

Master of Science in Brand and Communications Management

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***Humorous advertising and cultural diversity: a cross-cultural
study between Italy and Germany***



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Executive Summary

The goal of this paper is to analyze the existence of cultural differences in the perception of humorous advertisings. In particular, we will focus on the differences that exist between two societies that belong to an overall culturally homogeneous region such as the European Union: namely, the Italian and the German societies. Our research question will be whether Italians display a different ad-related humor perception than Germans.

The first chapter will therefore relate to the main definitions of culture. Besides, it will also examine the concept of cultural diversity, especially focusing on the Hofstede dimensions in order to point out the main aspects that make two or more cultures different from the others.

The second chapter will analyze the concept of humor: it will be possible to discover its various definition and also point out that humor perception is deeply culturally determined. Furthermore, the chapter will also underline the issue of humor perception in the specific field of advertising, showing that, to be successful, marketers that create international campaigns must have a deep cultural awareness of the targeted countries.

Finally, the last chapter will be devoted to the description of the results of our empirical study, which show a slightly different perception of humorous advertisings between Germans and Italians. The above results were obtained by selecting a sample of Italians and Germans and observe - through a multiple-choice questionnaire - the reaction of the interviewees to four different humorous advertisements.

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Introduction

Contextualization

The presence of advertising in our daily life has considerably increased in past few years. Whatever we are doing, we are constantly subjected to information and messages whose aim is pushing us to buy and consume. In order to catch the attention among such an amount of stimuli, marketers are trying to find new ways to promote products and services. Although some campaigns use traditional methods to advertise, others are implementing innovative methods to get through the consumers' minds. Innovative campaigns can leverage on different reactions of the human brain either positive or negative, but the objective is always the same: persuade. Surprise, joy or empathy are only some of the emotions that are shared by the human kind and that can be aroused with different methods according to the personal and cultural background of the singular individual. What is largely accepted in one culture can be perceived as deeply offensive in another; for this reason the purpose of this thesis is to investigate cultural diversity in the use of humor in advertising among different countries, specifically Italy and Germany. Humor in advertising is widespread throughout the world and the standardization/localization dilemma of international advertising rises up once again, so it is necessary to investigate whether humor can be applied in the same manner worldwide or whether it has to be adapted to the cultural background of the receivers.

Some studies have already been conducted and if, on the one hand, some researchers claim that humor is a "cultural universal" and that marketers can apply standardized humorous claims within a global

advertising strategy¹, others think that individuals belonging to different cultures differ in the way they perceive humorous messages and in what they consider hilarious².

However, what it is certain is that the results obtained indicate different directions, which need to be further investigated.

Problem Formulation

The research question is:

“Do Italians and Germans have a different perception of humor in advertisements?”

The goal of this paper is to analyze the existence of cultural differences in the perception of humorous ads. In particular, we will focus on the differences that exist in this field between two countries that belong to an overall culturally homogeneous region such as the European Union: Italy and Germany.

The analysis is based on the assumption that the perception of advertising varies according to cultural background and that the peculiarities of each country should be taken into consideration when developing an effective marketing strategy.

¹ O. Nevo. B. Nevo. J. L. S Yin, *Singaporean Humor. A Cross-Cultural Cross-Gender Comparison*, Journal of General Psychology, 128(2), 143-157, 2011

² D.L Alden. W.D. Hoyer, *An Examination of Cognitive Factors Related to Humorousness in Television Advertising*, Journal of Advertising, 22(3), 29-37, 1993

Research strategy and methodology

We will first of all study from a theoretical point of view humor and culture and secondly the perception of humor and humorous advertisements of cross-cultural marketing campaigns in different societies. This part of the thesis will lead us to create the basis for understanding the connections between cultural diversity and humor perception.

We will then proceed by conducting an online multiple-choice survey selecting a sample of Germans and Italians, coherent with our problem delimitation. Our goal will be to understand through this questionnaire whether a link effectively subsists between the perception of humorous situations (advertisings) and culture.

In order to be able to answer our research questions, we will employ statistical tools (descriptive statistics and chi-square test) to further analyze the data obtained.

Delimitations

The thesis will be limited to the analysis of the perceptions of a sample group of four selected humorous advertising campaigns. The analysis therefore will not aim at (1) studying other countries different from Italy and Germany and (2) will not take into consideration advertisings not related to the automotive sector.

Thesis Structure

In order to conduct our analysis we will devote the first two chapters of our thesis to the theoretical discussion of cultural diversity and humor perception. On these grounds we will then describe the empirical research we conducted on a sample of Italian and German individuals.

In the first chapter we will discuss the main definitions of culture. Besides, we will also examine the concept of cultural diversity, especially focusing on the Hofstede dimensions in order to point out the main aspects that make two or more cultures different the one from the others. As we will show in the empirical chapter, the Hofstede model is particularly useful when it comes to evaluate the reasons that determine the different reactions of two cultures to the same humorous stimulus.

In the second chapter we will analyze the concept of humor: we will observe the various definitions of it, and we will also point out that humor perception is deeply culturally determined. Furthermore, we will also underline the issue of humor perception in the specific field of advertising, showing that, to be successful, marketers that create international campaigns must have a deep cultural awareness of the targeted countries.

Finally, the last chapter will be devoted to the description of the results of our empirical study. Our research question will be whether Italians display a different add-related humor perception than Germans. We will therefore select a sample of both Italians and Germans and observe - through a multiple-choice questionnaire - the reaction of the interviewees to four different humorous advertisements.

CHAPTER I Humor and Cultural Diversity

The goal of this first chapter is to understand how humor and the perception of humorous situations can be culturally defined. As we'll explain, in fact, what makes us laugh as well as what we identify as a source of humor is deeply determined by the specific cultural background we have. Consequently, an adequate understanding of these issues is necessary in order to be able to analyze both the relation between humor and marketing and the rationale that justifies the potential differences in humorous marketing campaigns among different cultures.

Therefore, we will first of all give a broad definition of what culture is, subsequently focusing on the implications of the idea of cultural diversity from a marketing and business-oriented point of view. Afterwards we will explain both what cognitive organization is and how deeply culturally-determined this process is.

Finally, on the grounds of these theoretical and more general foundations we will draw the attention specifically on humor, interpreting it as a specific outcome of a determined cultural environment. We will therefore define humor from a general point of view, pointing out which are its major components and how they relate the one to the others; besides, we will analyze humor preferences in the light of the cultural background that characterizes the different societies.

Lastly, we will go through the various types of humor that are nowadays recognized in the contemporary sociological and psychological literature, linking the latter ones to the different cultural styles we can identify in the various societies.

1.1 Definition of Culture

In the sociological literature there are nowadays many different definitions of culture, each of which points out and focuses on a specific feature of this concept. Very briefly, we can observe that nowadays sociologists tend to identify a total of seven different categories of definitions of culture - namely: topical, historical, functional, normative, behavioral, structural, symbolic, and mental definitions.³ Before introducing the key topic of cultural diversity, it's important to briefly review the major characteristics and implications of each of these definitions.

According to the topical point of view, culture can be defined through a list of sub-categories or components - such as, for example, language, habits, economy, etc. This kind of interpretation, which became very successful during positivism (it was in fact Taylor, an Eighteenth-century anthropologist, who created this definition of culture), has obvious limits: in fact, once we begin to think about all the components of culture, we easily understand that there will never be a list effectively exhaustive. Anyway, this point of view is useful as long as it helps us focusing on some key-elements of culture - such as language, social organization, economical structure, etc.

The second definition of culture is the so-called historical one. According to this, culture is understood as the social heritage that is passed on from generation to generation. This definition certainly captures the idea for which culture is by definition teachable to our progenies. Anyway, it fails to recognize that culture can also be

³ Cfr. M.G. Vaughn-M. DeLisi-H.C. Matto, *Human behavior. A cell to society approach*, New York, Wiley, 2013.

something that for some kind of reason is not or can't be passed on from a generation to another.⁴

According to the functional definition, culture is interpreted as the way in which individuals adapt to the environment by solving the new issues and problems that the environment itself poses. This definition is deeply rooted in Darwinism, and interprets human beings in the light of evolutionary and adaptive theories. From this point of view, then, culture is understood as one of the most powerful means that human beings have in order to successfully survive in the world.⁵

The so-called normative definition of culture interprets the latter one as the sum of the rules, ideals and values that a certain society has. The focus here is strictly on the power that culture has to generate a series of norms to which its members need to conform. This definition also makes clear that, in the case in which an individual living in a society doesn't conform to the recognized cultural norms, he or she gets punished (once again, according to the very cultural rules). Therefore, we observe here the thoroughly coercive role of culture, and its ability to define and deeply influence people's behavior.⁶

According to the behavioral definition, culture corresponds to the specific human behavior that is learned by the members of a certain society. This point of view focuses therefore on the ability of human beings to learn a certain code of conduct, which becomes for the most

⁴ T.E. Wren, *Conceptions of culture. What multicultural educators need to know*, Lanham, Rowman & Littlefield, 2012, pp. 79-80.

⁵ N. Porter, *Real challenges, virtual challengers: the democracy for America movement*, 2007, p. 46 ss.

⁶ J.R. Baldwin-S.L. Faulkner-M.L. Hecht-S.L. Lindsley, *Redefining culture. Perspectives across the disciplines*, London, Routledge, 2006, p. 56.

part an unconscious set of behaviors that are deeply interiorized by the individuals.⁷

The structural definition of culture interprets the latter as a set of symbols, behaviors and ideas that are highly interrelated the one to the others and are also highly patterned. This point of view is usually adopted by the so-called structuralism, a specific anthropologic school that developed since the Sixties of last century and that understands societies as the result of a multiple-layered, partially-hierarchical, and complex structure of cultural components.⁸

According to the symbolic point of view, culture consists in giving arbitrary meanings to things (both abstract and real). In order to be significant, these meanings need to be widely recognized and shared by a certain society. This definition is clearly rooted on the idea that language is the most relevant aspect of a culture, and therefore is modeled on the basis of how language works.⁹

Finally, the mental (or cognitive) definition of culture understands the latter as the set of learned habits that are typical of humans only (and not of animals) and that make individuals inhibit their impulses in order to behave in a socially acceptable way. This definition is firmly founded on a psychological perspective, and to be specific on a psychoanalytical point of view. Widely borrowing first of all from Sigmund Freud's categories, in fact, the mental point of view interprets culture as the mechanism that, acting at an unconscious level in the individuals, makes human beings on one side learn specific behavioral

⁷ T.E. Wren, *Conceptions of culture. What multicultural educators need to know*, cit., pp. 102-103.

⁸ Ivi , p. 80.

⁹ J.D. Moore, *Visions of culture. An introduction to anthropological theories and theorists*, Plymouth, Rowman Altamira, 2012, p. 206 ss.

and mental habits and on the other side inhibit the behaviors and the impulses that are considered to be socially inconvenient.¹⁰

We can easily observe that each of the definitions quoted so far lights up a different yet complementary feature of culture. Therefore, none of these definitions is really complete, but also no one of them can be judged as false or wrong. On these grounds we can observe that relatively recently has been created a more global and comprehensive definition of culture, in which the different and complex aspect of this idea are contemporaneously taken into consideration. This definition, which is actually the one that is usually and currently employed in the field of social sciences, states what follows: <<a culture is a way of life of a group of people, the beliefs, attitudes, values, myths, history, goals, worldviews, artifacts, customs, rituals, symbols, behaviors, that they adhere to, generally without thinking about them, that they accept and that are passed along by communication and imitation from one generation to the next>>. ¹¹ As J. Melville eloquently summarized, culture can therefore be defined as <<the man-made part of the human environment>>.¹²

The above quoted definition first of all underlies that culture is the way of life adopted by a certain *group* of people, which not necessarily corresponds to the whole inhabitants of a certain state or region. In other words, a certain cultural group doesn't necessarily include (and may times it doesn't) the entire population that lives

¹⁰ T.E. Wren, *Conceptions of culture. What multicultural educators need to know*, cit., p. 122.

¹¹ European Youth Centre, *Education as a way to inclusion, the importance of intercultural learning as an educational method*, Strasbourg, European Youth Centre, 2008, p. 17.

¹² I. Altman-M.M. Chemers, *Culture and environment*, Monterey, CUP Archive, 1984, p. 3.

within the political boundaries of a state; nor it necessarily excludes the populations that live outside such boundaries.

Besides this, we can also briefly underline that culture is understood as a complex way of life, composed by beliefs, rituals, knowledge, etc. Therefore, culture defines both the visible (e.g. behavior, way of clothing, etc.) and the invisible (e.g. the knowledge, perceptions, etc.) aspects of a certain individual or group of individuals. Besides this, culture is always something shared among a group of human being: it's in fact an intrinsically social phenomenon. Furthermore, culture involves the so-called socialization feature: namely, people adhere to a certain world view and behave accordingly without even noticing it, and without being really aware of that.¹³

We can anticipate that when we will evaluate the cultural influence on humor and on humor perception in individuals, we'll refer to culture according to the above reported, global definition of this concept. In fact, as we'll see in the following paragraphs, this global perspective enables us to consider a number of implications of culture (in respect to human behavior) that are of crucial relevance in the marketing environment.

1.2 Cultural Diversity and Cognitive Organization

On the basis of the above reported characterization of culture, we can now briefly focus on the second topic of interest - namely, the

¹³ European Youth Centre, *Education as a way to inclusion, the importance of intercultural learning as an educational method*, cit., p. 17.

definition of cultural difference and the analysis of the consequences that such culturally-grounded disparities can have especially in respect to marketing and business-related contexts.

First of all we can observe that even if in the very last decades a process of cultural globalization has started, progressively involving more and more countries of the world, there still are significant cultural differences among the various societies in the globe. Focusing our attention preeminently on the so-called Western world (usually identified mainly with the geographical regions of the USA, Europe and Canada), we can observe that also within this apparently homogeneous region there still nowadays exist crucial cultural differences that permeate values, perceptions, customs, and so on of the everyday life of the various social groups.¹⁴

From a global and more general perspective, the populations that live in the Western world do certainly share some fundamental habits and values: for example, in the economic field they generally adhere to consumerism, and have a capitalistic-based production system; in the theoretical field they all heavily rely on the Greek heritage, giving a preeminent role to logical thinking and to human reason as key-tools to interpret reality; in the interpersonal and social field, they value individualism in the sense of the ability of the individual to achieve his or her goals and to expand his or her potential; and so on.¹⁵

Anyway, besides these general similarities, there exist important differences not only between, for example, an American and an European, but also between an Italian and a German. For example, we can briefly notice in this respect that Germans display on average a higher level of individualism than Italians; besides this, in the business

¹⁴ Cfr. M. Shelley-M. Winck, *Aspects of European cultural diversity*, London, Routledge, 2005.

¹⁵ Ibidem.

environment Germans tend to value and reward qualities such as precision and compliance with the standards, while Italians seem to appreciate a more flexible and potentially creative approach.¹⁶

On these grounds we can notice that recognizing the existence of a relevant amount of cultural diversity also in the Western world - and especially in Europe - is important in order to efficiently handle the differences in perception, communication, lifestyles, desires, etc. that directly come from such cultural diversity.

