Speck (1991)

Humour Types	Arousal-safety	Incongruity-resolution	Humorous disparagement
Comic wit		X	
Sentimental humour	X		
Satire		X	X
Sentimental comedy	X	X	
Full comedy	X	X	X

Advertisements often contain puns, which are categorized under comic wit in Speck’s typology. Comic wit humour is adopted in advertisements to resolve the incongruence in the advertised message. By solving the uncertainty, the audience gets to the joke, leading to a positive reaction from them (Lee & Lim, 2008). Whereas, sentimental humour is built on the arousal-safety model. This type of humour is the least common in advertisements and usually creates an emotional approach to generate positive sentiments about the brand or advertisement in question. (Speck, 1991; Beard, 2008).

Another common humour type mentioned in Speck’s taxonomy is Satire. This type of humour is a mixture of the incongruity and superiority elements. The inclusion of disparagement can either bring people together or create further divisions. This type of humour can leave people offended as disparagement consists of making one party feel ridiculous. Nevertheless, according to research, satire humour is one of the most effective humour types to ensure recall and better understanding of the message (Speck, 1991; Beard, 2008). Sentimental comedy includes facets from both the incongruity resolution and arousal-safety routes. Hence, it is a blend of sentimental humour and comic wit.

The last humour type discussed in Speck's taxonomy is full comedy. Full comedy is built by activating all three humour mechanisms, and thus, making it a complex strategy. According to Beard (2008), this type of humour is most appropriate for the general audience, as it ensures attention towards the message, while creating a positive perception about the brand. (Nielson, 2015)

2.3 Conceptual Framework & Hypotheses Development

The conceptual framework shows the hypothesized relationship between consumer engagement and brand humour. It hypothesizes if brand familiarity and product involvement can influence the relationship between humour types and online consumer engagement.

From Speck's five types of humours, comic wit and satire were chosen for analysis in this study as they are the most commonly adopted humour types in advertisements (Beard, 2008). Comic wit is a creative yet simple style of humour that is only based on incongruity-resolution (Meyer, 2000). Whereas, satire is a humour technique which combines humorous disparagement and incongruity resolution to create humour. Some studies have shown that humorous messages containing comic wit, that are obvious for consumers to comprehend, reach their communication goals faster as compared to complex humour types (Anand and Sternthal, 1990). Moreover, information that is not congruent at first is recalled more often than congruent information (Heckler and Childers, 1992).

Satire on the other hand, makes playful mockery as the basis of the message for the viewer to experience humour. Humorous disparagement is activated in a way that one party in the ad feels superior to the other party at their expense. (Martin 2007). Research has also shown that while viewers try to reconcile the incongruity in a

message/ad (comic wit/satire), new links are created in the brain related to that message, resulting in new paths and revising the brand schema or creating a new brand schema if the person is not acquainted with the brand. In this case, brand familiarity mediates the relationship between a viewer's reaction to a humorous ad and engagement with the brand after viewing the ad (Sjödén & Törn, 2006).

Although the impact of humorous advertisements on consumer attitudes has been a vital research subject among academics, most researchers relied on fictitious brands to test their hypotheses. However, since the probability of consumers being exposed to completely new brands is minimal, taking a fictitious brand to test reactions to humour in the ad is unrealistic. Therefore, this thesis will also look at brand familiarity as a mediator while testing humour effects on online consumer engagement (Chung and Zhao, 2011).

The second mediator considered for this study is product involvement. It is typically agreed upon within the marketing practitioners' community that advertisements for high-involvement products should not use humour techniques in their messages as this can lead to results contrary to what is anticipated. However, the effect of humour also depends on the humour technique in question. If humour is found to be more effective in gaining attention or leading to high recall and comprehension, marketers should then use it in their advertising message. (Chung & Zhao, 2003)

Lastly, This study will also look at the effect of gender on the relationship between humour techniques and online consumer engagement. Gender is being investigated as studies have shown that men and women react differently to humour (Schwarz, Hoffmann and Hutter, 2015).

2.3.1 Comic Wit

Comic wit purely relies on the incongruity-resolution method without activating any other mechanism. Comic wit is a type of humour built on incongruent components which can surprise or divert the audience from their usual expectation. The comic wit humour type depends on the level of surprise experienced by the respondent or viewer (Djambaska, 2015). This type of humour often consists of out of place settings and over-the-top exaggerations. Previous research studies have found that comic wit is the most popular type of humour used in advertisements (Barry and Graça, 2018). Viewers, while attempting to resolve the incongruity, create new paths to process information (Heckler and Childers, 1992), increasing their involvement with the ad directly and the brand indirectly. Moreover, comic wit is a positive humour technique that usually has a simple ad message, making it easier for consumers to absorb information as compared to other humour techniques such as satire, full comedy etc. (Anand and Sternthal, 1990).

Research on humorous advertisements shows that incongruity leads to surprise, which plays an important positive impact in creating humour (Yoon, H. J. (2018). Once the humour is successfully understood and the incongruity is resolved, it leads to greater perceived humour. According to Eisend's meta-analysis (Eisend, 2011), humour that is perceived can result in the individual liking the advertisement and the brand in question. The element of surprise or incongruity in an advertisement that leads to humour can also enhance consumer engagement (Wang, 2006).

As comic wit is expected to leave a positive impression on the viewer and due to its simplicity and straightforwardness in conveying a message, we can hypothesize that:

H1: Comic wit humour appeal applied in Instagram brand advertisements will have a positive impact on online consumer engagement.

2.3.2 Satire

Satire is another humour type that combines elements from incongruity resolution and disparagement humour. Satire can either lead to identification with the victim of the joke or detachment from the victim. Satire lets the source to laugh at the victim of humour without facing any consequences. It acts as a barrier between the source and the offensiveness of the ad towards the victim. Satire can either bring together the audience or create a division between them, depending on the opinion being communicated in the ad. If the audience does not have the view as shared in the ad, they will not identify with the ad or even the brand. (Stern, 1996) The right type of humour can encourage communication and engagement, but the wrong humour can just as easily hinder it. Past research studies have suggested that viewers can form a positive or negative attitude towards an advertisement which can also affect their attitude towards the brand and other measures of advertisement such as engagement with the brand (Eisend, 2018). We assume that this can also be applied to humour techniques used in online social media brand advertisements.

Considering all factors and the risk involved in using satire as humour technique in ads, we hypothesize that:

H2: Satire humour appeal applied in Instagram brand advertisements will have a negative impact on online consumer engagement.

2.3.3 Perceived Product Involvement

While the word “involvement” has many definitions in consumer behaviour psychology, researchers agree that messages of high involvement will be more relevant, thus causing greater consequences or connections as compared to low involvement messages (Petty and Cacioppo 1979). The notion of involvement has been looked at in

new consumer behaviour research studies as an important moderator for information processing communication messages. (Petty and Cacioppo 1981, 1983). Moreover, cues and stimuli, such as comic wit or satire humour in this study, in a consumer's surrounding can function as situational sources of involvement. Furthermore, research has noted that attitude formed during high involvement are often extended to attitude towards the brand. Furthermore, the nature of the product has an impact of the reaction towards the humour treatment used in an ad. Even though humour is used in advertising of different product types, it usually works best for low involvement products that are already existing in the market. (Weinberger & Gulas, 1992)

Built on the Elaboration Likelihood Model, the product's perceived relevance to the consumer is one of the main variables that motivate the consumer to process the ad. Previous studies (Chung and Zhao, 2002) testing the moderating role of personal involvement in traditional media on the effect of humour found that humour has shown to create undesirable effects on memory and attitude for high-involvement products and positive effects for low-involvement products. On social media, we expect that product involvement will mediate the relationship between humour and consumer engagement where high involvement product placed in a humorous ad will not generate the same amount of engagement as a low involvement product.

H3: Product involvement mediates the relationship between comic wit and consumer engagement

H4: Product involvement mediates the relationship between satire and consumer engagement

2.3.4 Brand Familiarity

Brand familiarity reflects the level of information or knowledge a consumer might have regarding a certain brand. These knowledge structures exist in the memory of the consumer that are linked with the brand (Kent & Allen, 1994). According to the theory of Schemata, prior knowledge of a stimulus helps in easier retrieval and processing of information from their schema. A schema is a structure of links and nodes about the stimulus. (Taylor, Peplau and Sears, 2000). A schema helps in information processing and recall. If a consumer is familiar with a certain brand, they are more likely to easily process the information presented by that brand once they retrieve it from their memory. Chattopadhyay and Basu's study (1990) found in their study that a viewer's previous evaluation of the brand moderated the effect of humour on consumer attitude and choice behaviour.

Familiarity towards a brand can increase due to a consumer's personal interaction with a brand or by listening to friends and family mentioning the brand. Brand familiarity has an impact on the consumer's motivation to interact with the brand (Baker et al., 1986). Moreover, the effort required to process information from a familiar brand is much less as compared to an unfamiliar one, making them more amiable. (Delgado-Ballester et al., 2012). Consequently, we can assume that when a consumer is exposed to a humorous ad, he or she will be more likely to interact with the post if the ad is about a familiar brand.

Therefore, it is postulated that:

H5: Brand Familiarity mediates the relationship between comic wit and consumer engagement.

H6: Brand Familiarity mediates the relationship between satire and consumer engagement.

2.3.5 Consumer Engagement

Consumer engagement has been defined by Brodie et al. (2011) as “a psychological state that occurs through interactive and co-creative customer experience with a brand”. On social media, consumer engagement is viewed as the fundamental measure of market effectiveness. Whereas humour is defined as “a means of providing pleasure, initiating social interactions with both familiar and unfamiliar audiences” (Lynch, 2002). If consumers agree with the humour, they are more likely to engage with the post containing the humour.

One of the key challenges of brand advertisers is to create brand-related content that can break through the clutter of advertisements and become highly shareworthy, leading to consumer engagement. In the context of engagement, the use of humour in advertisements can encourage consumers to interact with the brand’s advertising post. Advertisements that consist of creativity and arouse positive emotions have shown a higher chance of capturing the viewer’s interest and have a higher probability of being shared online (Teixeira, 2012; Wang, 2006). This demonstrates that although sharing intent of online users depends on their personal choices, however, it is much more likely that advertisements that sustain the viewer’s interest will be engaged with, and the inclusion of humour in those advertisements can thus lead to higher consumer engagement (Cox, 2015).

While marketers link consumer engagement to profits and loyalty (Mollen & Wilson, 2010), according to literature, consumer engagement is emotional connections (Brodie et al., 2013) and customer analytics (Bijmolt et al., 2010). Hollebeek et al. (2014) defined the notion of consumer-brand engagement (CBE) as “a consumer’s positively valenced brand-related cognitive, emotional and behavioural activity during

or related to focal consumer/brand interactions”. According to this definition, consumer engagement has three domains: cognitive, affective and behavioural.

Humorous advertisements can invoke favourable feelings in the viewer. Literature supports the argument that brands that evoke favourable feelings through their advertisement have a higher probability of engaging consumers with the brand (Wang, 2006).

Based on the literature discussed, we postulate that:

H7: Product involvement positively influences online consumer engagement.

H8: Brand familiarity positively influences online consumer engagement.

2.3.6 Gender

Gender is a social construct that is interwoven with all facets of human behaviour. Across various studies, both genders have shown behavioural patterns different from each other. Men and women have also been found to have a varying sense of humour. Both genders have shown to appreciate different types of humour mechanisms. Studies focusing on humour appreciation have mainly indicated that the male gender is more likely than the female gender to enjoy humour encompassing aggressive content, whereas females are more likely to appreciate illogical or absurd humour structures. Both genders have shown to react differently in behavioural studies. Women have shown to engage more frequently in Word-of-Mouth. Moreover, women have also shown to be more influenced by recommendations found online by either friends or social media influencers as compared to their male counterparts. (Kim, Lehto & Morrison, 2007)

We thus hypothesize that:

H9: Gender moderates the relationship between comic wit (**H9a**), product involvement (**H9b**), brand familiarity(**H9c**), satire(**H9d**) and consumer engagement.

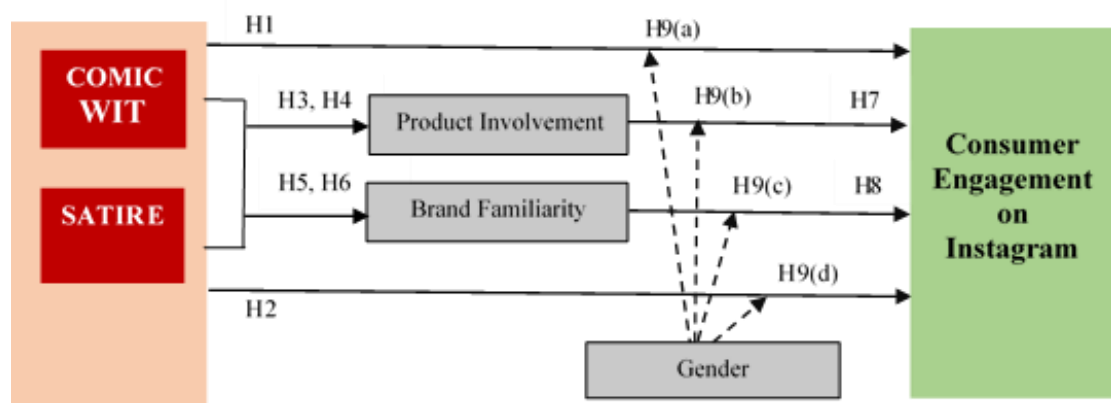


Figure 1. Conceptual Framework

CHAPTER 3: METHODOLOGY

This chapter builds upon the research objectives of the study and examines the research methodology applied in this thesis. It provides insight about the research design of the study, how data was collected and what measures were used to analyse the data.

3.1 Research Philosophy

A research paradigm can be described as a set of shared beliefs amongst scientists about how a problem can be tackled (Kuhn, 1962).

The three principal paradigms of social science research philosophy are interpretivism, positivism and pragmatism. Before discussing the methodology, it is essential to outline the philosophy that reinforces the research approach of this study.

3.1.1 Interpretivism

The interpretive paradigm is reinforced by observing events and collecting information which is then interpreted by drawing inferences and assigning meaning to the information collected through observations.

According to Bryman and Burgess (1999), interpretivism is a way of deducing social phenomena while emphasizing on the person's own language and observations, and not on the measurement of that phenomena. Interpretivists believe that everyone can have their own social reality as it is socially constructed.

As each person has his own sense reality, so there are multiple realities. (Collis and Hussey, 2009, p. 59). In an interpretivist's epistemology, knowledge results from everyday experiences and concepts (Blaikie 1993). An interpretivist aims to understand any phenomenon by looking at it deeply, how it occurred, why it is etc. Due to this reason, interpretivists place strong emphasis on using qualitative methods for reasoning and theory building. In interpretivism, emphasis lies on the phenomena; how it is

developed and how it can be comprehended. For exploring concepts, researchers have relied on qualitative methods rather than quantitative. In contrast to positivism theory, the interpretivist paradigm reverses the process by observing the social world, looking for patterns and then generating theories based on those similar patterns. (Babbie, 2005)

3.1.2 Positivism

The term “positivism” was coined in the 19th century by Auguste Comte who wrote about it in his books titled “The Course of Positive Philosophy” and “A General View of Positivism”. Positivism research philosophy believes that knowledge gained through facts, measurement and observation is credible or true. Positivism school of thought is dependent on observations that can be measured and analysed. In a positivism research study, the researcher’s role is limited to the collection data and interpreting the findings through quantifiable means. Any personal beliefs and emotions of the researchers are removed from the study in order to maintain accuracy. Positivism relies on existing theories in literature to formulate hypotheses that can be tested through research methods and analysis. Empirical evidence becomes the basis of knowledge. Therefore, the key characteristic of a positivist study is to answer a research question by using quantitative methods in a scientific and objective fashion. Most commonly, questionnaires and interviews are used by researchers to obtain data about certain topics. This data is then turned into useful information to study existing relationships between constructs by quantitative analytical techniques.