Besides this, we can also underline that only by understanding cultural differences is possible to create an effective communicational strategy between two or more social groups. It's well-known that communication is the key for building long-lasting businesses relationships, and is even more crucial in order to create effective marketing campaigns.¹⁷

Therefore, we can now briefly analyze the different components of cultural difference in order to be able to take them into account when it comes to evaluate the perception of humor and of humorous advertisements in various societies. We can anticipate since now that our empirical analysis about different humor perception (which we'll conduct in the final chapter of this thesis) will focus on the differences that exist between Italians on one side and Germans on the other side. Therefore, in the following analysis of the various components of cultural differences we'll underline since now, for each cultural factor, the specificities that characterize respectively Italian and German contemporary culture.

¹⁶ Ibidem.

¹⁷ M. Boeing, *Analysis of cultural differences and their effects on marketing products in the United States of America and Germany*, Hamburg, Anchor Academic Publishing, 2013, p. 6 ss.

Following first of all the classification made by Hofstede, we can identify four main dimensions of culture and therefore of cultural difference: power distance; uncertainty avoidance; individualism; masculinity.¹⁸

Power distance relates to the degree to which the lower and less powerful parts of the society accept the uneven distribution of power. Whenever we deal with high power distance societies, the individuals are prone to naturally accept the fact for which power is unequally distributed, and don't tend to question the status quo. This kind of scenario characterizes highly hierarchical societies and autocratic governments. Both Italy and Germany are moderately low power distance societies.¹⁹

Uncertainty avoidance shows the extent to which the members of a certain society feel threatened by ambiguity, risk and uncertainty. High uncertainty avoidance characterizes the cultural groups that feel uncomfortable with risk and have therefore developed a series of procedures and routines in order to effectively minimize the level of uncertainty. These kind of societies reward compliance to the rules and to the assessed routines over individual creativity and free initiative. The level of uncertainty avoidance in Germany is much higher than in Italy.²⁰

The level of individualism shows how much people that belong to a certain culture are supposed to both be emotionally independent from their social group and take care of themselves (and of their very close

¹⁸ R. Johann, *Cross-cultural management*, Norderstedt, GRIN Verlag, 2008, pp. 5-6.

¹⁹ F.E. Jandt, *An introduction to intercultural communication. Identities in a global community*, Thousand Oaks, SAGE, 2010, p. 177.

²⁰ S. De Bono-S. Jones-B. Van Der Heijden, *Managing cultural diversity*, Zutphen, Meyer&Meyer Verlag, 2008, p. 244.

family). The higher the individualism in a certain society is, the higher the expectations of the group towards the ability of the people to take care of themselves, to value their uniqueness, etc. are. Italy and Germany are both individualistic cultures, even if Germans are on average more individualistic than Italians.²¹

Masculinity concerns the role culturally attributed to characteristics such as assertiveness, economic accomplishments, personal achievements. When the society highly values these features, it displays a high masculinity level. Masculinity is here considered in its opposition to femininity and to stereotypical feminine values, such as caring, relationships, and so on. It's important to underline that the opposition between masculinity/femininity doesn't imply any kind of specific reference to the preeminence in the society of a certain sexual group. Italy and Germany are both masculine societies.²²

We can briefly notice that the above quoted dimensions identified by Hofstede have been largely criticized, especially for being not comprehensive of all the components that determine in reality cultural difference. Besides these four elements, in fact, other key dimensions of culture exist and need to be taken in serious consideration. The majority of these additional dimensions can be described in the form of pairs of opposite concepts, namely: universalism/particularism; neutral/emotional; specific/diffuse; achievement/ascription; sequential/synchronic. In addition to these, also the element related to the cultural attitude towards the environment shall be considered.

Taking into account the criticism received by the scientific community, Hofstede continued his research on cultural dimensions and identified two additional factors that need to be taken into account

²¹ Ibidem.

²² D. Ahlstrom-G.D. Bruton, *International management. Strategy and culture in the emerging world*, Mason, Cengage Learning, 2009, p. 56.

whenever cultural diversity has to be described. These further dimensions correspond to: (1) long-term orientation and (2) indulgence.

Long term orientation has to be considered as <<the fostering of virtues oriented towards future rewards, in particular perseverance and thrift>>.²³ This dimension is strictly connected to the studies that Hofstede conducted in respect to Chinese culture, and in fact is also commonly defined as Confucian Dynamism. It captures the specific focus of individuals as well as of society on their goals and efforts: therefore, whenever we observe a long term oriented culture, we're dealing with a group of people that are motivated and dedicated to reach results that will be achievable only in the long term. On reverse, a society in which the focus is on what can be obtained in the short term pertains to the so-called short-term orientation group of cultures. Of course, as in all the other dimensions identified by Hofstede, also in this case there is continuity between the two extreme poles of respectively short and long term orientation: in other words, each culture positions itself in more or less proximity of each of them.²⁴

Hofstede identifies Chinese Confucian tradition as the perfect embodiment of the extreme pole of long-term orientation: this culture is in fact characterized by (and greatly values) elements such as <<perseverance, thrift, ordering relationships by status, and having a sense of shame>>.²⁵ In general, all cultures that show the feature of long-term orientation have on average the following additional characteristics: they believe that the most relevant events in a person's life will happen in the future; they argue that traditions are highly adaptable to new circumstances, and consequently the ideas of both

²³ G. Hofstede, *Culture's consequences*, Thousand Oaks, Sage, 2001, p. 359.

²⁴ Ibidem

²⁵ G. Hofstede, *Dimensionalizing cultures. The Hofstede model in context*, in "Online readings in psychology and culture", 2011, p. 13.

good and evil depend on contingent context; they display a high level of propensity towards savings, and they also usually show a fast economic growth that lasts at least until they reach a certain level of prosperity.²⁶

Differently from this, short-term oriented societies argue that: the most relevant events in a person's life already happened in the past or are happening right in the present; a person remains the same throughout all his or her life, therefore his or her personality displays a high level of stability; traditions shouldn't be adapted to circumstances but shall never change; consumption is highly valued, as well as in general spending is.²⁷

In conclusion, we can notice that broadly speaking South Europe - and therefore Italy - tends to display a medium-term orientation, positioning itself evenly between the two opposing poles. On the contrary, Germany, as in general Central European countries, shows on average a long-term orientation.²⁸

The sixth and last cultural dimension identified by Hofstede corresponds to indulgence, here considered as the opposite of restraint. This additional feature is strictly related to the long/short term orientation dimension described above, and focuses on how individual and social happiness is allowed to be experienced by people in a certain culture.

In particular, indulgence qualifies those cultures in which the group allows its members to almost freely reach their gratification through the satisfaction of their natural desires (that are in general connected to basic and spontaneous life enjoyment). On the contrary, cultures in which restraint is the dominating feature display various

²⁶ Ivi, p. 15.

²⁷ Ibidem.

²⁸ Ibidem.

techniques both to control the gratification of basic needs and to regulate such gratification through specific and austere rules.²⁹

A society that is characterized by indulgence therefore displays the following main features: its members describe themselves on average as happy and satisfied human beings; leisure-related activities are considered important, and people highly value them; sexual norms, especially in economically rich countries, are on average quite permissive and in general not very strict; freedom of speech is highly valued; order maintenance is not considered the highest goal; in indulgent economically rich countries there is a higher rate of obese people than in restrained rich countries; finally, people perceive that they have a high level of control over their lives.³⁰

On the contrary, restrained cultures display the following main characteristics: there is a higher percentage of population (when compared to indulgent countries) that states to be unhappy; leisure-related activities are not considered very important; in restrained economically rich countries, fewer individuals are obese than in indulgent rich countries; freedom of speech is not considered a priority; sexual norms, also in economically rich countries, are strict and very conservative; order maintenance is considered a priority; lastly, people perceive that they aren't in control of their lives, and think that what happens to them mainly doesn't depend on their own actions.³¹

We can briefly observe that the dimension of indulgence versus restrain qualifies as one of the most relevant for the purposes of our research: in fact, as we'll observe in detail in the following paragraphs,

²⁹ B. Christiansen, *Handbook of research on effective marketing in contemporary globalism*, Hershey, IGI Global, 2014, p. 75.

³⁰ G. Hofstede, *Dimensionalizing cultures. The Hofstede model in context*, cit., p. 16.

³¹ Ibidem.

humor perception in a certain society is strictly related to the level of indulgence that we can find in that society's culture. For example, a certain joke that in a highly-indulgent environment is perceived to be very funny can on reverse be considered highly inappropriate and even offensive in a more restrained culture.

In the end, we can briefly underline that in general all Western European countries show a high degree of indulgence. Anyway, when it comes to the specific differences between Italy and Germany, it seems that the former is characterized by a lower level of indulgence than the latter. Anyway, this may be not true for a series of humor-related aspects that are also dependent on sexual norms and perception. We'll anyway discuss in more detail this delicate topic in the following paragraphs.

In conclusion, we can briefly notice that the different dimensions underlined by Hofstede - as well as the other cultural categories that further scholars have identified through the years - are certainly useful whenever it comes to broadly understand cross-cultural differences between two or more societies. Nevertheless, we shall not forget that these dimensions are anyway the result of a relevant simplification of the natural complexity of reality and of cultures: therefore, we can't expect that through the use of these few dimensions we can reach a complete understanding of cross-cultural differences.

However, Hofstede's framework certainly <<constitutes a simple, practical, and usable shortcut to the integration of culture into studies>>.³² In particular, his model is clear, straightforward, easily applicable and founded on the analysis of the characteristics of a large number of nations and cultures. Therefore, these features make

³² A.M. Soares-M. Farhangmehr-A. Shoham, *Hofstede's dimensions of culture in International marketing studies*, in "Journal of Business Research", vol. 60, issue 3, 2007, p. 283.

Hofstede's cultural dimensions a very appealing and useful paradigm for researchers and business specialists.³³

1.3 Cross-cultural differences applied to international marketing strategies

So far we have provided a global definition of culture as well as a detailed overview of the different cultural dimensions - especially according to Hofstede's model - that need to be taken into account whenever different cultures are considered and compared the one to the other. We can now focus our attention on how the theoretical framework we have introduced can be employed in the specific context of marketing research and marketing studies. For the purposes of our thesis, and in particular of our empirical research, in fact, to effectively understand how the different cultural dimensions can be taken into account while comparing diverse cultures is crucial.

Hofstede developed his framework on the basis of a very specific work environment (he was in fact employed as a researcher by IBM), and applied it to the field of management of human resources. Anyway, in spite of this initial and almost univocal use, Hofstede's cultural dimensions have been largely employed by social sciences' scholars to understand the cultural dynamics that characterize a very wide range of fields. In particular, we can notice that Hofstede's model has been

³³ M. de Mooij-G. Hofstede, *The Hofstede model. Applications to global branding and advertising strategy and research*, in "International Journal of Advertising", 29, 2010, pp. 87-88.

increasingly (and successfully) adopted by researchers in the areas of marketing and business analysis.³⁴

In particular, his model has proved to be very useful in marketing studies when it comes to compare crucial elements such as consumer behavior as well as the impact (in terms of cultural perception) that advertisements have on social groups. Very briefly, we can underline that in international marketing studies the six cultural dimensions have qualified as fundamental elements able to influence the response to marketing strategies of both groups and individuals in the following ways: <<collectivism influences innovativeness, service performance, and advertising appeals; uncertainty avoidance impacts information exchange behavior, innovativeness, and advertising appeals; power distance affects advertising appeals, information exchange behavior, innovativeness, and service performance; masculinity impacts sex role portrays, innovation, and service performance; finally, long-term orientation influences innovativeness>>.³⁵

The below reported table briefly summarizes the findings here listed about the role of individual Hofstede's dimensions in marketing.

Figure 1. Impact of Hofstede's cultural dimensions in cross-cultural marketing and consumer behavior.

³⁴ Cfr., for example, K. Sivakumar-C. Nakata, *The stampede toward Hofstede's framework: avoiding the sample design pit in cross-cultural research*, in "J Int Bus Stud", 32, 2001, pp. 555-74; M. Shamkarmahesh-J. Ford-M. LaTour, *Cultural dimensions of switching behavior in importer-exporter relationships*, in "Acad Mark Sci Rev", vol. 3, 2003.

³⁵ A.M. Soares-M. Farhangmehr-A. Shoham, *Hofstede's dimensions of culture in International marketing studies*, cit., p. 281.

	Individualism	Uncertainty avoidance	Power distance	Masculinity	Long-term orientation
Innovativeness	X	X	X	X	X
Service performance	X		X	X	
Advertising appeals	X	X	X		
Information exchange behavior		X	X		
Sex role portrays				X	

Source: A.M. Soares-M. Farhangmehr-A. Shoham, *Hofstede's dimensions of culture in International marketing studies*, cit., p. 281.

We can in particular point out that a number of Hofstede's cultural dimensions do play a relevant role in determining the impact of marketing especially in respect to advertising appeals, information exchange behavior and sex role portrayals. We need therefore to carefully take this model into account when it comes to understand the effects of a certain marketing campaign or specific advertisement, especially if such advertising:

- is made for a culture to which we don't belong or to which we are anyway not native;
- corresponds to an already existing advertisement that, conceived for being employed for a certain society, now needs to be adapted in order to be distributed to a different cultural group.

Besides the two above mentioned scenarios, cultural dimensions need to be taken into account in marketing also in respect to the so-called sub-cultures.³⁶ In fact, we can briefly underline that an individual culture doesn't correspond to a deeply homogeneous collection of traditions, beliefs, world visions, and so on. Differently from this, also individual cultures present in reality a very wide range of diversity in respect to the specific social sub-groups that belong to them.³⁷ For example, if we think about culture in England, besides a broader

³⁶ E.H. Schein, *Organizational culture and leadership*, New York, Wiley, 2010, p. 55 ss.

³⁷ Ibidem.

'English' culture we can immediately identify a wide range of sub-cultures which are highly different from each others - such as the so-called skinhead culture, the middle-class culture, the rave culture, and so on. These sub-cultures are not only different the one from the other, but are also more or less significantly distant from the stereotyped, homogeneous idea of a broader English culture that we can have.

Therefore, whenever we need to create or evaluate a certain advertisement, we always need to consider how the latter can and will be perceived by the targeted audience: namely, we need to take into account how the specific sub-culture for which we've created the marketing campaign will react to our stimulus. Clearly, when it comes to create an advertisement for two or more different cultures (or even sub-cultures), the process of understanding the specific reaction that the targeted consumers will have to it becomes a more complex and difficult process.

Whenever we deal with the preparation or also even just with the analysis of international marketing campaigns, the first dilemma we need to face is the so called local versus global problem. In other words, from the very beginning we need to decide <<whether to standardize advertising for efficiency reasons or to adapt to local habits and consumer motives to be effective>>.³⁸

In the past, marketing specialists used to opt very often for the global solution: in other terms, they used to decide to create a unique and standardized advertising campaign that was meant to be distributed both in their native culture and in all the other cultures targeted.