3.1.3 Pragmatism

According to pragmatists, reality is constantly evolving and being reinterpreted. So, the most Pragmatists believe that reality is constantly renegotiated, debated, interpreted, and therefore the most preeminent method to solve a problem is to use the one that provides a solution. The pragmatic paradigm was suggested as a research

philosophy for mixed methods research methodology. Pragmatism rejects applying using fixed solutions and emphasizes on finding answers to research questions by looking at all information available and discarding pre-established methods. This paradigm became popular when philosophers began to argue that accessing truth in the real world was not possible through single scientific methods like suggested in positivism, neither was it possible through interpretivism and the social reality created under it. Therefore, they suggested using a combination of methods as a practical way to understand social behaviour.

As this study aims to understand the impact of brand humour on online consumer engagement by following a structured process from literature and collecting data through surveys (quantitative study); the positivist school of thought is deemed suitable.

3.2 Research Design

Previous studies on impact of humour employed different research methodologies which included, but were not limited to experiments, online and offline surveys, case studies interviews and content analyses.

The data for this study was collected through a questionnaire (see Appendix) using the convenience sampling method. A survey was prepared for the measurement of the constructs proposed in the conceptual framework. The questionnaire was created using an online survey software, Google Forms. Taking all ethical precautions, participants were asked to give their consent before filling out the survey as per the requirements of the university and in line with Institutional Review Board (IRB). As most respondents of the study were Qatar University students belonging to the age group of 18 to 24 years, most Instagram users also belong to a similar age bracket. Therefore, using convenience sampling in this study can be justified because of the

overlap of audience age group for Instagram and respondents of this study. Before the distribution of the survey, a sample was sent out to a few individuals for pre-testing of the language used and general coherence of the questionnaire. Based on their suggestions, a few changes were made to address wordings and structure of the survey. As the study focuses on Instagram, before the survey begins, respondents are asked if they use the specified social network. The survey automatically ends for those that do not have an account on the platform.

The development of the questionnaire was done by relying on well-established and validated measures. Some of the measurement items had to be adapted to the framework of the research. However, due to time constraints, the survey was only distributed in the English language.

Table 2. Measurement Scale

Variable	Items	Source
Satire/Comic wit	1) I found the advertisement to be funny. 2) I understood the context of the advertisement. 3) Relying on humour to execute this advertisement made sense to me. 4) The humour applied to the advertisement made it entertaining. 5) I enjoyed the advertisement because of its humorous style. 6) The humour in the advertisement grabbed my attention.	Modified from Spielmann (2014), Speck (1991)
Product Involvement	1) Relevant. 2) Exciting. 3) Important. 4) Appealing. 5) Consumed by me regularly. 6) Preferred over other brands offering similar products.	Modified from Zaichkowsky (1994)
Brand Familiarity	1) I am familiar with the brand shown in the advertisement.	Modified from Kent & Allen (1994)

Variable	Items	Source
	2) I have used the brand shown in the advertisement. 3) I am able to identify this brand from its logo. 4) I feel the values of this brand are close to me. 5) I like this brand. 6) After seeing the advertisement, I feel emotional closeness to the brand.	
Consumer Engagement	1) Visit the brand page? 2) Click on the advertisement for more information? 3) Follow the brand's Instagram page? 4) Want to leave a comment/like under the brand's post? 5) Tag other users on the brand's post? 6) Want to create posts about the brand advertisement?	Modified from Schivinski, B., Christodoulides, G., & Dabrowski, D. (2016)

3.3 Data Collection

A total of 216 surveys responses were collected, of which 189 respondents completed the survey, whereas 27 respondents did not use Instagram and their responses were excluded.

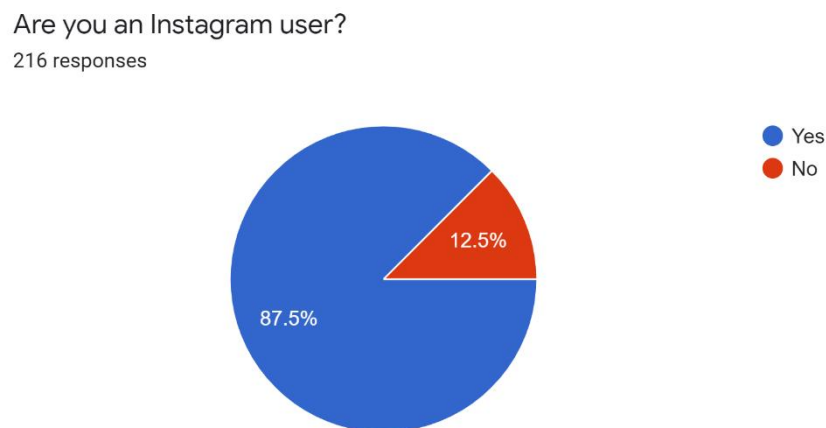


Figure 2. Respondents That Use Instagram

Convenience sampling method and snowballing technique were used to invite respondents to participate in the study. The link of the questionnaire was shared on

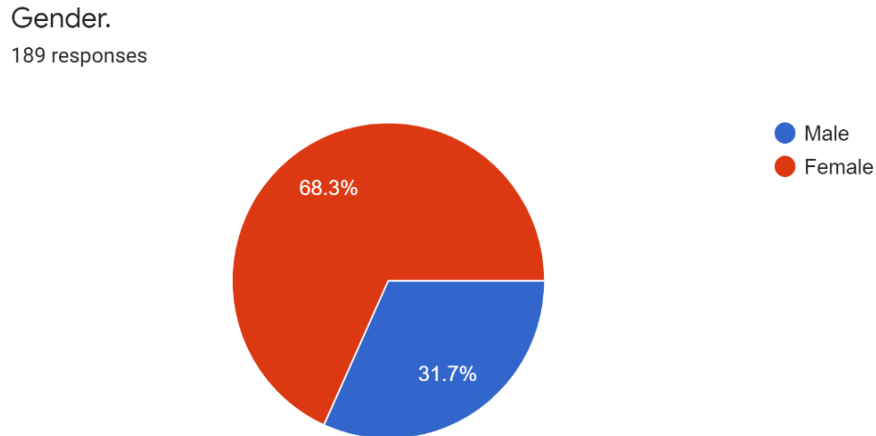


Figure 3. Demographic Breakdown by Gender

social media and shared through WhatsApp service. An email was also sent out to Qatar University students to fill out the survey.

As convenience sampling method was adopted for survey distribution, consequently, most respondents were from Qatar University. As 70% of the student population at the university consists of females, it also reflected in the survey results. According to the demographic breakdown of Instagram users, 51% of the users are females, whereas 49% males also use the social media application. Moreover, 30% of the audience on the social media app is between the ages of 18 to 24 (Clement, 2020). As the statistics show, Instagram is typically popular among the younger generation, therefore the questionnaire being filled out mainly by university going students was suitable for the study. Since the target audience of the study were Instagram users, a screening question was added before the survey began to ensure all participants had an Instagram account. Most of the participants were females (129) whereas the biggest age group that completed the survey ranged between the age of 18 to 24 years.

Education.
189 responses

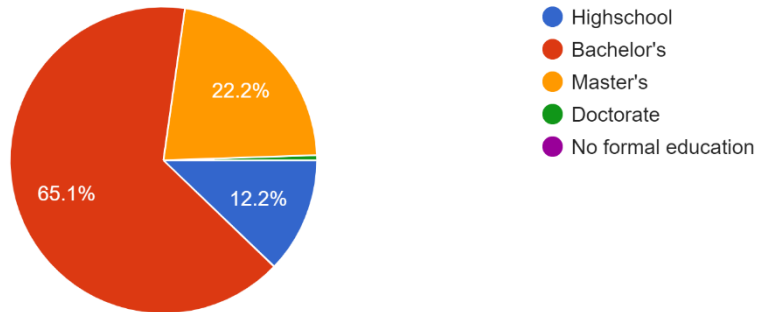


Figure 5. Respondents' Education Level

Age.
189 responses

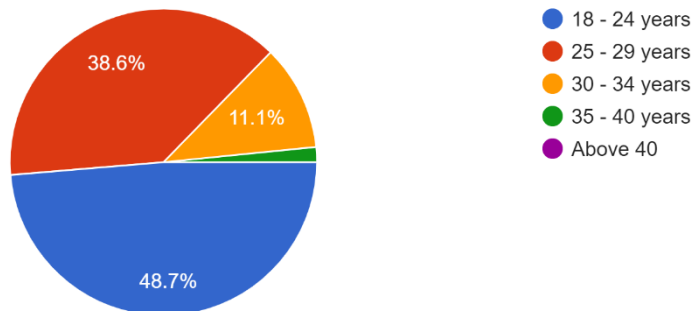


Figure 4. Respondents' Age Groups

3.3 Instrument of Measurement

The questionnaire comprised of four main sections, made up of 61 items in total. The first two sections of 24 questions each. However, the first section had an advertisement about comic wit whereas the second section was about satire brand humour. These sections had statements about the respective advertisements the respondents see before the section begins. There were 6 statements for each

advertisement that were measured using a 5-point Likert scale (Strongly Disagree – Strongly Agree). Respondents were shown an advertisement containing the comic wit element and then asked questions about their reaction to the advertisement. The second part of the same section then asked respondents about product involvement which was measured using 6 items and a 5-point Likert scale (Strongly Disagree – Strongly Agree). Brand familiarity also consisted of a 5-point Likert scale and 5 items. The next construct being measured in the section was consumer engagement using a 5-point Likert scale and 6 items (Extremely Unlikely – Extremely Likely). The second part of the questionnaire consisted of satire brand humour and 24 questions focusing on an advertisement featuring satire brand humour. Whereas, the third section consisted of 7 questions or items regarding the respondent's Instagram usage which was measured using a 5-point Likert scale (Strongly Disagree – Strongly Agree). Lastly, section four contained personal questions about the respondents such as gender, age, education, nationality, employment status and monthly income.

CHAPTER 4: DATA ANALYSIS

4.1 Demographic Analysis

The demographic variables included in this study were gender, age, education, employment status and monthly income. These variables give us an impression of the average respondent for the study. The following table illustrates the frequency and percentage of the subcategories of the respective demographic variables.

Table 3. Demographic Breakdown of Respondents

Categories	Subcategories	Frequency	Percent
Gender	Male	60	31.7
	Female	129	68.3
Age	18-24 years	92	48.7
	25-29 years	73	38.6
	30-34 years	21	11.1
	35-40 years	3	1.6
Education	High school	23	12.2
	Bachelors	123	65.1
	Masters	42	22.2
	Doctorate	1	.5
Employment Status	Employed	109	57.7
	Student	76	40.2
	Unemployed	3	1.6
Monthly Income	Below 5000	99	52.4
	5000 – 10000	71	37.6
	10000 – 15000	12	6.3
	15000 and above	7	3.7

4.2 Descriptive Statistics

Before analysing data, all data recorded through Google Forms was extracted and entered SPSS (Statistical Package for the Social Sciences). After data entry, the

data was cleaned and coded so further statistical tests and data analysis could be conducted on it. With the help of frequency tables in SPSS, any missing values or errors present in the data were identified and removed. Descriptive statistics tests including central tendency measured by mean and the measure of dispersion (standard deviation) were carried out. Single composite scores of the constructs were calculated by averaging the associated measurement items.

Table 4 illustrates the mean and standard deviation of the constructs used in the study.

Table 4. Descriptive Statistics

Humour Technique	Construct	Mean	Std. Deviation
Comic wit	Brand Humour	2.2037	.75585
	Product Involvement	2.3695	.79783
	Brand Familiarity	2.2381	.67200
	Consumer Engagement	2.4974	.89826
Satire	Brand Humour	2.2328	.74667
	Product Involvement	2.3598	.78506
	Brand Familiarity	2.2363	.68438
	Consumer Engagement	2.5035	.92156

4.3 Inferential Statistics

To test and verify the reliability of the constructs in the study, Cronbach's alpha was calculated. Cronbach's alpha measures the internal consistency in a set of items in a construct. It is used to gauge at the reliability of the scale. It is important to measure internal consistency of a scale before running further tests as internal consistency indicates whether the items of a construct are measuring the same concept. The larger Cronbach's α value ensured the internal consistency among the constructs (Nunnally, 1978). All the constructs' Cronbach's α had high values ranging between 0.926 and 0.829 which is in the acceptable range (>0.70) (Hair et al., 2019). As the results showed

significant homogeneity among all constructs, it was deemed acceptable to conduct further data analysis.

Table 5. Measure of Construct Reliability

Humour Technique	Construct	Cronbach's alpha	No. of items
Comic wit	Brand Humour	.898	6
	Product Involvement	.894	6
	Brand Familiarity	.822	6
	Consumer Engagement	.915	6
Satire	Brand Humour	.908	6
	Product Involvement	.901	6
	Brand Familiarity	.829	6
	Consumer Engagement	.926	6

4.3.1 Exploratory Factor Analysis (EFA)

An Exploratory Factor Analysis is conducted to explore how a set of items represent a construct (Williams et al., 2010). As the survey was designed for two types of humour constructs but measuring the same items, huge cross-loadings were detected while performing EFA on all items together. Therefore, the constructs were validated separately. This was deemed acceptable as the survey was prepared by modifying well-developed scales employed in previous research studies. In addition, EFA is commonly used for developing scales, whereas, the scale used in this study was modified from well-developed measurement scales previously used. Moreover, Confirmatory Factor Analysis is more suitable when the measurement models have a well-developed underlying theory for hypothesized patterns of loadings (Hurley et al., 1997).

The Kaiser-Meyer-Olkin measure of sampling adequacy (KMO test) and Bartlett's test of sphericity were performed. Hair et al. (2019) recommends that the index of KMO test generally ranges from 0 to 1 and the measure of KMO test should be more than 0.5 to be acceptable. Furthermore, Bartlett's test should be less than 0.05

to be statistically significant. A statistically significant Bartlett's test would mean that that the sampling is satisfactory and "sufficient correlations exist among the variables to proceed." (Hair et al., 2019). All factors had a high value for KMO (>.743 and above) and high significance (0.00) for Bartlett's test.