Anyway, as marketing studies evolved, and especially as they started to adopt a more complex and culturally aware perspective, researches conducted on advertising demonstrated that on average

³⁸ M. de Mooij-G. Hofstede, *The Hofstede model. Applications to global branding and advertising strategy and research*, cit., p. 85.

advertising created by adapting the original format to the specific culture targeted prove to be much more effective and performing than global and standardized advertising strategies. Therefore, scholars and business specialists progressively focused on the different cultural perceptions of contents and messages, as well as on the various culturally-determined behaviors that people display in the consumption field.³⁹

Contemporary global advertising research, generally starting from the main acquisitions of Hofstede's model, understands culture and cultural values not as mere environmental features that influence consumers from the outside, rather as truly integrated characteristics that constitute the very self of consumers. Therefore, customers as well as their culture need to be at the very center of every effective advertising campaign. Especially, we can underline that culture and cultural values play a crucial role in determining the specific personality of consumers.⁴⁰

Besides, consumers and consumers' behavior can also be interpreted from two different and complementary points of view: the individual mental processes on one side, and the social processes on the other side.⁴¹

In conclusion, we can observe that marketers, when creating a specific advertisement, need to take into account all the different and complex features of the understanding process that characterizes

³⁹ Cfr., for example, H.Y. Wong-B. Merrilees, *Multiple roles for branding in international marketing*, in "International Marketing Review", 24, 2007, pp. 384-408.

⁴⁰ M. de Mooij-G. Hofstede, *The Hofstede model. Applications to global branding and advertising strategy and research*, cit., p. 86.

⁴¹ Ibidem.

targeted consumers, especially if they're working at a cross-cultural campaign.

CHAPTER II Humor and Advertising. A Cross-Cultural Perspective

In the previous chapter we analyzed cultural diversity in respect to the specific field of cross-cultural marketing. On these grounds we can now focus our attention on the specific topic of our thesis - that is to say, the perception of humor and humorous advertisements of cross-cultural marketing campaigns in different societies.

We will first give a critical definition of what humor is, thereby analyzing whether humor and humor perception can be considered as a culturally-determined phenomenon. Besides this, we will observe how humor is employed in advertisements both in a one-culture setting and in a cross-cultural setting.

2.1 Humor Definition

Humor is a complex concept that, even though can be found in almost all contemporary as well as past cultures, can be defined in a variety of different ways. Two of the most widely accepted definitions of this phenomenon in the field of social sciences are the ones given by,

respectively, Crawford on one side, and Romero and Cruthirds on the other side.

Crawford states that under the category of 'humor' falls any kind of communication that creates <<a positive cognitive or affective response from listeners>>. ⁴² On the other side, Romero and Cruthirds assess humor as any kind of <<amusing communication that produce positive emotions and cognitions in the individual, group, or organization>>. ⁴³ We can observe that, on the grounds of the two definitions quoted above, humor is a phenomenon closely linked to amusement and to a general, positive cognitive reaction. Of course, the different definitions nowadays available of this concept underline each time different implications and shades of meaning of humor; nevertheless, they all point out the somehow funny and amusing core characteristic of this idea.

We can briefly observe that another aspect of humor that needs to be taken into account is that this concept can be referred to three different settings, namely:

- the one in which humor is an attribute or a quality of a certain thing or content - for example, a story, a joke, and so on;
- the one in which humor is an attribute of a person, for which the latter has the ability to interpret something as amusing and funny;
- finally, the one in which humor is an entire genre, that comprehends all the writing material (as well as other things,

⁴² C.B. Crawford, *Theory and implications regarding the utilization of strategic humour by leaders*, in "The Journal of Leadership Studies", 1 (4), 1994, p. 57.

⁴³ E.J. Romero-K.W. Cruthirds, *The Use of Humour in the Workplace*, in "Academy of Management Perspectives", 20 (2), 2006, p. 59.

such as advertisements) that have been explicitly conceived and created in order to make people laugh.⁴⁴

In the present analysis we will examine humor in respect to the second setting above reported: in other words, we're interested in understanding how people that belong to different cultures are able to perceive different contents as humorous, and especially whether cultural differences make people that belong to a certain culture perceive a certain message - considered humorous by other cultures - as not funny at all.

We can briefly notice that humor is related to certain, peculiar social aspects. First of all, usually a humorous content or happening causes people who see it to laugh. Secondly, humor is perceived by individuals both when they're in groups with other people and when they are alone: in other words, a humorous content can be enjoyed and perceived as humorous by people both in a social way (that is to say, laughing with other people) and in a private and individual way. Nevertheless, recent studies have demonstrated that there are significant differences between these two scenarios in terms of humor perception: in fact, what is usually considered to be a humorous content by people when they're in groups, it's considered to be not so funny (or even not humorous at all) by individuals that enjoy it alone - and vice versa. Furthermore, usually when in group people tend to consider a wider range of contents or things to be humorous and tend to laugh more than when they're alone.⁴⁵

There are two main categories of humor: verbal humor on one side, and conceptual humor on the other side. This distinction is valid in all cultures, and is directly coming from the analysis that Sigmund Freud

⁴⁴ Cfr. V. Raskin, *Semantic mechanisms of humour*, Berlin, Springer, 2012.

⁴⁵ Ivi, p. 17.

made on humorous contents in his famous studies he conducted on the nature of humor.⁴⁶

Briefly stated, verbal humor is built on the grounds of a structural ambiguity that is present in the language: in this case, the ambiguity is exploited in a specific way that creates a humorous, immediate effect for the audience. On the other side, conceptual humor is constructed around specific ideas that are considered to be humorous (in other words, this kind of humor doesn't exploit language in order to achieve its goal).⁴⁷

In addition to the widespread Freudian partitions of humor, in more recent years scholars have identified further sub-categories of this phenomenon. Among these, for example, a relevant role is played by the so-called slapstick humor, musical humor, and visual humor. Of course, these different humor categories and types can be combined the one with the other to build a more complex and effective humorous content. It's worth noticing that these humor categories can be found in all human cultures, and therefore qualify themselves as universal characteristics of humor.⁴⁸

⁴⁶ W. Ruch, *The sense of humour. Explorations of a personality characteristic*, Berlin, Walter de Gruyter, 1998, p. 331.

⁴⁷ *ibidem*.

⁴⁸ *Ibidem*.

2.2 Theories on and Types of Humor

Humor plays crucial social functions: in fact, it enables self-identification of individuals within a certain group of people; furthermore, it is an instrument that human beings use for signaling their allegiances with specific individuals, groups or even sub-cultures.⁴⁹ Besides, humor is a powerful tool that enables people to positively deal with topics and phenomena that are normally considered to be critical, solemn, or even taboo. One example in this respect is the use of humor in the phenomena and concepts related to death and procreation, which are two of the major and widespread taboos in contemporary Western society.⁵⁰

We can also briefly underline that especially in traditional societies humor is also employed as a powerful tool in ritual settings, such as in the ritual jokes and funny stories that are told during the funeral of a friend or a relative. Besides this, humor can also be interpreted as an acceptable way in which the status quo can be questioned, and in which, for example, outstanding social values, governors or politicians can be highly criticized.⁵¹

We can therefore observe that humor is used in a variety of context and for different purposes - ritual, critical, for mere entertainment, etc. In order to explain and deal with the different

⁴⁹ Cfr. H.H. Hubert, *Israel social science research*, voll. 10-11, University of the Negev, 1995.

⁵⁰ S. Attardo, *Encyclopedia of humor studies*, Thousand Oaks, SAGE, 2014, p. 319.

⁵¹ Cfr. V. Raskin, *The primer of humour research*, Berlin, Walter de Gruyter, 2008.

scopes and characteristics of humor, scholars have nowadays accepted four major theories: the incongruity theory; the superiority theory; the physic release theory; the comprehension-elaboration theory. Each of these theories casts light on a different and specific aspect of humor, as well as on a peculiar sub-category of this phenomenon, thereby helping us understanding the effective complexity of this concept.⁵²

According to the so-called incongruity theory, humor is created by the inner incongruity that is present within a certain object: the perception of such oddness and inconsistency has the effect to produce the typical amused reaction to humorous content. Usually, this incongruity arises due to the discrepancy that exists between what a certain person expects from a given event and what actually happens in this respect.⁵³

Certainly, incongruity theory greatly applies to verbal humor: in fact, the latter is usually created through lapses, mistakes, planned ambiguities in the language, and so on. Examples of techniques employed in order to generate this kind of humor are the use of homonyms and words characterized by polysemy; the use of morphological solutions, such as compounding and affixing; the use of homophone words in order to create ambiguity; and so on. The main dimensions on which language can be used in order to give birth to humorous incongruity are: phonology; morphology; lexis; syntax; graphology.⁵⁴

Incongruity-based humor is often employed in advertisements; anyway, for it's based on the specific characteristics of the language,

⁵² J. Morreall, *Humor works*, Amherst, HRD Press, 1997, p. 26.

⁵³ Ibidem.

⁵⁴ Ibidem.

this kind of humor is difficult to export to other cultures whenever the latter ones employ different languages.⁵⁵

Superiority theory interprets humor as a visible sign of the feeling of superiority of an individual or of a group over a certain other group, or even of an individual over his or her own situation in the past. This theory therefore states that the very source of humor lays in our feeling of superiority over others (or even over ourselves in a past moment), whom we consider inferior when compared to us. This kind of humor is therefore centered on the creation of content and on the observation of things that indicate in a funny way the inferiority, weaknesses, defects, etc., of other people. Usually the unfortunate protagonists of this kind of humor are specific social groups or social classes.⁵⁶

Superiority-based humor, therefore, is built on much more complex social and interpersonal patterns and relations than incongruity-based humor. In fact, in order to understand this type of humor - especially when it's related to the feeling of superiority that a certain group or individual feels over another group - people need to be aware of the social partitions that characterize a certain culture, as well as of the peculiar social attitudes, social patterns, and so on, that exist within that culture.⁵⁷ Consequently, a humorous content that is based on the idea of superiority is easily exportable - without major changes - only to those societies that share a same or at least similar cultural view over certain social groups considered to be somehow inferior.

The relief theory explains the origins of humor on the basis of Freudian ideas about the unconscious. According to this vision, the

⁵⁵ R. Taiwo-A. Odebunmi-A. Adentunji, *Analyzing language and humour in online communication*, Hershey, IGI Global, 2016, p. 234.

⁵⁶ R.A. Martin, *The psychology of humour. An integrative approach*, San Diego, Elsevier Academic Press, 2010, p. 55 ss.

⁵⁷ Ibidem.

pleasure that rises from a humorous event or content comes from the unconscious part of our mind: it is the result of a specific defence mechanism that our ego and superego enact in order to protect our conscious mind from the emotional results coming from specific and negative happenings of real life.⁵⁸

Besides this, according to Freud humor is also the way in which human beings release in a culturally acceptable way their suppressed impulses - especially those that are related to sexual instincts as well as to aggressive behavior.⁵⁹

On these grounds, scholars have more recently reinterpreted Freudian theories by stating that humor has the undeniable function to provide human beings some relief from the various tensions that come from their real life fears, desires, etc.⁶⁰

This definition points out the ability of humor to make people deal with critical situations, and especially with topics that are otherwise considered to be taboo. We can observe that any kind of humorous content that is related to a tabooed or anyway highly sensitive topic is certainly perceived as funny only by the specific culture in which exists the peculiar taboo targeted in the content. Whenever the humor target is a taboo in a certain society while it's not a taboo in another foreign society, in fact, the humorous content is not at all perceived as amusing or funny in the foreign culture.

The last theory on humor corresponds to the so-called comprehension-elaboration theory. This vision is relatively recent, and aims at understanding in which specific conditions and after which peculiar stimuli individuals perceive something as humorous. We can

⁵⁸ J. Roenneklein, *Elsevier's dictionary of psychological theories*, New York, Elsevier, 2006, p. 231.

⁵⁹ Ibidem.

⁶⁰ Ibidem.

observe that this theory states that <<the degree to which someone will enjoy a humor attempt is determined by how difficult the humor is to understand and also by the amount of cognitive analysis the humor recipient conducts after he or she has comprehended the humor attempt>>. ⁶¹

In this perspective, humor perception can be analyzed as the result of the disposition of the individual as well as of the social group to cognitively analyze a certain content. Cultures differ the one from the other also on the basis of their analytical skills. To quote an extreme example, cultures that have Greek philosophy as their traditional heritage have the tendency of being on average much more prone to stimulate an analytical behavior than the other cultures. ⁶²

2.3 Cross-cultural Differences in Humor Perception

So far we've illustrated some general features of humor, as well as the main types and sub-categories of this phenomenon. From what we've observed, we can already understand that humor perception is certainly something that is - at least to a certain extent - culturally determined and influenced. Of course, there are some contents that are perceived as humorous by the great majority of cultures; and it's not a surprise that such contents are the ones that more closely relate to simple, immediate situations or happenings. In fact, even if humor is closely based on cultural background and indirect knowledge spread in a

⁶¹ A. Sen, *Humour analysis and qualitative research*, University of Surrey, 2012, p. 2.

⁶² Ibidem.

certain society, human experience and social constructs at their very basic levels are the same throughout all the cultures: therefore, messages that can successfully exploit such <<basics [...] or more primal levels of human common sense>>⁶³ easily result to be funny for a great majority of cultures.

Anyway, in spite of these undeniable similarities, in the majority of cases humor perception is different from culture to culture. This doesn't only mean that a certain content is considered to be more or less funny in a society rather than in another, but also that the same humorous message can be considered amusing in a culture and in the same time offensive and highly irresponsible in another culture.

The dissimilarities in humor perception directly depend on cultural differences, and therefore can be explained on the basis of the cultural dimensions analyzed by Hofstede. In particular, we can observe in this respect that, for example, low-context cultures consider a certain message as an independent entity, separated from the context, and therefore find amusing individual contents (extrapolated from their backgrounds) that are perceived in a completely different way by high-context cultures. Besides this, a masculine society will appreciate more aggressive and superiority-based humor than a feminine society. Furthermore, indulgent societies will be much more prone to accept and appreciate sexual-related jokes than non-indulgent cultures.

We will observe in detail how the various Hofstede dimensions can influence humor perception in the next chapter, where we will describe the empirical research we've conducted. For the moment we only need to underline once again that, as many recent studies confirm, in the majority of cases humor perception is highly determined and influenced by cross-cultural differences.

⁶³ A. Reimann, *Intercultural communication and the essence of humour*, 2010, p. 25.

2.4 Humor in Advertising

Whenever it comes to analyze a humorous advertisement, one of the first features that need to be taken into consideration is the style of humor employed. In other words, we need to proceed to identify whether the humor of the advertisement is interpretable as:

- a manifestation of incongruity-based humor, for which there are nonsensical or ambiguous elements that cause people to perceive the message as funny;
- an example of superiority-based humor, for which the content relies on pretty aggressive or even hostile elements that make the target audience feel pleasure and amusement from the misfortunes or the defects of others;
- release-based humor - or even a mix between release and superiority-based humor -, for which the message usually is centered on sensual elements and on potentially hostile features as well.⁶⁴

Besides the humor style adopted, we can also observe that there is a number of specific devices employed in advertisements in order to cause amusement in the audience. The most common of such devices are:

- irony. Here, words are used to imply the opposite meaning of what they usually express;
- caricature. Here, a certain person, group or object is represented by exacerbating and exaggerating some of its features and typical traits;

⁶⁴ Cfr. J.E. Roedeklein, *The psychology of humour: a reference guide and annotated bibliography*, Westport, Greenwood Press, 2002.