Table 6. Results of KMO and Bartlett's Test

Humour Technique	Construct	No. of items	KMOMSA	Bartlett's test (sig)
Comic wit	Brand Humour	6	.875	0.00
	Product Involvement	6	.857	0.00
	Brand Familiarity	6	.743	0.00
	Consumer Engagement	6	.875	0.00
Satire	Brand Humour	6	.887	0.00
	Product Involvement	6	.845	0.00
	Brand Familiarity	6	.761	0.00
	Consumer Engagement	6	.861	0.00

4.3.2 Confirmatory Factor Analysis (CFA)

To test to the relationship between measurement items of a research scale and constructs in a study, a confirmatory factor analysis is conducted. As data has been collected through questionnaires, it is important to test the reliability and validity of these measurement items. The proposed conceptual model; impact of different humour techniques used by brand advertisements and its contribution to consumer engagement, and its hypothesized relationships are tested through structural equation modelling (PLS-SEM) using SmartPLS. Partial Least Square (PLS) is one of the approaches to do Structural Equation Modelling (SEM). PLS-SEM allows a researcher to investigate construct interactions at the same time. Moreover, PLS-SEM has shown more promising results when there is a mediating and a moderating effect in the model being tested. (Ramli, Latan & Nartea, 2018)

4.3.3 Convergent Validity and Reliability

To test the construct reliability of the model, Cronbach’s alpha and composite reliability values were assessed. As the constructs had values above 0.70 for both tests, construct reliability was established. To test the convergent validity, Average variance extracted (AVE) was used as an indicator of the amount of variance identified by a construct in comparison to the amount of variance due to an error in the measurement. An AVE reading of 0.50 and above is required for the construct to have convergent validity. (Hair et al., 2019). Majority of the factor loading values were above 0.70 and thus acceptable. In addition, an AVE of 0.50 or more means that the construct accounts for 50% or more of the variance in the observed variables. (Table in Appendix C – Measurement Model Analysis)

4.3.4 Discriminant Validity

In PLS-SEM method, Heterotrait-Monotrait Ratio (HTMT) is a measure of discriminant validity. HTMT estimate the correlations among constructs (Hair et al, 2019). Values below 0.90 indicate the presence of discriminant validity. As shown in the table below, majority of the HTMT values were below 0.90.

Table 7. Discriminant Validity (HTMT)

	Brand Familiarity	Comic Wit	Consumer Engagement	Product Involvement	Satire
Brand Familiarity					
Comic wit	0.934				
Consumer Engagement	0.726	0.691			
Product Involvement	0.887	0.794	0.873		
Satire	0.924	0.895	0.768	0.856	

4.4 Structural Model Analysis and Hypothesis Testing

The structural model can be examined once the validity of the measurement model has been tested (Hair et al, 2019). The structural model analysis is used to test the hypotheses proposed in theory while conceptualizing the model. A structural model analysis can either accept or reject the hypotheses stated in the study which show a significance of a relationship amongst the constructs (Byrne, 2013; Schumacker and Lomax, 2004). To estimate the structural model, a bootstrapping procedure with a subsample of 1000 was applied in the study (Ringle et al., 2015).

The following graph shows the estimation of the proposed model in the study:

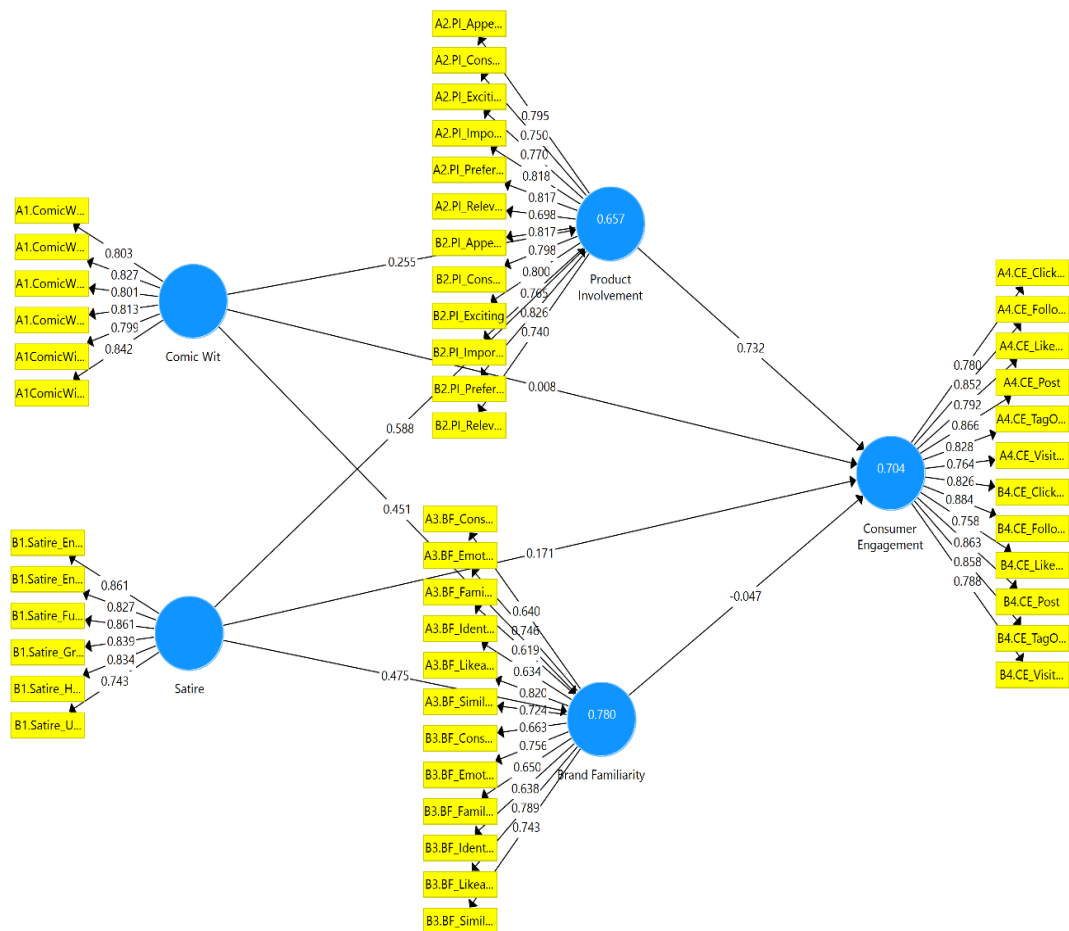


Figure 6. Structural Model

i. Direct Effect

In the two-tailed tests, *t* value is statistically significant when it is out of the range of -1.96 and +1.96, and the *p*-value is less than 0.05 (Byrne, 2013). As illustrated in Table 8, five out of eight paths were statistically significant at $p < 0.01$. Comic wit and satire did not have any significant effect on consumer engagement and thus, hypotheses H1 and H2 were not supported. In addition, brand familiarity did not positively influence online consumer engagement and thus, hypothesis H8 was not supported. However, product involvement significantly and positively influences online consumer engagement and thus, hypothesis H7 was supported.

Table 8. Structural Model Analysis (Direct Effect)

Direct Paths	Path coefficients (β)	T statistics	P Values	Results
Comic wit -> Brand Familiarity	0.451	4.279	0.000*	significant
Comic wit -> Product Involvement	0.255	2.695	0.007*	significant
Comic wit -> Consumer Engagement	0.008	0.075	0.940	insignificant
Satire -> Brand Familiarity	0.475	4.461	0.000*	significant
Satire -> Product Involvement	0.588	6.095	0.000*	significant
Satire -> Consumer Engagement	0.171	1.106	0.269	insignificant
Brand Familiarity -> Consumer Engagement	-0.047	0.296	0.767	insignificant
Product Involvement -> Consumer Engagement	0.732	6.076	0.000*	significant

Note: * $p < 0.01$, based on two-tailed test; $t = 1.96$

ii. Indirect Effect (Mediation)

Table 9 shows that the effect of comic wit and satire on consumer engagement was significant through the mediation of product involvement and thus, hypotheses H3 and H4 were supported. However, the effect of comic wit and satire on consumer engagement was not significant through the mediation of brand familiarity and thus, hypotheses H5 and H6 were not supported.