- joke. In this case, the message conveys either a humorous spoken content or a funny situation;
- pun and wordplay. Here, ambiguous words are employed by continuously relying on and exploiting their polysemy;
- satire. In this case, a certain topic is treated in such a way that it is perceived by the audience in its more ridiculous and ironic implications.⁶⁵

Of course, whenever it comes to apply any type of humor to advertisements, neither the product/service advertised nor the buyers are ever the object of the fun. In fact, the main goal of a humorous campaign is only to attract people's attention, and to raise curiosity towards the product or the service offered - and not to make anybody feel that there are reasons to make fun of something that is product- or service-related.⁶⁶

2.5 The Perception of Humorous Advertisements in Different Cultures

Humorous advertisements are chosen as a marketing strategy by companies because on average they've many time proven to be able to capture people's attention and interest more than other forms of advertisement. Anyway, as we've already pointed out in the previous paragraphs, in order to be effective humorous advertisements need to be both understood and appreciated by the targeted audience: in other words, marketers must make sure that the campaign they've created is

⁶⁵ Ibidem.

⁶⁶ Ibidem.

effectively perceived as funny by the great majority of people of a certain society, and is not misunderstood or even seen as insulting by anyone. As we've already pointed out, even if there certainly are a number of funny situations or contents that can be able to amuse the majority of cultures, <<most humor depends on shared knowledge and background [...] in intercultural situations this is usually the one element that is missing and the cause of most cultural conundrums and misunderstandings>>. ⁶⁷

According to a number of sociologists, in particular, humor in advertisements corresponds to the most difficult and sophisticated form of intercultural communication that exists: and this is because, especially in marketing, <<humor is a communicative situation in which we must make new conventional rules that involve explicitly discussing the cultural knowledge that we take for granted in the humorous message>>. ⁶⁸ What makes humor even more difficult to decipher is that in the majority of cases the cultural knowledge itself exploited by it is not something stated, rather is an implicit information which the members of a certain culture are supposed to naturally know.

Humor in cross-cultural advertisements needs to have some specific requirements, such as:

- it needs to be immediately understandable by the audience;
- it needs to avoid rising any kind of ambiguous or ambivalent feeling from the audience towards the product/service/brand advertised;
- it has to be able to rise the attention of the targeted audience in order to make the latter notice the product or service advertised.

⁶⁷ A. Reimann, *Intercultural communication and the essence of humour*, cit., p. 25.

⁶⁸ Ibidem.

This means that the humorous pattern exploited needs to be not too much predictable.

CHAPTER III Empirical Research

The goal of this chapter is to present, describe and analyze the results obtained in an empirical study we conducted. The focus of the study was to discover the existence of possible differences in advertisement-related humor perception in respect of two different EU countries: Germany and Italy.

In this chapter we will first of all describe and motivate our research question; we will then briefly describe the structure of the study by analyzing the sampling method, the questionnaire employed to retrieve data for our research, the expected results, and the actual results obtained. Finally, we will critically assess the results and draw our conclusions in respect to our research question. In the end, we will underline the limits of the study and the possible further research that can be undertaken in order to confirm and expand the results obtained so far.

3.1 Research Questions

Our research question as already mentioned is the following:

“do Italians and Germans have a different perception of humor in advertisements?”

We decided to focus our research on the analysis of the differences in humor perception that characterize two European countries because we wanted to assess whether such differences can exist even within a quite culturally homogeneous region - such as the EU. In fact, on the grounds of the theoretical discussion conducted in the previous chapters, we can certainly expect humor to be perceived in different ways in two clearly diverse cultures - such as, for example, in German culture and in Italian culture. We therefore wanted to find out if, inside a homogeneous yet multi-national cultural environment, the individual nations still present specificities in terms of add-related humor perception.

The EU is in this sense a perfect environment: all the states that belong to this organization share in fact strong common values, history, political ideas and ideals, socio-economic organization, and so on - in other words, all these countries share a common culture; anyway, the EU nations also differentiate the one from the others due to a number of country-related peculiarities, that concur in determining a clear country-based cultural specificity.

In particular, we chose to analyze the differences between Germans and Italians (instead of the differences between any other pair of EU country) for the following reasons:

- both Italy and Germany are not only part of the European Union but also are traditionally conceived as part of the so-called Western world and Western history (differently from, for

example, the EU countries belonging to East Europe); therefore, their common cross-national culture shall be particularly strong. Nevertheless, when compared the one with the other, these countries present two quite diverse cultures: their lifestyles, economies, political lives, etc., are in fact significantly different. In the contemporary EU framework, furthermore, these differences have emerged even more noticeably due to the economic crisis and to the different interpretations that the representatives of these two countries have given about key concepts such as creativity and work flexibility, welfare state efficiency, etc. Therefore, we are interested in observing the existence of significant differences between Germany and Italy also in the add-related humor perception field;

- Italy belongs to the Mediterranean and Latin part of Europe, and therefore can efficaciously represent (even if by approximation) the culture - and therefore the humor perception - of this part of the EU; on the other hand, Germany belongs to the Central, more rigorous part of Europe, and so can likely represent the culture and the humor perception of Central-Northern EU countries;
- in the Hofstede cultural dimensions classification, Italy and Germany often score differently (even if sometimes just slightly) in the majority of the factors considered. Therefore, we might expect to find some cultural difference between these two countries also in respect to humor perception.

3.2 Sample Selection and Sample Description

Since our goal was to determine the existence and the extent of cultural differences between Italians and Germans when it comes to humor perception in advertisements, we selected a sample only composed by individuals whose nationality is either Italian or German.

We published the link for accessing the questionnaire on the public groups of North Carolina State University, of Copenhagen Business School and on our Facebook wall, inviting all the individuals with Italian or German nationality to complete the survey. We also contacted some of our colleagues at work in order to ask them to fill the questionnaire.

45 individuals answered the survey. Unfortunately, anyway, not all the interviewees completed the entire questionnaire: as we will observe in the result analysis, in fact, on average each of the four sections dedicated to humor perception was completed only by 21-24 individuals.

The proportion of Italian interviewees and German respondents was anyway balanced: out of the 45 individuals that answered our questionnaire, in fact, 21 are Italians (46.7%) and 24 are German (53.3%).

The large majority of the respondents (73.3%) have an age between 18 and 25 years; the 24.4% of the interviewees is between 26 and 30 years old, while only 2.2% is between 31 and 35 years old. No interviewee is more than 35 years old. This indicates that our sample is only representative of a specific age group of the countries studied. We can already observe in this respect that, since younger generations have been exposed to a higher amount of intercultural stimuli and experiences (through the possibility to travel more easily, the use of

new communications means such as the Internet, etc.), their answers to the questionnaire might show a lower-than-average degree of Italian/German cultural diversity in humor perception.

Finally, in our sample there was a relevant unbalance of genders: females, accounting for the 71.1% of the interviewees (32 individuals), were in fact overrepresented; on the contrary, males, accounting for 28.9% of the respondents (13 individuals), were consequently underrepresented. This predominance of female interviewees certainly makes the results obtained in our survey more representative of the cultural differences that exist in humor perception between females that belong respectively to German and to Italian culture. We can briefly underline once again that, as a number of studies has shown, there exist differences in humor perception that are motivated not only by the specific cultural background of individuals, but also by the gender to which the latter ones belong.

We can also observe that the large majority of our sampled individuals (93.3%) have both parents that have their same nationality. Only the remaining 6.7% (3 respondents) have either the mother or the father that have a different nationality. This shows that the large majority of our sample is composed by individuals whose families are rooted in Italian/German cultures at least by one generation. The rootedness in Italian/German culture of the families to which our interviewees belong is further confirmed by the fact that 95.6% of our sampled individuals stated that their parents didn't come as immigrants in Italy/Germany. This indicates that our respondents have very likely been widely exposed, since when they were very young, to Italian/German culture: therefore, our interviewees are representative of either the Italian or the German culture and society.

Furthermore, all the interviewees stated that they have lived in their native country (Italy/Germany) for the majority of their life:

therefore, they have been exposed to the specific Italian/German culture for a very significant amount of time.

Finally, a little more than a half of our sampled individuals (23, or 51.1%) declared to have spent a significant amount of time (one year or more) in a foreign country. This shows that a significant part of our interviewees probably shows a higher-than-average level of cultural awareness, of cultural relativism and of the ability to deal with different cultures. This might strengthen the already noticed possibility for which our sample shows a lower-than-average difference in humor perception between Italians and Germans.

3.3 Questionnaire Structure and Data Analysis

The questionnaire (see appendix 1) was administered to our interviewees online. The questionnaire was open (and therefore fillable) from 4 August 2016 until 21 August 2016.

We organized our questionnaire in five different parts:

- the first one was devoted to the understanding of some basic characteristics of the sample (age, nationality, parents' nationality, etc.). We already discussed the outcomes of this first section in the paragraph dedicated to sample description;
- the other four parts were each one dedicated to the analysis of the interviewees' reaction to a specific humorous advertisement we selected.

The questions of the first section aimed at assessing the intrinsic representativeness of the sample in respect to the Italian and German population. The goal was to understand, besides a series of biometrical

data, whether the interviewees, besides displaying the Italian/German nationality, had been exposed long enough to Italian/German cultures in order to be considered representative exponents of such culture. In fact, if an individual, even if is Italian by nationality, has lived for the last thirty years of his or her life in a different country, he or she has very likely lost some contact to his or her native culture, and has progressively integrated his or her original background with the cultural traits of his or her new country. Therefore, such an individual would be of little interest for the study we aimed to conduct with our survey.

In each section devoted to the understanding of the interviewees' reactions towards a specific add we inserted a number of questions aimed at assessing the individuals' feelings in respect to a series of scenes that, supposed to be humorous, depict peculiar behaviors.

We analyzed the data obtained through SPSS. First of all we conducted some descriptive statistic operations in order to have an overview of the responses chosen by the majority of the sample. Then we performed a number of chi-squared tests in order to observe the existence of dependency relations between the nationality (Italian/German) and the assessed reactions to the different humorous stimuli of the adds.

3.4 Analysis of the Advertisements Selected

We focused our questionnaire on the analysis of the interviewees' reactions in respect to four advertisements: two short videos and two printed adds. We decided to employ both videos with printed adds for the following reasons:

- focusing only on videos would have been too much time consuming for our interviewees, and therefore we would have run the risk of having sampled individuals leave the survey without completing it in all its parts;
- videos give a good insight about more complex humor marketing strategies - here in fact the audience is required to pay attention to sounds, words, images, as well as to the overall story that is developed through the video. On the other hand, printed adds give a valuable idea of the humor marketing strategies employed in advertisements that need to be humorous with the only help of a static image and static words. Therefore, by employing both videos and printed adds, we had the possibility to explore the differences in humor perception in multiple settings and in respect to various humor strategies.

The two video advertisements sponsor two cars that belong to the Italian brand Fiat. On the other side, the two paper advertisements sponsor two cars that belong to the German brand Volkswagen. We specifically decided to delimitate the choice of the advertisements to Italian and German car brands for the following reasons:

- both Italy and Germany have a comparably well developed automotive sector, which is internationally well-known. Therefore, the marketing strategies adopted by these two countries towards their cars are both directed towards an international audience and very well-defined due to the high importance of the car sector in the countries' economy.

We decided to select the advertisements according to the following criteria:

- two of them had to be created for non-Italian and non-German audiences. This would make us aware of the existence of cultural

similarities and diversities between Italy and Germany in respect to adds conceived for third parties;

- one of them had to be created for the Italian audience only, while one of them had to be created for the German audience only. On the grounds of the analysis of the reaction of our sample towards advertisements created respectively for the specific Italian or German market would enable us to directly observe the existence of cultural differences between Italy and Germany in humor perception;
- all the advertisements selected had to be created during the last seven years maximum - that is to say, they had to be created after the beginning of the economic and financial crisis of 2007-2008. This terrible event, that deeply changed the economy of a large amount of countries worldwide, has in fact given birth to a contextual change in economic and managerial culture, in people's attitudes towards consumption, and finally in the overall culture of the various countries affected. Therefore, we hypothesize that at least some humorous advertisements that were created before the crisis could be perceived as not any more humorous by contemporary individuals. In order to avoid such risk, we have therefore limited our advertisement selection to the adds created in the years post-2008.

Unfortunately, due to the restrictions we applied in our adds research, we weren't able to find a humorous advertisement about Volkswagen that, created from 2009 onwards, was directed specifically and only to the German audience. Therefore, we have selected instead another advertisement about VW that was created for a third country (i.e. for neither Italy nor Germany).

The first advertisement that our questionnaire required our interviewees to observe corresponds to the so-called Fiat Blue Pill 500X,

launched in 2015 during the Super Bowl contest in the USA and afterwards further pushed in America. The video is nowadays easily retrievable in a number of websites online, and especially on YouTube <https://youtu.be/YAcLViTHDOo>.

The video takes place in an ancient and characteristic town of Italy. The main characters are an old woman and an old man, both Italians (they also speak in this language). They are in a bedroom and are both dressed in a flashy way: the man wears a night-gown with a leopard-skin design on it; the woman lies under the blanket, but we can see that her legs are naked and that on the top of her body she only wears a showy bra. The woman (very likely the old man's wife) invites the man with some gestures, in a loudly desirous way, to come to the bed and have sex with her. The man immediately goes to the bathroom in search for something. He opens a box with a blue pill inside - which, even if it's not openly stated, is a Viagra pill. Unfortunately, when he tries to eat the pill the latter slips and falls from the open window. Here the journey of the pill starts: it further slips and falls on the roofs, bounces on the church's bell, etc. During this journey the images show a number of stereotypical images of Italy - laundry hung up on the characteristic twines that go from window to window, small streets, ancient buildings, an Ape car, etc. Finally, the pill ends in the open tank of a Fiat car, whose owner - a young and attractive Italian man - was filling up. The pill is 'eaten' by the vehicle and causes it to become bigger, transforming the car into the new Fiat 500X. At this point a voice-over announces the name of the car model in English, and in the same time some Italian women - some young and beautiful and some other old and not so attractive - stare at the car and make sounds of both appreciation and sexual excitement. In the end, the car is filmed while in motion, and the voice-over completes its presentation in English by saying that this car model is 'bigger, more powerful, and

ready for action'. One last photogram portraits the old couple of the beginning of the spot: deprived from Viagra, they both sleep on the bed with their clothes on.

This advertisement is at least partially built on incongruity theory, and refers to a culture in which: old couples are not expected to have a too fanciful sexual life; women (both old and young) are not supposed to openly and loudly manifest their sexual desire. This add also relies on the idea for which sex is somehow a taboo: this makes the video's exaggerated representations of sexual desire funny and humorous, for they're considered socially inappropriate.

The second advertisement that our questionnaire required the sampled individuals to view corresponds to the so-called Backseat Italians Fiat advertisement <https://www.youtube.com/watch?v=1fBFm4OD2W0>. Also this video was prepared for the USA public, and was launched in America in 2013.

The adds opens in a car retail center, where the vendor is about to sell a vehicle to a young couple composed by an American man and an American woman. These characters are discussing the amazing capacity of the car the couple has bought. Suddenly, the vendor informs the couple that this car - a Fiat 500L - comes with a complimentary Italian family in it. In fact, an Italian family - mother, son, son's wife - is stored in the backseat of the car. The family greets the couple, which is quite surprised and not very comfortable with the situation. The vendor greets the Italian family, which is departing with the car and the couple, by mimicking in an exaggerated way a typical Italian greet. The couple starts driving the car, and the Italians immediately start chatting about some family stuff that is considered to be - from a stereotypical point of view - peculiar of Italian culture: the grandmother complains about the fiancé of the son's sister, especially targeting his sloppiness in choosing dresses; the son loudly complains that his mother is suffocating him

when she tries to button up his shirt's last button; the wife and the mother gossip about a friend's marriage, while the son actively intervenes in the conversation. The chat is at times interrupted by brief scenes in which the family interacts with the American couple. In one of such scenes, for example, the American woman buys coffee for everybody, but the Italians refuse it for it's not espresso; the woman then comes back with espressos, which are loudly welcomed by the Italians. In another scene the radio in the car announces that a certain football team has won a match; the Italians rejoice in their typical loud way and by gesturing a lot: the son kisses the American woman out of joy, and then exits the car in order to play a loud toy trumpet usually employed by supporters in stadiums. In the end of the video we see that the American couple has interiorized the stereotyped Italian behavior displayed before, and acts according to Italian behavioral standards: the American man and woman both speak in Italian, both speak loudly, both argue the one with the other. In particular, the American man addresses the Italian wife by saying 'beautiful' in a vaguely sexual way, and the American woman reacts to this behavior by displaying a loud jealousy. In the final part of the video, the American couple looks transformed: the man and the woman are both dressed in a fashionable way, they are drinking an espresso and they talk in Italian. They find out that the Italian family has gone, and left a letter on the car. The letter was written by the Italian son, who, addressing his words to the American woman, tells her that thank to the Italian influence her and her partner are not boring people anymore. He also writes that he feels very attracted by the American woman: he'd like to kiss her and take her to a deserted beach. While reading these words, the American man - whose costumes have now Italianized - reacts with jealousy, taking away the letter from his partner.

The humorous element of this add is based on the inner incongruity of the situation: no one, in fact, could ever expect to buy an Italian car with an Italian family inside, whose task is to make the buyer more Italianized. Even if a series of stereotypes on Italian culture are employed to amuse the audience, no superiority towards such culture - or towards the USA culture - is present.

The third advertisement (see appendix 2) showed during our survey corresponds to a printed add by Volkswagen about its Jetta car model of 2009, made for the South African public. The complete picture is shown in the appendix of this thesis. For now, we can briefly notice that the add represents the interior of a car entirely made of sand. In the backseats two kids - a girl and a boy of about seven years old - are playing as if they were already on the seaside. In particular, the boy is covered almost entirely in sand. He is smiling and licking a popsicle that the girl has playfully put right over his mouth. A rivulet of saliva comes down the boy's mouth, as it many times happens when kids eat ice-creams. The girl is kneeling at the left of the boy, wears a swimming suit and is laughing. We can also see a small part of the front seat of the driver, on which a beautiful woman with long hair and fair skin - very likely, the young mother of the two kids - wears a pair of stylish sunglasses and drives the car. The car's floor is disseminated by the kid's toys as well as by the mother's magazines. There is only a small text on the bottom right of the add that says: 'getting there is just as fun. Jetta'.

The humor here is less palpable than in the other adds presented. Anyway, the amusement shall come from the overall and unexpected playful scene of the kids, which have fun in the car as if they already were on the seaside.

The fourth and last advertisement (see appendix 4) showed to our interviewees during our survey corresponds to the Volkswagen

Beetle Cabriolet printed add of 2013, created for the Italian public. The image displayed in the ad is rather simple. We see in the very center of the picture the left side of sponsored car, whose color is light blue. At the roof level, instead of displaying this part of the car, the image is so blurry that we can't see anything clearly. The technique used to make the image look blurry is the same usually employed in tv shows and movies in order to hide either sensitive body parts (such as nipples or penis) or very violent and real-life scenes (such as the beheading of an hostage). The only part of the image that is made blurry is the roof of the car. Near to this blurry part of the vehicle there is a very small text that says: 'topless'. The scene is completed by: a wide and empty parking lot in which the car is parked; a number of palms that are disposed in such a way to make the observer recall a typical boulevard that faces the sea; a few people in the distance that ride bikes in an overall holiday-like and sea-like atmosphere. Another short text, smaller than the one quoted before, is located to the bottom right of the picture and says: 'The Beetle Cabriolet'.

The humor here heavily relies on the verbal element: the ambiguity of the expression 'topless' is exploited to create amusement. Furthermore, the humor here assumes the existence of a culturally generalized sense of shame towards naked human bodies: in fact, the blurry image of the car's roof makes sense only for people that are familiar with the idea that the breasts of a woman shall be publicly covered by clothes.

3.5 Expected Results

We expected to observe some slight even though significant differences in add-related humor perception between Italians and Germans. In particular:

- We expect Germans to find more amusing than Italians the ads that contain Italian characters. In fact, Italians might feel somehow offended by some of the stereotypical representations of their culture - especially when such representations depict Italians by attributing them not completely positive characteristics;
- In respect to the adds in which Italians don't appear, we expect Italians to manifest a higher degree of amusement than Germans due to the fact that Italy scores higher in indulgence (according to the Hofstede partition) than Germany;
- We expect both Germans and Italians to find not very amusing the ad about the sand-car, which was in fact built for South African market. In fact, we expect that the overall picture conveys - to a consumer with an European cultural background - an idea of something too messy, dirty, and not very attractive;
- In respect to the ad about the 'topless' car, we expect Italians to manifest a higher degree of amusement than Germans. The reasons of this are that: Italians score higher in indulgence than Germany; in Italy (as we will explain in the end of this chapter) the sexual field can be considered almost a taboo, which therefore is faced and exorcised through the humorous dimension.

3.6 Analysis of the Results Obtained

All the SPSS outputs can be found in the appendix 4

3.6.1 Reactions to Fiat 500X Blue Pill add

Out of 45 respondents, only 33 entirely completed this section.

First of all we wanted to make sure that all our respondents correctly understood the unspoken content of the video that makes it humorous, namely: that the location is Italy, for the video is playing around with some Italian stereotypes, and that the blue pill is the Viagra. All the respondents that answered to these questions confirmed to have clearly understood the add: the 100% of them indicated Italy as the location in which the video takes place (the choices were Italy, Greece, and Spain); and the 100% of them indicated that the blue pill is 'obviously' a Viagra pill.

We asked our interviewees whether they found the video amusing and whether it made them laugh. Only one individual stated that he or she found the video not amusing at all, while 3 people admitted that they found the video neutral - i.e. neither amusing nor not amusing. 29 individuals - namely, the large majority of the respondents - indicated that they found the video either amusing or very amusing. Consistently with these results, the majority of the sample stated that the video made them laugh, while only 5 individuals admitted that they didn't laugh at all.

We then asked how our respondents found the scene at the beginning of the video, in which the old couple wants to have sex. The large majority - 24 individuals out of 33 - indicated that the scene was funny, and only 4 people found it either grotesque or annoying.

We also asked our interviewees about the feelings they had about the association between the bigger car and the Viagra pill (that makes the car that big). The large majority (25 people over 33 respondents) indicated that they found this association either very funny or moderately funny. Anyway, 5 people recognized that it conveys ambiguous feelings, while 2 stated that this association is grotesque - in fact, Viagra is after all a medication that men with effective erectile problems take, and is therefore linked to the serious world of sexual difficulties, sexual anxiety, aging process acceptance, etc.

We also wanted to test the reaction that our interviewees had when, by staring at the new Viagra-transformed car, Italian women manifest their sexually-based desire towards the vehicle as well as towards its young and attractive owner. The large majority of the respondents (26 out of 33) indicated that it's either a very funny or a moderately funny scene; interestingly enough, 3 people indicated that it's offensive and disrespectful towards women, while 1 person stated that this scene is grotesque. Only one respondent indicated that it conveys ambiguous feelings. Therefore, what emerges is that there is a certain minority of our interviewees that doesn't perceive this scene - supposed to be humorous and to make people smile - as funny.

After the assessment of the emotive reaction of the respondents to the ad's content, we focused our attention on the perceived effectiveness of the advertisement: namely, does it succeed, through humor, to make the sponsored car a desirable object for the interviewees? The large majority of the sampled individuals that answered to this question indicated that the video definitely makes the car advertised desirable for customers. Only a minor - though interesting - minority of 6 individuals stated that this video makes the car undesirable.

22 respondents out of 33 stated that the association between the car and the Viagra pill doesn't cast an ambiguous light on the product, i.e. according to them customers are not going to link the car to an inappropriate and embarrassing dimension of sexual inadequacy. Anyway, 6 respondents stated the opposite, which is to say, that the link between the car and the pill might be perceived as detrimental for the car's image. The remaining 6 respondents took a neutral stand, and neither agreed nor disagreed with this idea.

We finally observed that the video depicts Italians as particularly sexually thirsty. We therefore asked our respondents whether they agree with this idea or not. The results are interesting: only 3 out of 33 agreed with this concept, while 12 didn't agree. The remaining 18 individuals stated that they neither disagree nor agree with this idea. As we will underline in the results discussion, this data is interesting for it might confirm that one of the major humorous elements of the video - namely, the sexual thirst of Italians - doesn't correspond to reality nor to a stereotype. We could push further this reasoning and hypothesize that the sexual thirst of Italians represented in the video is humorous right because it somehow represents the opposite of the actual reality: namely, instead of being a country in which sex is performed freely, and in which the pursue of carnal pleasure is a legitimated at a cultural level, Italy might be a place where society is pretty repressive on this side, and deep under considers sex as something dirty, reprehensible, morally degrading. As we will observe in the conclusions, this hypothesis might support the idea that some of the humor in this video relies on the fact that sex is a taboo in Italian culture much more than it is a taboo in the USA culture (that is to say, in the nation for which the advertisement was created).

On the basis of these results, we wanted to understand whether there is a relation of dependence between the nationality of the

respondents and the displayed reactions to the humorous content of the video. Therefore we performed a series of chi-square tests in order to assess this relation; we also conducted, for each chi-square test, a Cramer's V-test with the aim to establish the effective strength of the dependency relation in the cases in which the latter was identified. The chi-square tests are based on the following variables:

- The row variable always corresponds to the nationality;
- The column variables correspond to: how amusing the respondents have found the video; whether the video has made them laugh; how they find the initial scene in which the old couple tries to have sex; whether they think it's true that Italians are abnormally sexually-thirsty; whether the add succeeds in making the car sponsored desirable for customers; how interviewees perceive the association between the car and the Viagra pill; how they feel about the reaction of sexual desire showed by Italian women at the sight of the Viagra-transformed car; whether the association car-Viagra pill casts an ambiguous light on the car.

The results of the tests conducted can be found in the appendix. All the tests show that the chi-square assumption for which all the expected counts of the data cells have to be less than 5 for at least the 80% of the cells is violated. Therefore we have considered the likelihood ratio (instead of the Pearson chi-square value) in order to interpret the results. The likelihood ratio has always been much higher than the significance level chosen (5%) for all the variables considered; therefore, we always accept the null hypothesis on which the chi-square test is built: in other words, we conclude that there is no association between nationality on one side, and perception of the humorous features of the video on the other side.

3.6.2 Reactions to Fiat 500L Backseat Italians video

We can now analyze the results obtained in the third part of the survey, devoted to the analysis of the reactions to the second video (Backseat Italians). Only 25 individuals out of the 45 respondents completed this section of the survey.

Here we first of all wanted to make sure that the interviewees understood the content of the video: the latter contains in fact a lot of dialogues, the majority of which are in English (there are also dialogues in Italian that are anyway subtitled in English). The large majority of the respondents understood all or almost all the dialogues (23 out of 25), while only two individuals stated that they experienced major difficulties due to the language. Therefore, since the verbal element (i.e. the dialogues between the characters) is an important part of this video in order to understand the humor of the add, we can be sure that the large majority of our sample got the main elements that shall make them laugh.

Besides, the majority of the respondents also correctly identified the location in which the video takes place - namely, the USA.

The large majority of the respondents found the video amusing (23 out of 25), and stated that the video made them laugh either a little or a lot (24 out of 25).

The large majority of the interviewees also found the Italian family depicted in the video either very funny or moderately funny (21 out of 25). Interestingly, only one respondent indicated that this family is openly annoying.

The majority of the interviewees also indicated that two of the characteristic elements of the Italian family, namely jealousy towards the partner and verbal aggressiveness, are perceived as either very funny or moderately funny (20 respondents). Anyway, 2 respondents indicated that these characteristics are respectively grotesque and

annoying, while other 2 respondents stated that this kind of behavior conveys ambiguous feelings about the family.

Also the exasperated loudness of the Italian characters was on average perceived as a funny characteristic: 21 respondents indicated in fact that they found this element either very funny or moderately funny.

We further analyzed the interviewees' reaction by focusing on a particular scene of the video, in which the Italian family is depicted as momentarily unable to speak English and therefore unable to successfully communicate with the American couple. In respect to this element, the reactions were mixed and probably revealed that the topic of English language knowledge is a hot one for at least the sampled individuals: in fact, only 16 respondents considered this element funny, while 6 of them considered it either offensive and disrespectful or annoying.

Finally, we asked whether our interviewees found the video an effective and good advertisement for the car marketed. Considering the above reported answers, we thought that the answer was going to be positive for the large majority of the sample; in spite of this, the results were rather quite surprising: only 13 respondents stated that they think that this advertisement is effective, while 6 took a neutral stand by neither agreeing nor disagreeing with this idea. Interestingly, 6 respondents thought that the advertisement is not at all effective for marketing the Fiat car. Unfortunately, our survey didn't contain any other question that could further investigate the reasons of these surprising reactions towards the ad's efficacy. Anyway, we can notice that even if the ad's humor was clearly perceived by almost all the sample, and even if the large majority of the respondents showed to have appreciated such humor, the add is anyway perceived as non

effective in performing its main and most important task: convincing people to buy the marketed car.

In order to understand whether there is a dependence relation between nationality and humor perception in respect to the video here analyzed, we performed a series of chi-square tests as follows:

- As row variable, we selected nationality;
- As column variable, we respectively selected: perception of the content as amusing; perception of the characteristics of the Italian family (overall behavior, jealousy, verbal aggressiveness, loudness, inability to speak English) as amusing; efficaciousness of the ad.

As before, all the results violate the chi-square expected count assumption. Therefore, also in this case we employ the likelihood ratio in order to interpret the outputs. This ratio is statistically significant (i.e. its value is below the 5% threshold of the significance level) only in some cases. It is significant in the case of the relation between nationality on one side, and ability of the video to make the respondents' laugh on the other side. In this case, in fact, emerges a clear relation between being Italian on one side, and laugh at the video content on the other side. Also the relation between (1) nationality and (2) perception of the Italian family as amusing shows statistical significance, and therefore shows a dependency relation between these variables. Furthermore, is also interesting to notice that only Italians selected negative answers about the Italian family (by stating that it makes them annoyed, or that it conveys ambiguous feelings, etc.). Also the relation between nationality and perception of the inability of the Italian family to speak English is statistically significant: therefore, there is a relation of dependency between these two variables. We can also notice that 7 Italians indicated that they don't find this element funny, while this characteristic resulted to be not funny only for 2 Germans. Therefore, Italians tend to consider not funny something that

Germans tend to perceive as amusing. The relation between (1) nationality and (2) the perception of the ability of the car to make customers behave like Italians as a positive marketing factor is statistically significant too. In particular, in this case is clear that Germans tend to consider the fact for which the car advertised makes the buyers behave like Italians as a positive element of the video, which has the power to make the product desirable. On the other hand, Italians tend to consider negatively this 'Italianizing' idea suggested by the ad.