Table 9. Structural Model Analysis (Indirect Effect)

Direct Paths	Path coefficients (β)	T statistics	P Values	Results
Comic wit -> Brand Familiarity -> Consumer Engagement	-0.021	0.287	0.774	insignificant
Satire -> Brand Familiarity -> Consumer Engagement	-0.022	0.290	0.772	insignificant
Comic Wit -> Product Involvement -> Consumer Engagement	0.187	2.266	0.024*	significant
Satire -> Product Involvement -> Consumer Engagement	0.431	4.204	0.000**	significant

Note: **p<0.01, *p<0.05, based on two-tailed test; t=1.96.

iii. Moderating Effect

To analyse if gender played any role in impacting comic wit, satire, product involvement and brand familiarity and to identify if this also affects consumer engagement, another model was run which is illustrated below:

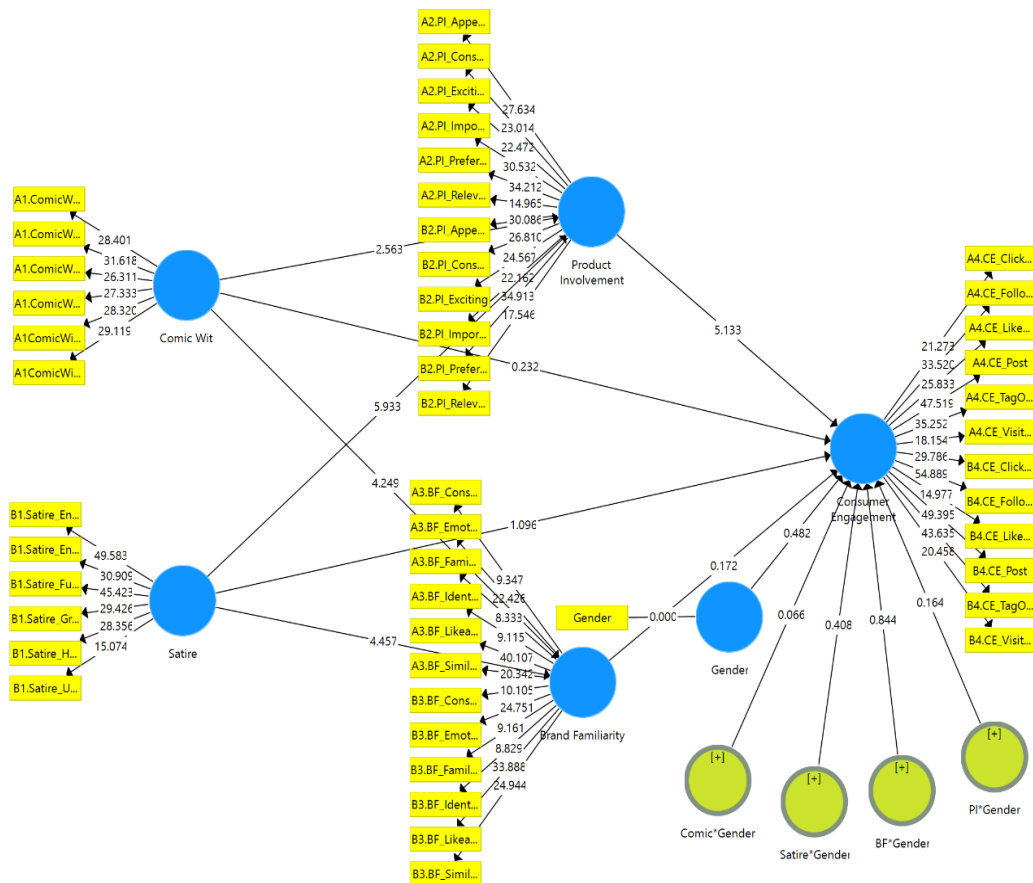


Figure 7. Structural Model Diagram (Moderation)

The moderating effect of gender was found to be statistically insignificant (as shown in Table 10). This means that H9a, Hb, H9c, H9d were not supported. Based on this, gender does not have any impact on the strength of the relationship between comic wit, satire, product involvement, brand familiarity to affect consumer engagement.

Table 10. Structural Model Analysis (Moderating Effect)

Direct Paths	Path coefficients (β)	T statistics	P Values	Results
Comic wit*Gender -> Consumer Engagement	-0.007	0.066	0.948	insignificant
Satire*Gender -> Consumer Engagement	0.066	0.408	0.684	insignificant
PI*Gender -> Consumer Engagement	0.025	0.164	0.870	insignificant
BF*Gender -> Consumer Engagement	-0.145	0.844	0.399	insignificant

4.4.1 Coefficient of Determination (R^2)

The coefficient of determination or R^2 is used to assess the explanatory power structural model in PLS. R^2 can range from 0 to 1 (Hair et al., 2019). A higher R^2 value indicates a better prediction power. As shown in Table 11, the r square value of .704 indicated that around 70.4% of the variation in consumer engagement was explained by all the predictor construct, e.g., comic wit, satire, brand familiarity and product involvement.

Table 11. Coefficient of Determination (R square)

Latent Variables	R Square	R Square Adjusted	Comment
Brand Familiarity	0.780	0.778	High
Satire	0.704	0.698	Moderate
Product Involvement	0.657	0.654	Moderate

CHAPTER 5: RESULTS & CONCLUSION

This chapter focuses on the results and conclusion of the thesis. Managerial implications, limitations of the study, as well as future research propositions are discussed.

5.1 Discussion

This thesis makes several contributions to advertising literature. Firstly, it is one of the first few works to study the impact of online brand humour on a social network platform. This research study will provide researchers with a better understanding of how different humour mechanisms can contribute to consumer engagement on visual platforms like Instagram. The study analysed two types of humour mechanisms from Speck's taxonomy. Both humour mechanisms are based on incongruity-resolution theory, but satire also has an element of disparagement which can sometimes lead to negative reactions. In addition, other factors like the mediating role of product involvement, brand familiarity and the moderating role of gender were also analysed.

While satire and comic wit are most frequently portrayed in commercials, researchers have previously discussed that satirical humour mechanisms can provoke a negative reaction from the audience. However, this conclusion was not supported by Instagram's brand humour advertisements in the current study.

5.2 Results

This research study investigated the impact of online brand humour used in advertisements and how it affects consumer engagement.

Two real advertisements were chosen to test the hypotheses outlined in the study. The advertisements were selected based on the presence of incongruence and disparagement as mentioned by Speck in his Taxonomy of Humour (1994). For humour

to be qualified as comic wit, it should have some sort of incongruence or surprise in it, where as a humour technique to qualify as satire should have a level of disparagement. Since the selected advertisements fulfilled the criteria, they were used for the study.

Findings indicate that both humour techniques have a significant effect on brand familiarity and product involvement. However, comic wit and satire do not have a direct impact on online consumer engagement. Results also show that brand familiarity did not positively affect online consumer engagement. Conversely, product involvement has a positive effect on online consumer engagement. Previous studies in marketing literature have argued that humorous advertisements work better for unfamiliar brands. Yet, most studies have not considered different humour techniques and their mechanisms like this study.

(cite) Furthermore, studies in the past have highlighted that advertisement humour received a better reception by males than females. Males have also shown to influence humour in previous research studies. The same results were not significant in this study. This could be due to two reasons; previous studies have generalised humour techniques as one construct. Second, studies have shown that the social media platform impacts its effectiveness. Finally, this thesis was conducted with Instagram as a medium, whereas previous studies have mainly looked at television ads and print media advertisements.

5.3 Research Contributions

Humour advertisements are evolving and gaining momentum, as most scholars have concluded that they lead to positive brand attitudes. However, no research specifically categorised humour into two types and applied them to one of the most popular social media platforms, Instagram. Moreover, the moderating role of brand

familiarity and product involvement has been studied separately on traditional media advertisements, but research has shown that context-type affects the consumer's response. This thesis extends the literature on the implementation of humour in online advertisements. As the use of social media networks increases amongst consumers and brands alike, it has become necessary for brands to understand what can grow their brand's visibility and engagement on the platform. Advertising on social media has become a direct way to reach your target audience. Even though all social media platforms offer advertising solutions, it is not necessary for brands to use them all. When making ad placement decisions, marketers can look at the most popular platform for their target audience.