Finally, also the relation between (1) nationality and (2) the opinion that the video is an effective advertisement for the car marketed is statistically significant: also in this case, therefore, there is a relation of dependence between the two variables considered. In particular, only Italians perceived the ad as ineffective and not good; on the contrary, no German stated that the video was an ineffective ad.

3.6.3 Reactions to WV Topless printed add

We can now analyze the results obtained in the fourth part of the questionnaire, namely, the reactions of the interviewees at the sight of the first printed add (the one displaying the WV cabriolet car as 'topless').

Also this section of the questionnaire wasn't completed by the totality of the respondents: in fact, only 24 individuals out of 45 answered to all the questions of this part.

First of all, we wanted to make sure that all the individuals in the sample understood the joke in the add - namely, that all of them were able to catch the ambiguity of the word 'topless', which can both be interpreted as 'top less', or 'without a top', and as the naked upper part

of a women's body. All the respondents indicated that they easily caught this double meaning.

The large majority of our sampled individuals stated that they found the printed add amusing (19 out of 24). Only 2 individuals openly stated that they didn't find the ad amusing at all, while the remaining 3 remained neutral on the topic. Similarly, the majority of the interviewees confirmed that the ad made them laugh either a lot or a little (16 out of 24).

Consistently with these results, the large majority of the respondent (19 out of 24) stated that they found funny the relation, suggested by the ad, between the topless car and a woman's breasts. Only 2 respondents stated that such suggested relation is either annoying or grotesque. The remaining 2 respondents stated that it conveys ambiguous feelings, while another one stated that, even if the relation was not funny for him or her, it wasn't in any case perceived by something not respectful or anyway negative.

Lastly, we asked about the efficaciousness of the ad in marketing the car. We therefore asked our respondents to state whether they thought that through the idea that the car advertised can be like a half-naked woman the product advertised (i.e. the car) looks desirable to customers. The answers to this question were more mixed than the results obtained in the previous questions. In fact, only 9 individuals stated that the connection car-half naked woman makes the car desirable for customers. 9 respondents took a neutral stand, stating that they neither agree nor disagree with such idea. Interestingly, 6 people stated that they don't think this connection makes the product desirable for customers. As in the case of the video about the Backseat Italians, therefore, we once again find that an add perceived to be amusing and funny by the majority of the sampled individuals is in the very same time considered to be not very effective in pursuing its main

goal - namely, in marketing the product and in making it appear desirable to customers.

Finally, we asked our sample to state whether they thought that the ad is good and effective for marketing the car advertised. This time the results obtained were less mixed than before: in fact, the majority of individuals stated that they do think the ad to be effective (13 individuals out of 24). Nevertheless, 9 respondents opted for a neutral stand, while 2 openly stated that they find this add not effective. Therefore, even if the results of this last question are certainly less mixed than the ones obtained in the question discussed right above, they anyway look somehow unexpected on the grounds of the other results pertaining the level of amusement perceived by the respondents in respect to this add: in fact, while the large majority of the interviewees considered this add funny, and while almost nobody interpreted as negative the connection car-half naked woman, a relevant amount of respondents anyway found this connection unable to make the car attractive for potential customers, and also found the add if not openly ineffective at least neither effective nor ineffective.

We performed also in this case a number of chi-square tests in order to assess whether there is a relation of dependence between nationality, humor perception and add evaluation. The variables we employed in the tests were:

- As row variable, nationality;
- As column variable, the following elements: whether the respondents found the add amusing and whether it made them laugh; whether they considered funny the suggested relation between the car roof and a women's breasts; whether they think that the connection between the car roof and a women's breasts succeeds in making the product appealing for customers; whether they perceive this add as a good and effective advertisement for the car marketed.

In this case, all the chi-square tests performed violated the assumption about the expected cell count. We therefore considered the likelihood ratio in order to assess the statistical significance of the results. All the tests conducted showed that there is no dependence relation between nationality and the other variables considered. Therefore, in respect to this add emerges no cultural difference in both humor perception and judgment of ad's efficacy between the sampled Italians and the sampled Germans.

3.6.4 Reactions to VW sand-car printed add

We can now examine the results obtained in the last part of the questionnaire, devoted to assess the respondents' reactions to the printed add of the WV in which appeared the sand-made car. Also in this case only 21 respondents out of 45 answered our questions.

Only 2 interviewees found the add amusing, while 10 took a neutral stand by stating that they felt neither amused nor not amused by it. Significantly enough, 9 people stated that they didn't find the ad amusing. Coherently with these results, only 2 individuals stated that the printed add made them laugh. Therefore, differently from the three previous adds considered, this advertisement was considered on average not very funny.

When we asked how the respondents felt about the car made of sand, the results were interesting: only 10 of them stated in fact that they found it moderately funny, while 9 stated that they found it either unattractive (4 individuals) or even dirty and not sanitary (5 individuals). We also tested the reaction to a specific detail of the ad's picture: namely, the boy's lips and chin covered with a mixture of saliva and ice cream. Also in this case the results were mixed. Only 6 individuals out of 21 stated that they found moderately funny this

image, while 2 admitted that, without this question, they would have never noticed such particular. All the others linked some kind of negative feeling to that image: in fact, 4 people stated that such detail conveys ambiguous feelings, 6 respondents stated that it is unattractive, and 3 individuals admitted that it's dirty and not sanitary.

Finally, we tried to assess the efficacy of the ad in marketing the car. We first of all asked whether our respondents thought that the idea, suggested by the add, that the car advertised transforms the travel time into a fun time succeeds in making the product desirable for customers. 6 respondents openly stated that they don't think this idea makes the car more attractive, while 8 took a neutral stand. Only 7 thought that this idea succeeds in making the car more attractive for customers.

Since the add is especially targeted for families with kids, we further explored its perceived attractiveness by asking our respondents whether they think that this add is effective for people who have children. Similarly to the question before, 7 people thought the ad to be not effective; anyway, only 2 people took a neutral stand, and 12 respondents stated that they do think that the add is attractive for people with kids.

In conclusion to our analysis, we performed also in this case a number of chi-square tests in which:

- As row variable we selected nationality;
- As column variables we selected: whether the respondents found the printed add amusing and whether it made them laugh; how they felt about the car made of sand; how they felt about the saliva and ice-cream running down the chin and lips of the boy; whether they think that through the idea that the car advertised transforms the travel time into a fun time the add makes the product advertised desirable for

customers; whether they find the add effective for people who have kids.

Once again, due to the small amount of data available, all the tests violated the expected count assumption. Therefore, once more we employed the likelihood ratio in order to interpret the results (in the only case of the chi-square test performed between the variables 'nationality' and 'whether the add made respondents laugh' we got a two-by-two entries table, and therefore we employed the Fisher's test instead of the likelihood ratio to interpret the results). All the results obtained were not statistically significant: this means that the data show no dependency relation between nationality and the different column variables considered.

3.7 Limits of the Research

Our research shows a number of significant limitations that might have - at least partially - impaired the results obtained.

First of all, as we already pointed out, the sample selection procedure was not randomly performed. The individuals we contacted, in fact, display a series of similarities that don't make them representative of the entire Italian and German population. Namely, the common characteristics of the majority of the sampled individuals are: high level of education (except from the people recruited through our Facebook wall, all the other respondents are attending or have attended university); intercultural experiences that very likely lead to a higher level of intercultural awareness; age between 18 and 30 years; majority

of females; both parents with the same nationality as the interviewees (Italian/German).

Therefore, our results describe the cultural specificities of humor perception in advertising that are proper of the sub-population that our sample represents, and therefore can't be considered valid for the entire Italian and German population. Nevertheless, our results are anyway describing the differences in humor perception between Italians and Germans in respect to the two specific sub-populations we considered.

Another limit of our research has been the lack of respondents that have completed the entire questionnaire. Even if 45 people started our survey, in fact, each section of it was on average completed by only 21-33 individuals. The reason of this might have been the overall length of the questionnaire, which required people not only to answer a number of questions but also to watch two videos and to concentrate on the observation of two pictures. There's no evidence that our respondents specifically avoided the videos: in fact less than 25 people each completed the sections related to the paper ads.

Finally, another relevant limit of our research is represented by our inability to find a humorous advertisement that, produced after year 2008, was addressed to the German market only. In this way the results obtained depict:

- The cultural reaction of respectively Italians and Germans to three humorous adds that were created for non-European markets;
- The cultural reaction of respectively Italians and Germans to one humorous adds that was created for the Italian market.

Anyway, we believe that by observing the reactions of our sample to the selected advertisements is still possible to understand the specificities of humor perception of respectively Italians and Germans. We also believe it's possible to observe whether the humor perception

mechanisms of these societies is similar to the ones that characterize the cultures for which the ads were created - namely, the USA and South Africa.

3.8 Conclusions

We can now briefly recapitulate the main findings obtained in our research, critically assessing their implications. On these grounds we will in the end answer our initial research question.

Both Italians and Germans considered the ads created for the USA market amusing, and only a few of them perceived such advertisements as offensive or ambiguous. Therefore, we can observe that the ads' humor perception mechanisms that characterize Italians and Germans on one side, and USA society on the other side, display a number of relevant similarities. On the other hand, both the ads made for the USA market humorously focused on aspects of Italian stereotyped culture. Anyway, this element didn't make the majority of Italians of our sample feel uncomfortable or offended: on the contrary, the interviewees felt mainly amused by the ads content.

The main outcome in respect to the ad 'Blue Pill' is that there is no significant difference in humor perception between Italians and Germans. In other words, both the sampled representatives of these societies found the ad equally amusing. Anyway, as we will hypothesize in the subsequent part of this paragraph, we believe - on the grounds of Hofstede cultural dimensions - that the *reasons* of the assessed amusement might in this case differ for Italians and Germans.

On the other hand, the ad 'Backseat Italians' shows a relevant difference in humor perception between Italians and Germans. In fact, even if both Italians and Germans caught the humorous content of the add, Germans found this advertisement much more amusing than Italians did. Furthermore, Germans perceived the ability of the car to 'Italianize' his or her owner as a positive and attractive feature of the car itself; differently from this, Italians didn't perceive this feature as completely positive or anyway able to make the car attractive for customers.

Furthermore, a few sensible areas emerged in humor perception of respectively Italians and Germans in respect to this add. In particular, the sketch about the inability of Italians to master English language was considered amusing only by Germans, while Italians perceived it as ambiguous or not funny. Therefore, we can observe that, even if the humor perception mechanisms between Germans and Italians are quite the same, Italians tend to be sensitive towards at least some features that they consider offensive to their society and culture. This might be interpreted as a defense mechanism typical of all human groups: even if we don't have a counter-example about Germany, it's very likely that also this society has a number of sensitive topics that, even though can be perceived as humorous by third parties, are interpreted as quite offensive by Germans.

Two important features that might explain the difference in humor perception between Germans and Italians in respect to the 'Backseat Italians' add are the specific levels of uncertainty avoidance and individualism displayed by these two societies.

We have already pointed out that, on the grounds of Hofstede cultural dimensions, Germany has a much higher level of uncertainty avoidance and of individualism than Italy. Furthermore, the Italian family in the backseat of the sponsored car is both widely unpredictable

in its behavior and not individualistic at all: therefore, it displays two characteristics that are opposite in respect to the cultural connotations of Germans.

This contrast - based on the difference between, on one side, what people expect and are used to experience in a certain situation and, on the other side, what effectively happens - surely creates the humorous effect that our sampled Germans perceived. Italians might not perceive the behavior of the Italian family as humorous because it relies on typical Italian cultural features, which comprehend low individualism (i.e. the intrusive behavior of the family is interpreted as normal) and low uncertainty avoidance (i.e. the unpredictable and loud behavior of the family is considered acceptable).

The add created for the Italian market only (the 'topless' car add) showed that there are no significant differences in humor perception - at least towards this add - between Germans and Italians. Therefore, we can observe that an ad created for the Italian market proves to be equally valid for the German market too.

Anyway, we can notice that this add deals once again with the sexual dimension; moreover, also the ad about Blue Pill - created for the USA market - created a connection between Italians and sex. Even if both these advertisements are perceived as equally amusing by Germans and Italians, we also know that Germany is a society with a much higher degree of indulgence than Italy; therefore, we can hypothesize that, even though the humorous outcome is the same, the reasons that make these two adds amusing are different for Italians and Germans.

We can start explaining our hypothesis by observing that Italians are depicted as sexually thirsty in the USA video; furthermore, the add created for the Italian market directly deals with some sexual element (the 'topless' joke) in order to attract attention. Therefore, this seems

to indicate that for Italians the sexual dimension is very relevant, and also that this society has a high degree of sexual freedom. Nevertheless, as our respondents indicated, in reality Italians are not considered to be particularly sexually thirsty; furthermore, as Hofstede dimensions indicate, Italy displays a lower level of indulgence than Germany - and therefore is less prone to accept free sexual behavior. The hypothesis that can explain the apparent discrepancy that emerges from the adds' representation of the sexual behavior of Italians is the following: Italy is certainly more conservative - i.e. less indulgent - than Germany in the sexual dimension; furthermore, in Italy various aspects of sexual life are taboo; therefore, on the grounds of the theoretical analysis we made about the relation between taboos and humor, the very fact that sex is tabooed in Italy makes sexual-based adds very much amusing for Italians, for they provide a socially recognized way to deal with a topic that otherwise can't be addressed. Differently from this, for Germans the amusement of these adds very likely comes from other elements - such as the ambiguous world play, the open recognition of sexual dimension as a source of fun, etc.

Finally, both Germans and Italians tended to consider the 'sand-car' add not very funny. In particular, they associated to this ad a certain level of ambiguity: the sand-car is in fact often interpreted as an unsanitary and unattractive element. Therefore, in this case we have evidence of the existence of a relevant difference in humor perception between, on one side, Italians and Germans and, on the other side, South Africans.

In conclusion, we can observe that German and Italy do share some common features in humor perception that distinguish their cultural idea of amusement from the one that other cultures have (e.g., the South African one). On the other hand, these two countries also show common mechanisms of humor perception that are shared with

other cultures oversea (e.g., the USA culture). Besides, respectively Germans and Italians do show specific humor perception mechanisms that distinguish the reactions to humorous ads of the representatives of each of these two countries. We believe that these differences can mainly be explained on the grounds of the dissimilarities that Italy and Germany show in respect to the Hofstede cultural dimensions of indulgence, individuality, and uncertainty avoidance.

The research we conducted showed some interesting managerial implications. In particular, by demonstrating the existence of differences in humor perception in two countries that belong to a homogeneous cultural area such as the EU, our study confirmed that it's essential for marketers - whenever they're creating international campaigns - to be highly aware of the cultural specificities of each of the countries addressed. It would be interesting to conduct further research in order to identify other differences among EU countries towards humor perception. It would also be relevant to determine whether the causes that make something to be perceived as humorous - i.e. tabooed behaviors instead of openly allowed behaviors - play a role in defining the final perception of the attractiveness of the marketed product.

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5. Appendix

Online Survey (appendix 1)

Q1 What is your nationality?

- ☐ Italian
- ☐ German
- ☐ American
- ☐ Other (Please specify) _____

Q10 Gender

- ☐ Male
- ☐ Female

Q3 How old are you?