5.4 Managerial Implications

The results of this thesis further indicate the importance of understanding the impact of factors that lead to online consumer engagement. The main focus for marketing managers is to encourage interactivity amongst consumers by creating online brand communities, posting advertisement, and leading interactive activities on those communities, such as contests, positioning hashtags, among others. Using this strategy, marketing managers aim to generate more participation among consumers about the promotional message, which then can enhance social identity of the advertisement audience, which in turn can enhance their engagement in those ads.

This study shows that brand humour employed in ads alone cannot lead to online consumer engagement. As the results show, comic wit and satire had no direct impact on consumer engagement. However, product involvement significantly influences the relationship between both humour types and consumer engagement. It is vital for marketers to realize that unaided humour is not sufficient to create engagement on an online platform. The fact that product involvement helps to influence consumer

engagement suggests that humorous advertisements on Instagram are best for consumers that the products are relevant to. To implement these suggestions, Instagram gives marketers with sophisticated tools to manage their advertisements on the platform by choosing their targeting options. Moreover, since gender did not have any impact on consumer engagement, marketers can use Instagram's precise targeting options to reach audience based on their interests (product involvement), rather than other demographics like gender.

As previously discussed, interactions that take place on such platforms are usually controlled by the consumers and marketing managers have less control on the flow of the conversation unlike traditional media, therefore, brand managers should take reins of their campaigns by better understanding their audience's motivations to engage with their page or Instagram posts.

Past studies have highlighted the role humorous advertisements can play to generate attention; however, not enough research has been performed to understand the evolving world on social network sites. The outcomes of this thesis can be helpful to marketers who are unable to create engagement on their social network sites. Humour techniques have been popular, but not all styles of humour work. It is necessary that businesses choose the appropriate humour technique and give more attention to the consumers of their specific brand.

This thesis can help marketers decide if they can organically engage with their target audience through a humorous brand advertisement on Instagram. As Instagram is mostly used by millennials and Gen-Z, brands targeting this demographic can investigate the type of humour techniques that promotes organic consumer engagement.

Last, this study categorises humour into two types does not consider people's differences in their sense of humour. Humour involves a complex delivery, and a sense of humour can vary from person to person. If a certain individual finds an advertisement funny, another might view it in a negative light (Maples et al. 2001).

5.5 Limitations and Future Research

The study has filled some theoretical gaps in literature, but it also has its limitations that can be addressed in future studies. As the idea of the study was to analyse the impact of two humour techniques, each respondent was asked to answer questions using a similar brand and similar questions about two different types of humour techniques. This led to huge cross-loadings in the factor analysis. Moreover, the results cannot be generalized to the whole population as the respondents were mostly university students and young people who have recently joined the workforce. Nonetheless, the social network site in question is also most popular among young individuals. Furthermore, as noted by Goodrich (2013), older audience watches online advertisements more intently than young adults. This study did not have a lot of respondents belonging to an older age group.

Due to the limitation of time and resources, the sample size of respondents was small and not all humour techniques suggested by Speck (1991) were tested. It is an avenue that can be explored in future research studies where sentimental comedy and full comedy can also be tested. Future research can also study the impact of other important factors that might affect online consumer engagement like income, educational background, and cultural values. Other constructs of marketing can also be tested to see their effect on online consumer engagement such as brand loyalty,

emotional motivation etc. Another future research suggestion would be to conduct a comparative study between two popular social network sites such as Instagram and twitter and analyse how the audience reacts to different humour techniques.

5.6 Conclusion

In conclusion, this thesis addressed the effect of online brand humour advertisements on consumer engagement. It aimed to fill a gap in literature about the role humorous advertisements can play on interactive social media platforms like Instagram. This thesis studied the impact of external factors like brand familiarity, product involvement and even a person's gender and how these factors affect humour comprehension and consumer interaction with Instagram brand advertisement posts. People's perceptions of humorous advertisements were studied through the distribution of an online questionnaire.

Results showed that similar to traditional advertisements, product involvement can influence the relationship between humour techniques (comic wit and satire) and consumer engagement. Other factors did not directly have an impact on consumer engagement. This thesis study has also contributed to better understanding of engaging organically with users through humour in advertisements.

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APPENDIX A: ETHICAL APPROVAL



Qatar University Institutional Review Board **QU-IRB**

QU-IRB Registration: IRB-QU-2020-006, QU-IRB, Assurance: IRB-A-QU-2019-0009

February 13th, 2020

Dr. Hatem El Gohary
College of Business and Economics
Qatar University
Phone: +974 4403 7146
Email: helgohary@qu.edu.qa

Dear Dr. Hatem El Gohary,

Sub.: Research Ethics Review Exemption

Ref.: Student, Tooba Ali / e-mail: ta1005668@student.qu.edu.qa

Project Title: "Brand Humor Advertisements on a Social Network Platform and Its Impact on Online Consumer Engagement: The Case of Instagram"


We would like to inform you that your application along with the supporting documents provided for the above student project, has been reviewed by the QU-IRB, and having met all the requirements, has been granted research ethics **Exemption** based on the following category(ies) listed in the Policies, Regulations and Guidelines provided by MoPH for Research Involving Human Subjects:

Exemption Category 2: *Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:(i) information obtained is recorded in such a manner that human subjects can be identified; and(ii) any disclosure of the human subjects' responses outside the research could reasonably, place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.*

Documents reviewed: QU-IRB Application TA 10-2-2020, QU IRB Checklist, Tooba Ali - Research Proposal (FV), Consent Form - TA (2020), Humor Survey (2020), QU-IRB Review Forms, responses to IRB queries and updated documents.

Please note that exempted projects do not require renewal; however, any changes/modifications to the original submitted protocol should be reported to the committee to seek approval prior to continuation.

Your Research Ethics Approval Number is: **QU-IRB 1233-E/20**. Kindly refer to this number in all your future correspondence pertaining to this project. In addition, please submit a closure report to QU-IRB upon completion of the project.

Best wishes,
Dr. Ahmed Awaisu

Chairperson, QU-IRB



APPENDIX B: QUESTIONNAIRE

Brand Humour Advertisements on a Social Network Platform and Its Impact on Online Consumer Engagement: The Case of Instagram

Dear participant,

I am an MSc in Marketing student at the College of Business & Economics, Qatar University. This questionnaire is part of my master's graduation dissertation approved by the Qatar University Institutional Review Board (Approval number: QU-IRB 1233-E/20). If you have any questions related to ethical compliance of this study, you may contact them at QU-IRB@qu.edu.qa; phone: 44035307). The study examines brand humour advertisements on social media platforms. Your participation in this research study by completing this questionnaire is highly appreciated. Participation in this research study is voluntary and does not involve any costs of any kind or lead to any financial benefits.

As a respondent, you have the right to withdraw from participating in this research project at any given time. By clicking on the provided research questionnaire link, you give your full informed consent to participate in this research project.

The research study aims to understand the impact of online brand humour advertisements on consumer engagement on Instagram. The questionnaire will be used to collect the primary data needed for the study. Questions within the research questionnaire pertain to brand familiarity, product involvement and the role of online brand humour in promoting consumer engagement on Instagram.

There are no risks, harm or any discomforts involved in participating in this research. The questionnaire should take no more than 7 to 10 minutes to complete. Your responses will remain confidential, and the results will only be used for academic purposes. To ensure confidentiality, and to meet your privacy requirements, your responses will be safely stored electronically in a locked facility and only the research team will have access to such information. There are no right or wrong answers as the questionnaire measure your opinions about the research variables. The results of the study can be read through the research thesis upon its completion. Your cooperation is essential in the completion of this study. Meanwhile, if you have any questions, please do not hesitate to contact me at ta1005668@qu.edu.qa (Mobile: 77810886)

Thank you very much for taking part in this research project, and the research team really appreciate your time, efforts and support.

Kind regards,

Tooba Ali

M.Sc. Marketing Student

College of Business & Economics,

Qatar University

Kindly only proceed with the questionnaire if you are an Instagram user above the age of seventeen years.