- ☐ 18 - 25
- ☐ 26 - 30
- ☐ 31 - 35
- ☐ 36 - 40
- ☐ Older than 40

Q4 Have you lived in your native country for the majority of your life?

- ☐ Yes, I have always lived in my native country
- ☐ Yes, but I have also lived in a foreign country
- ☐ I have lived half on my life in a foreign country
- ☐ No, I have lived most of my life in a foreign country
- ☐ No, I was only born in my native country

Q5 Have you ever spent a significant amount of time (one year or more) in a foreign country?

- ☐ Yes
- ☐ No

Q7 If you've answered (Yes) to the previous question, please specify the country/countries in which you've spent one year or more:

Q8 Do your parents have the same nationality as you?

- ☐ Yes, both
- ☐ Yes, but only my father/mother
- ☐ No, they both have a different nationality

Q9 Have your parents immigrated to your native country?

- ☐ Yes
- ☐ No

Q11 Please watch a short video:

<https://www.youtube.com/watch?v=7lcc62nr19Y>

Q14 I found the video amusing

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q15 Did the video make you laugh?

- ☐ Yes, a lot
- ☐ Yes, a little
- ☐ No

Q16 Where do you think the video takes place?

- ☐ Greece
- ☐ Italy
- ☐ Spain

Q17 Did you understand that the blue pill is a viagra pill?

- ☐ Yes, it was obvious
- ☐ Yes, I guessed correctly
- ☐ No

Q18 How do you feel about the initial scene in which the old couple wants to have sex? (select all that apply)

- ☐ I find it funny
- ☐ I find it disrespectful
- ☐ I find it deeply offensive
- ☐ I find it grotesque
- ☐ I find it unreal
- ☐ I find it annoying
- ☐ Other (please specify) _____

Q19 The video, as you probably guessed, takes place in Italy. From the video emerges that Italians, especially old males and women, are very much sexually-thirsty.

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q21 I think this video makes the Fiat 500X (the car advertised) desirable for customers

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q20 How do you feel about the initial scene in which the old couple wants to have sex? (select all that apply)

- ☐ I find it funny
- ☐ I find it disrespectful
- ☐ I find it deeply offensive
- ☐ I find it grotesque
- ☐ I find it unreal
- ☐ I find it annoying
- ☐ Other (please specify) _____

Q22 How do you feel about the association between the viagra and the bigger car?(i.e. in the video, the car 'eats' the viagra and becomes bigger and stronger).

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q23 When they see the new, viagra-transformed car, Italian women manifest their (sexually-based) desire for it. How do you feel about this reaction that women have?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q24 I think that this video is a good and effective advertisement for the car marketed

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q25 I think the association between the car and the viagra casts an ambiguous light on the product (i.e. customers might link the car to an inappropriate and embarrassing sexual dimension, or they might even think that the car is related to sexual inadequacy for it needs viagra)

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q26 Please watch short a video: <https://www.youtube.com/watch?v=1fBFm4OD2W0>

Q29 The video is in English, which might not be your native language.I fully understood what the characters said in the video

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q35 I found the video amusing

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q31 Did the video make you laugh?

- ☐ Yes, a lot
- ☐ Yes, a little
- ☐ No

Q32 Where do you think the video takes place?

- ☐ Italy
- ☐ Some other European country
- ☐ The USA
- ☐ Some other non-European Western country

Q27 How do you find the Italian family depicted in the video?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q28 From the video (especially after the 'italianization' of the foreign family) emerges that Italians are jealous and verbally aggressive. I think this corresponds to reality

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q29 How did you feel when you watched in the video the manifested jealousy and verbal aggressiveness of Italians?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q30 How did you find the parts of the video in which Italians are depicted as very loud people?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q31 How did you find the parts of the video in which Italians are depicted as substantially unable to speak English?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q32 I think this video, through the idea that the car advertised makes the buyers behave like Italians, makes the product desirable for customers

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q33 I think think that this video is a good and effective advertisement for the car marketed

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q34 Please take a look at the following printed advertising

Q36 I found the printed ad amusing

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q37 Did the printed add make you laugh?

- ☐ Yes, a lot
- ☐ Yes, a little
- ☐ No

Q38 Do you know that 'topless', when referred to a woman, means that the latter is naked from the belly upwards?

- ☐ Yes, it's obvious
- ☐ Yes, I guessed correctly
- ☐ No

Q39 Do you know that 'top less' means that something has its upper part missing?

- ☐ Yes, it's obvious
- ☐ Yes, I guessed correctly
- ☐ No

Q40 How do you feel about the relation, suggested by the printed add, between car roof and woman's breasts?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q41 I think that there is a strong connection between cars and women (e.g. beautiful cars attract beautiful women, cars needs to be taken care as if they were women, etc.)

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q42 If in the previous question you've answered from Disagree to Strongly Agree, what do you think about the connection between cars and women?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's grotesque
- ☐ It's offensive and disrespectful
- ☐ It's annoying
- ☐ Other (please specify) _____

Q43 I think this ad, through the idea that the car advertised is like a half-naked woman, makes the product desirable for customers

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q44 I think this ad is a good and effective advertisement for the car marketed

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q45 Please take a look at the following printed advertising

Q46 I found the printed ad amusing

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q47 Did the printed add make you laugh?

- ☐ Yes, a lot
- ☐ Yes, a little
- ☐ No

Q48 Where do you think the family in the picture is from?

- ☐ South Europe
- ☐ North Europe
- ☐ East Europe
- ☐ Central Europe
- ☐ The USA
- ☐ Other (please specify) _____

Q49 How do you feel about the car made of sand?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's unattractive
- ☐ It's dirty and not sanitary
- ☐ It's disgusting
- ☐ Other (please specify) _____

Q50 The boy covered in sand is eating an ice-cream. His lips and chin are dirty with what looks like a mixture of saliva and ice-cream. How do you feel about this image?

- ☐ It's very funny
- ☐ It's moderately funny
- ☐ It conveys ambiguous feelings
- ☐ It's unattractive
- ☐ It's dirty and not sanitary
- ☐ Other (please specify) _____

Q51 I think that this ad, through the idea that the car advertised transforms the travel into a fun time, makes the product desirable for customers

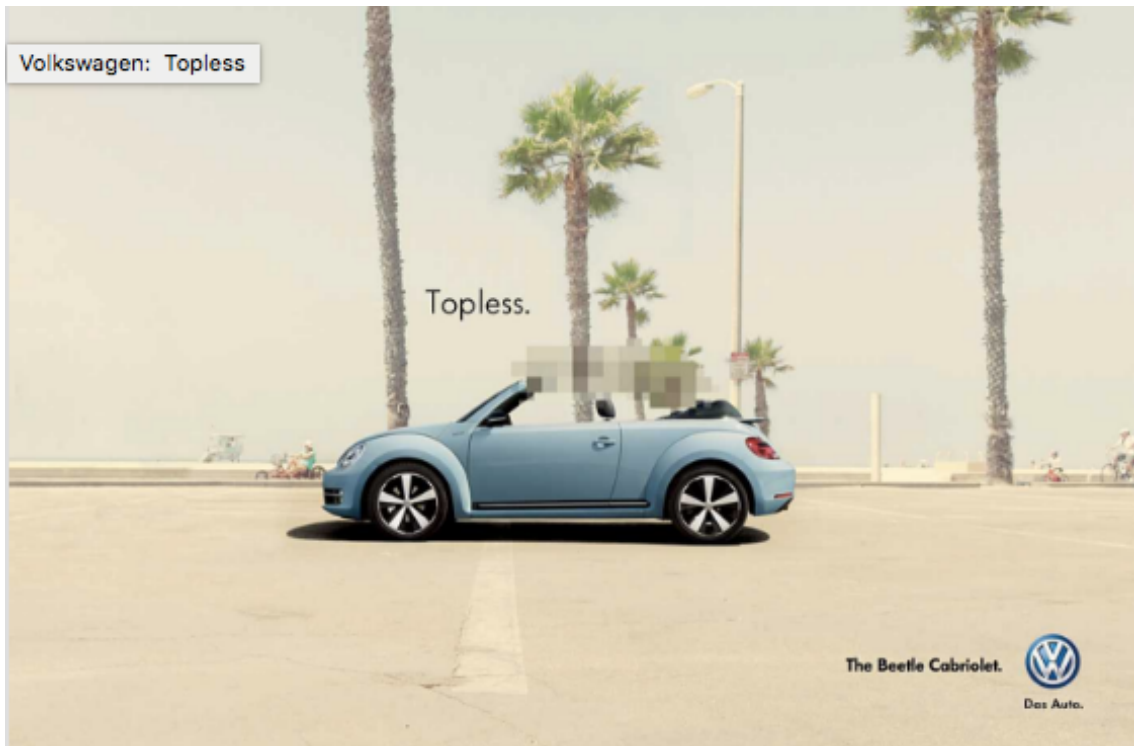
	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q52 I think that this ad is a good and effective advertisement for people who have kids

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q53 I think that this ad is a good and effective advertisement for people who don't have kids

	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
Do you agree with the previous sentence?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Appendix 2



Appendix 3

SPSS Output appendix 4

Output video 1

CROSSTABS

```
/TABLES=Q1 BY Q14_1 Q15 Q18 Q19_1 Q21_1 Q20 Q22 Q23 Q24_1 Q25_1
/FORMAT=AVALUE TABLES
/STATISTICS=CHISQ PHI
/CELLS=COUNT EXPECTED
/COUNT ROUND CELL.
```

Tavole di contingenza

Note	
Output creato	31-AUG-2016 09:45:50
Commenti	
	C:\Users\User\AppData\Local\Temp\Temp1_
	Risultati_questionario.zip\Thesis.sav
	InsiemeDati1
Input	<nessuno>
	<nessuno>
	<nessuno>
	45
	I valori mancanti definiti dall'utente sono considerati mancanti.
	Le statistiche per ciascuna tabella sono basate su tutti i casi con dati validi negli intervalli specificati per tutte le variabili in ciascuna tabella.
Gestione valori mancanti	Crosstabs
	/TABLES=Q1 BY Q14_1 Q15 Q18 Q19_1 Q21_1 Q20 Q22 Q23 Q24_1 Q25_1
	/FORMAT=AVALUE TABLES
	/STATISTICS=CHISQ PHI
	/CELLS=COUNT EXPECTED
	/COUNT ROUND CELL.
Sintassi	
	Tempo del processore 00:00:00,03
	Tempo trascorso 00:00:00,03
Risorse	Dimensioni richieste 2
	Celle disponibili 131029

Riepilogo dei casi

	Casi					
	Validi		Mancanti		Totale	
	N	Percentuale	N	Percentuale	N	Percentuale
What is your nationality? * I found the video amusing-Do you agree with the previous sentence?	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * Did the video make you laugh?	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * How do you feel about the initial scene in which the old couple wants to have sex? (select all th...	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * The video, as you probably guessed, takes place in Italy. From the video emerges that Italians,...-Do you agree with the previous sentence?	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * I think this video makes the Fiat 500X (the car advertised) desirable for customers-Do you agree with the previous sentence?	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * How do you feel about the initial scene in which the old couple wants to have sex? (select all th...	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * How do you feel about the association between the viagra and the bigger car?(i.e. in the video, t...	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * When they see the new, viagra-transformed car, Italian women manifest their (sexually-based) desi...	33	73,3%	12	26,7%	45	100,0%
What is your nationality? * I think that this video is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?	33	73,3%	12	26,7%	45	100,0%

What is your nationality? * I think the association between the car and the viagra casts an ambiguous light on the product (i...-Do you agree with the previous sentence?	33	73,3%	12	26,7%	45	100,0%
---	----	-------	----	-------	----	--------

What is your nationality? * I found the video amusing-Do you agree with the previous sentence?

Tavola di contingenza

		I found the video amusing-Do you agree with the previous sentence?				Totale
		Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	1	10	4	16
	Italian	,5	1,5	9,7	4,4	16,0
	atteso					
	Conteggio	0	2	10	5	17
	German	,5	1,5	10,3	4,6	17,0
Totale	atteso					
	Conteggio	1	3	20	9	33
	Conteggio	1,0	3,0	20,0	9,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	1,415 ^a	3	,702
Rapporto di verosimiglianza	1,807	3	,613
Associazione lineare-lineare	,221	1	,638
N. di casi validi	33		

a. 6 celle (75,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,207	,702
	V di Cramer	,207	,702
N. di casi validi		33	

What is your nationality? * Did the video make you laugh?

Tavola di contingenza

			Did the video make you laugh?			Totale
			Yes, a lot	Yes, a little	No	
What is your nationality?	Italian	Conteggio	3	11	2	16
		Conteggio atteso	2,4	11,2	2,4	16,0
	German	Conteggio	2	12	3	17
		Conteggio atteso	2,6	11,8	2,6	17,0
	Totale	Conteggio	5	23	5	33
		Conteggio atteso	5,0	23,0	5,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	,414 ^a	2	,813
Rapporto di verosimiglianza	,416	2	,812
Associazione lineare-lineare	,388	1	,533
N. di casi validi	33		

a. 4 celle (66,7%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è 2,42.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,112	,813
	V di Cramer	,112	,813
N. di casi validi		33	

What is your nationality? * How do you feel about the initial scene in which the old couple wants to have sex? (select all th...

Tavola di contingenza

		How do you feel about the initial scene in which the old couple wants to have sex? (select all th...					Totale
		I find it funny	I find it grotesque	I find it unreal	I find it annoying	Other (please specify)	
What is your nationality?	Conteggio	11	2	1	1	1	16
	Italian Conteggio	11,6	1,0	,5	1,0	1,9	16,0
	atteso						
	Conteggio	13	0	0	1	3	17
	German Conteggio	12,4	1,0	,5	1,0	2,1	17,0
	atteso						
Totale	Conteggio	24	2	1	2	4	33
	atteso	24,0	2,0	1,0	2,0	4,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	4,140 ^a	4	,387
Rapporto di verosimiglianza	5,342	4	,254
Associazione lineare-lineare	,003	1	,960
N. di casi validi	33		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,354	,387
	V di Cramer	,354	,387
N. di casi validi		33	

What is your nationality? * The video, as you probably guessed, takes place in Italy. From the video emerges that Italians,...-Do you agree with the previous sentence?

Tavola di contingenza

		The video, as you probably guessed, takes place in Italy. From the video emerges that Italians,...-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	5	8	2	0	16
	Italian Conteggio atteso	1,5	4,4	8,7	1,0	,5	16,0
	Conteggio	2	4	10	0	1	17
	German Conteggio atteso	1,5	4,6	9,3	1,0	,5	17,0
	Conteggio	3	9	18	2	1	33
Totale	Conteggio atteso	3,0	9,0	18,0	2,0	1,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	3,640 ^a	4	,457
Rapporto di verosimiglianza	4,802	4	,308
Associazione lineare-lineare	,018	1	,892
N. di casi validi	33		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,332	,457
	V di Cramer	,332	,457
N. di casi validi		33	

What is your nationality? * I think this video makes the Fiat 500X (the car advertised) desirable for customers-Do you agree with the previous sentence?