Let us assume that the following picture from Pepsi's official Instagram page of an advertisement post popped up on your Instagram Newsfeed. Please take few seconds to look at the advertisement and then answer the questions regarding it in the section that follows.

 **Pepsi** · Follow
Doha, Qatar

Sponsored ▾ ⋮



[Learn More](#) >

♡ 💬 📍 📌

Liked by zoha.jpeg and 720 others
Pepsi Go light with Pepsi ... more
View all 136 comment

 Add a comment...

10 October

Section A

Each of the following questions has options ranging from “Strongly Disagree” to “Strongly Agree” or “Extremely Likely” to “Extremely Unlikely”. Please kindly answer each question by ticking the most suitable option.

A1. Brand Humour (Comic Wit):

Kindly indicate if you agree or disagree with the following statements:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. I found the advertisement to be funny	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I understood the context of the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Relying on humour to execute this advertisement made sense to me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. The humour applied to the advertisement made it entertaining	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I enjoyed the advertisement because of its humorous style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. The humour in the advertisement grabbed my attention	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

A2. Product Involvement:

To me, the product being advertised is:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. Relevant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Exciting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Important	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Appealing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Consumed by me regularly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Preferred over other brands offering similar products	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

A3. Brand Familiarity:

Please indicate if you agree or disagree with the following statements:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. I am familiar with the brand shown in the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I have used the brand shown in the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I am able to identify this brand from its logo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I feel the values of this brand are close to me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I like this brand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. After seeing the advertisement, I feel emotional closeness to the brand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

A4. Consumer Engagement:

How likely will the humour used in the advertisement:

Statements	Extremely Likely	Somewhat Likely	Neutral	Somewhat Unlikely	Extremely Unlikely
1. Make you visit the brand page?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Make you click on the advertisement for more information?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Make you follow the brand's Instagram page?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Make you want to leave a comment/like under the brand's post?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Make you tag other users on the brand's post?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Make you want to create posts about the brand advertisement?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Now please take a few seconds to look at the following screenshot of an advertisement post by Pepsi on Instagram and answer the questions regarding it in the section that follows.



Section B:

Each of the following questions has options ranging from “Strongly Disagree” to “Strongly Agree” or “Extremely Likely” to “Extremely Unlikely”. Please answer each question by ticking the most suitable option.

B1. Brand Humour (Satire):

Kindly indicate if you agree or disagree with the following statements:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. I found the advertisement to be funny	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I understood the context of the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Relying on humour to execute this advertisement made sense to me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. The humour applied to the advertisement made it entertaining	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I enjoyed the advertisement because of its humorous style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. The humour in the advertisement grabbed my attention	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B2. Product Involvement:

To me, the product being advertised is:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. Relevant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Exciting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Important	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Appealing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Consumed by me regularly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Preferred over other brands offering similar products	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B3. Brand Familiarity:

Please indicate if you agree or disagree with the following statements:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. I am familiar with the brand shown in the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I have used the brand shown in the advertisement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I am able to identify this brand from its logo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I feel the values of this brand are close to me	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I like this brand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. After seeing the advertisement, I feel emotional closeness to the brand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B4. Consumer Engagement:

How likely will the humour used in the advertisement:

Statements	Extremely Likely	Somewhat Likely	Neutral	Somewhat Unlikely	Extremely Unlikely
1. Make you visit the brand page?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Make you click on the advertisement for more information?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Make you follow the brand's Instagram page?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Make you want to leave a comment/like under the brand's post?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Make you tag other users on the brand's post?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Make you want to create posts about the brand advertisement?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section C:

Please answer each question by ticking the most suitable option.

C1. Instagram Usage:

Please answer the following questions regarding your Instagram usage.

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. I use Instagram to follow and connect with brands	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I use Instagram to find and spread information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I use Instagram for fun (my followers are mainly my friends)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I use Instagram for business (my followers are my clients)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I use Instagram for business and fun	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I check my Instagram feed regularly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. I check my Instagram feed every once in a while	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section D:

D1. Personal Information:

Please answer the following questions about yourself

1. Gender	Male <input type="checkbox"/>	Female <input type="checkbox"/>			
2. Age	18-24 <input type="checkbox"/>	25-29 <input type="checkbox"/>	30-34 <input type="checkbox"/>	35-40 <input type="checkbox"/>	Above 40 <input type="checkbox"/>
3. Education	High school <input type="checkbox"/>	Bachelor's <input type="checkbox"/>	Master's <input type="checkbox"/>	Doctorate <input type="checkbox"/>	No formal education <input type="checkbox"/>
4. Nationality	Qatari <input type="checkbox"/>	Non-Qatari <input type="checkbox"/>			
5. Employment Status	Employed <input type="checkbox"/>	Unemployed <input type="checkbox"/>	Student employment <input type="checkbox"/>		
6. Monthly Income	Below 5000 <input type="checkbox"/>	5000 to 10000 <input type="checkbox"/>	10000 to 15000 <input type="checkbox"/>		15000 and above <input type="checkbox"/>

Thank you for participating in this research study. The goal of this study was to understand the impact of humour used by brands on Instagram and how it affects online consumer engagement.

If you have any questions or concerns, feel free to e-mail me at ta1005668@qu.edu.qa.

APPENDIX C: MEASUREMENT MODEL ANALYSIS

Constructs	Items	Factor Loading	Cronbach's Alpha	Composite Reliability	(AVE)
Comic Wit	A1.ComicWit_EnjoyedHumour	0.803	0.899	0.922	0.663
	A1.ComicWit_EntertainingHumour	0.827			
	A1.ComicWit_GrabbedAttention	0.801			
	A1.ComicWit_HumourMadeSense	0.813			
	A1.ComicWitFunnyAd	0.799			
	A1.ComicWitUnderstoodAd	0.842			
Satire	B1.Satire_EnjoyedHumour	0.861	0.908	0.929	0.686
	B1.Satire_EntertainingHumour	0.827			
	B1.Satire_FunnyAd	0.861			
	B1.Satire_GrabbedAttention	0.839			
	B1.Satire_HumourMadeSense	0.834			
	B1.Satire_UnderstoodAd	0.743			
Product Involvement	B2.PI_Appealing	0.817	0.943	0.950	0.614
	B2.PI_ConsumedRegularly	0.798			
	B2.PI_Exciting	0.800			
	B2.PI_Important	0.765			
	B2.PI_PREFERREDBrand	0.826			
	B2.PI_Relevant	0.740			
	A2.PI_Appealing	0.795			
	A2.PI_ConsumedRegularly	0.750			
	A2.PI_Exciting	0.770			
	A2.PI_Important	0.818			
	A2.PI_PREFERREDBrand	0.817			
	A2.PI_Relevant	0.698			
Brand Familiarity	A3.BF_ConsumedBrand	0.640	0.909	0.922	0.497
	A3.BF_EmotionalClosenessAfterAd	0.746			
	A3.BF_FamiliarBrand	0.619			

	A3.BF_IdentifyLogo	0.634			
	A3.BF_Likeability	0.820			
	A3.BF_SimilarValues	0.724			
	B3.BF_ConsumedBrand	0.663			
	B3.BF_EmotionalClosenessAfterAd	0.756			
	B3.BF_FamiliarBrand	0.650			
	B3.BF_IdentifyLogo	0.638			
	B3.BF_Likeability	0.789			
	B3.BF_SimilarValues	0.743			
Consumer Engagement	B4.CE_ClickAd	0.826	0.956	0.962	0.677
	B4.CE_FollowBrand	0.884			
	B4.CE_LikeComment	0.758			
	B4.CE_Post	0.863			
	B4.CE_TagOthers	0.858			
	B4.CE_VisitBrandPg	0.788			
	A4.CE_ClickAd	0.780			
	A4.CE_FollowBrand	0.852			
	A4.CE_LikeComment	0.792			
	A4.CE_Post	0.866			
	A4.CE_TagOthers	0.828			
	A4.CE_VisitBrandPg	0.764			