Tavola di contingenza

			I think this video makes the Fiat 500X (the car advertised) desirable for customers-Do you agree with the previous sentence?				Totale
			Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio		4	4	8	0	16
	Italian	Conteggio atteso	2,9	5,3	7,3	,5	16,0
	Conteggio		2	7	7	1	17
	German	Conteggio atteso	3,1	5,7	7,7	,5	17,0
	Conteggio		6	11	15	1	33
Totale	Conteggio atteso		6,0	11,0	15,0	1,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	2,524 ^a	3	,471
Rapporto di verosimiglianza	2,931	3	,402
Associazione lineare-lineare	,324	1	,569
N. di casi validi	33		

a. 4 celle (50,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,277	,471
	V di Cramer	,277	,471
N. di casi validi		33	

What is your nationality? * How do you feel about the initial scene in which the old couple wants to have sex? (select all th...

Tavola di contingenza

		How do you feel about the initial scene in which the old couple wants to have sex? (select all th...					Totale
		I find it funny	I find it grotesque	I find it unreal	I find it annoying	Other (please specify)	
What is your nationality?	Conteggio	11	2	1	1	1	16
	Italian Conteggio	11,6	1,0	,5	1,0	1,9	16,0
	atteso						
	Conteggio	13	0	0	1	3	17
	German Conteggio	12,4	1,0	,5	1,0	2,1	17,0
Totale	atteso						
	Conteggio	24	2	1	2	4	33
	Conteggio atteso	24,0	2,0	1,0	2,0	4,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	4,140 ^a	4	,387
Rapporto di verosimiglianza	5,342	4	,254
Associazione lineare-lineare	,003	1	,960
N. di casi validi	33		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,354	,387
	V di Cramer	,354	,387
N. di casi validi		33	

What is your nationality? * How do you feel about the association between the viagra and the bigger car?(i.e. in the video, t...

Tavola di contingenza

		How do you feel about the association between the viagra and the bigger car?(i.e. in the video, t...					Totale
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's grotesque	Other (please specify)	
What is your nationality?	Conteggio	3	7	3	2	1	16
	Italian Conteggio	3,9	8,2	2,4	1,0	,5	16,0
	atteso						
	Conteggio	5	10	2	0	0	17
	German Conteggio	4,1	8,8	2,6	1,0	,5	17,0
Totale	atteso						
	Conteggio	8	17	5	2	1	33
	atteso	8,0	17,0	5,0	2,0	1,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	4,203 ^a	4	,379
Rapporto di verosimiglianza	5,367	4	,252
Associazione lineare-lineare	3,207	1	,073
N. di casi validi	33		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,357	,379
	V di Cramer	,357	,379
N. di casi validi		33	

What is your nationality? * When they see the new, viagra-transformed car, Italian women manifest their (sexually-based) desi...

Tavola di contingenza

		When they see the new, viagra-transformed car, Italian women manifest their (sexually-based) desi...						Total e	
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's grotesque	It's offensive and disrespectful	Other (please specify)		
What is your nationality ?	Italiano	6	5	1	1	2	1	16	
	Conteggio atteso	6,3	6,3	,5	,5	1,5	1,0	16,0	
	Germano	7	8	0	0	1	1	17	
	Conteggio atteso	6,7	6,7	,5	,5	1,5	1,0	17,0	
	Totale	13	13	1	1	3	2	33	
		Conteggio atteso	13,0	13,0	1,0	1,0	3,0	2,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	3,075 ^a	5	,688
Rapporto di verosimiglianza	3,858	5	,570
Associazione lineare-lineare	,555	1	,456
N. di casi validi	33		

a. 8 celle (66,7%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,305	,688
	V di Cramer	,305	,688
N. di casi validi		33	

What is your nationality? * I think that this video is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?

Tavola di contingenza

		I think that this video is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	1	4	8	2	16
	Italian Conteggio atteso	,5	1,0	3,9	8,2	2,4	16,0
	Conteggio	0	1	4	9	3	17
	German Conteggio atteso	,5	1,0	4,1	8,8	2,6	17,0
	Conteggio	1	2	8	17	5	33
	Totale Conteggio atteso	1,0	2,0	8,0	17,0	5,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	1,230 ^a	4	,873
Rapporto di verosimiglianza	1,616	4	,806
Associazione lineare-lineare	,666	1	,414
N. di casi validi	33		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,193	,873
	V di Cramer	,193	,873
N. di casi validi		33	

What is your nationality? * I think the association between the car and the viagra casts an ambiguous light on the product (i...-Do you agree with the previous sentence?

Tavola di contingenza

		I think the association between the car and the viagra casts an ambiguous light on the product (i...-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	8	4	2	1	16
	Italian Conteggio	3,9	6,3	2,9	1,9	1,0	16,0
	atteso						
	Conteggio	7	5	2	2	1	17
	German Conteggio	4,1	6,7	3,1	2,1	1,0	17,0
	atteso						
Totale	Conteggio	8	13	6	4	2	33
	atteso	8,0	13,0	6,0	4,0	2,0	33,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	5,834 ^a	4	,212
Rapporto di verosimiglianza	6,410	4	,171
Associazione lineare-lineare	1,556	1	,212
N. di casi validi	33		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,97.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,420	,212
	V di Cramer	,420	,212
N. di casi validi		33	

Output video 2

```
CROSSTABS
  /TABLES=Q1 BY Q29_1 Q35_1 Q31 Q27 Q28_1 Q29 Q30 Q31.0 Q32_1 Q33_1
  /FORMAT=AVALUE TABLES
  /STATISTICS=CHISQ PHI
  /CELLS=COUNT EXPECTED
  /COUNT ROUND CELL.
```

Tavole di contingenza

		Note
Output creato		31-AUG-2016 10:29:09
Commenti		
Input	Dati	C:\Users\User\AppData\Local\Temp\Temp1_
	File di dati attivo	Risultati_questionario.zip\Thesis.sav
	Filtro	InsiemeDati1
	Peso	<nessuno>
	Distingui	<nessuno>
	N. di righe nel file dati di lavoro	45
Gestione valori mancanti	Definizione di valore mancante	I valori mancanti definiti dall'utente sono considerati mancanti.
	Casi utilizzati	Le statistiche per ciascuna tabella sono basate su tutti i casi con dati validi negli intervalli specificati per tutte le variabili in ciascuna tabella.
		CROSSTABS
Sintassi		/TABLES=Q1 BY Q29_1 Q35_1 Q31 Q27
		Q28_1 Q29 Q30 Q31.0 Q32_1 Q33_1
		/FORMAT=AVALUE TABLES
		/STATISTICS=CHISQ PHI
Risorse		/CELLS=COUNT EXPECTED
		/COUNT ROUND CELL.
	Tempo del processore	00:00:00,02
	Tempo trascorso	00:00:00,02
	Dimensioni richieste	2
	Celle disponibili	131029

Riepilogo dei casi

	Casi					
	Validi		Mancanti		Totale	
	N	Percentuale	N	Percentuale	N	Percentuale
What is your nationality? * The video is in English, which might not be your native language. I fully understood what the cha...-Do you agree with the previous sentence?	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * I found the video amusing-Do you agree with the previous sentence?	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * Did the video make you laugh?	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * How do you find the Italian family depicted in the video?	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * From the video (especially after the 'italianization' of the foreign family) emerges that Italian...-Do you agree with the previous sentence?	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * How did you feel when you watched in the video the manifested jealousy and verbal aggressiveness...	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * How did you find the parts of the video in which Italians are depicted as very loud people?	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * How did you find the parts of the video in which Italians are depicted as substantially unable to...	25	55,6%	20	44,4%	45	100,0%
What is your nationality? * I think this video, through the idea that the car advertised makes the buyers behave like Italian...-Do you agree with the previous sentence?	25	55,6%	20	44,4%	45	100,0%

What is your nationality? * I think think that this video is a good and effective advertisement for the car marketed- Do you agree with the previous sentence?	25	55,6%	20	44,4%	45	100,0%
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What is your nationality? * The video is in English, which might not be your native language. I fully understood what the cha...-Do you agree with the previous sentence?

Tavola di contingenza

		The video is in English, which might not be your native language. I fully understood what the cha...-Do you agree with the previous sentence?				Totale
		Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	1	1	10	13
	Italian Conteggio atteso	1,0	,5	,5	10,9	13,0
	Conteggio	1	0	0	11	12
	German Conteggio atteso	1,0	,5	,5	10,1	12,0
	Conteggio	2	1	1	21	25
	Totale Conteggio atteso	2,0	1,0	1,0	21,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	2,011 ^a	3	,570
Rapporto di verosimiglianza	2,780	3	,427
Associazione lineare-lineare	,339	1	,560
N. di casi validi	25		

a. 6 celle (75,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,284	,570

	V di Cramer	,284	,570
N. di casi validi		25	

What is your nationality? * I found the video amusing-Do you agree with the previous sentence?

Tavola di contingenza

			I found the video amusing-Do you agree with the previous sentence?				Totale
			Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Italian	Conteggio	1	1	6	5	13
		Conteggio atteso	,5	,5	7,3	4,7	13,0
	German	Conteggio	0	0	8	4	12
		Conteggio atteso	,5	,5	6,7	4,3	12,0
	Totale	Conteggio	1	1	14	9	25
		Conteggio atteso	1,0	1,0	14,0	9,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	2,361 ^a	3	,501
Rapporto di verosimiglianza	3,131	3	,372
Associazione lineare-lineare	,384	1	,535
N. di casi validi	25		

a. 6 celle (75,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,307	,501
	V di Cramer	,307	,501
N. di casi validi		25	

What is your nationality? * Did the video make you laugh?

Tavola di contingenza

			Did the video make you laugh?			Totale
			Yes, a lot	Yes, a little	No	
What is your nationality?	Italian	Conteggio	6	6	1	13
		Conteggio atteso	3,6	8,8	,5	13,0
	German	Conteggio	1	11	0	12
		Conteggio atteso	3,4	8,2	,5	12,0
Totale		Conteggio	7	17	1	25
		Conteggio atteso	7,0	17,0	1,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	6,012 ^a	2	,049
Rapporto di verosimiglianza	6,801	2	,033
Associazione lineare-lineare	2,072	1	,150
N. di casi validi	25		

a. 4 celle (66,7%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,490	,049
	V di Cramer	,490	,049
N. di casi validi		25	

What is your nationality? * How do you find the Italian family depicted in the video?

Tavola di contingenza

		How do you find the Italian family depicted in the video?					Totale
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's annoying	Other (please specify)	
What is your nationality?	Conteggio	7	2	1	1	2	13
	Italian Conteggio atteso	5,7	5,2	,5	,5	1,0	13,0
	Conteggio	4	8	0	0	0	12
	German Conteggio atteso	5,3	4,8	,5	,5	1,0	12,0
	Conteggio	11	10	1	1	2	25
Totale	Conteggio atteso	11,0	10,0	1,0	1,0	2,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	8,392 ^a	4	,078
Rapporto di verosimiglianza	10,189	4	,037
Associazione lineare-lineare	1,742	1	,187
N. di casi validi	25		

a. 7 celle (70,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,579	,078
	V di Cramer	,579	,078
N. di casi validi		25	

What is your nationality? * From the video (especially after the 'italianization' of the foreign family) emerges that Italian...-Do you agree with the previous sentence?

Tavola di contingenza

		From the video (especially after the 'italianization' of the foreign family) emerges that Italian....-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	2	5	3	2	13
	Italian Conteggio atteso	,5	2,6	4,2	4,7	1,0	13,0
	Conteggio	0	3	3	6	0	12
	German Conteggio atteso	,5	2,4	3,8	4,3	1,0	12,0
	Conteggio	1	5	8	9	2	25
Totale	Conteggio atteso	1,0	5,0	8,0	9,0	2,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	4,667 ^a	4	,323
Rapporto di verosimiglianza	5,845	4	,211
Associazione lineare-lineare	,002	1	,962
N. di casi validi	25		

a. 10 celle (100,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,432	,323
	V di Cramer	,432	,323
N. di casi validi		25	

What is your nationality? * How did you feel when you watched in the video the manifested jealousy and verbal aggressiveness...

Tavola di contingenza

		How did you feel when you watched in the video the manifested jealousy and verbal aggressiveness...						Totale
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's grotesque	It's annoying	Other (please specify)	
What is your nationality?	Italiano	2	6	2	1	1	1	13
	Conteggio atteso	2,6	7,8	1,0	,5	,5	,5	13,0
	Germano	3	9	0	0	0	0	12
	Conteggio atteso	2,4	7,2	1,0	,5	,5	,5	12,0
	Totale	5	15	2	1	1	1	25
		Conteggio atteso	5,0	15,0	2,0	1,0	1,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	5,769 ^a	5	,329
Rapporto di verosimiglianza	7,697	5	,174
Associazione lineare-lineare	3,640	1	,056
N. di casi validi	25		

a. 10 celle (83,3%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,480	,329

	V di Cramer	,480	,329
N. di casi validi		25	

What is your nationality? * How did you find the parts of the video in which Italians are depicted as very loud people?

Tavola di contingenza

		How did you find the parts of the video in which Italians are depicted as very loud people?					Totale
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's annoying	Other (please specify)	
What is your nationality?	Conteggio	5	4	2	1	1	13
	Italian	5,2	5,7	1,0	,5	,5	13,0
	atteso						
	Conteggio	5	7	0	0	0	12
	German	4,8	5,3	1,0	,5	,5	12,0
	atteso						
Totale	Conteggio	10	11	2	1	1	25
	Conteggio atteso	10,0	11,0	2,0	1,0	1,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	4,786 ^a	4	,310
Rapporto di verosimiglianza	6,334	4	,176
Associazione lineare-lineare	2,181	1	,140
N. di casi validi	25		

a. 7 celle (70,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

	Valore	Sig. appross.
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Nominale per nominale	Phi	,438	,310
	V di Cramer	,438	,310
N. di casi validi		25	

What is your nationality? * How did you find the parts of the video in which Italians are depicted as substantially unable to...

Tavola di contingenza

		How did you find the parts of the video in which Italians are depicted as substantially unable to...						Totale
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's offensive and disrespectful	It's annoying	Other (please specify)	
What is your nationality?	Conteggiato	1	5	2	1	3	1	13
	Conteggiato atteso	3,1	5,2	1,0	1,6	1,6	,5	13,0
	Conteggiato	5	5	0	2	0	0	12
	Conteggiato atteso	2,9	4,8	1,0	1,4	1,4	,5	12,0
Totale	Conteggiato	6	10	2	3	3	1	25
	Conteggiato atteso	6,0	10,0	2,0	3,0	3,0	1,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	8,974 ^a	5	,110
Rapporto di verosimiglianza	11,529	5	,042
Associazione lineare-lineare	3,966	1	,046
N. di casi validi	25		

a. 11 celle (91,7%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,599	,110
	V di Cramer	,599	,110
N. di casi validi		25	

What is your nationality? * I think this video, through the idea that the car advertised makes the buyers behave like Italian...-Do you agree with the previous sentence?

Tavola di contingenza

		I think this video, through the idea that the car advertised makes the buyers behave like Italian...-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	6	3	1	2	13
	Italian Conteggio atteso	,5	4,2	2,6	4,2	1,6	13,0
	Conteggio	0	2	2	7	1	12
	German Conteggio atteso	,5	3,8	2,4	3,8	1,4	12,0
	Conteggio	1	8	5	8	3	25
Totale	Conteggio atteso	1,0	8,0	5,0	8,0	3,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	8,006 ^a	4	,091

Rapporto di verosimiglianza	9,042	4	,060
Associazione lineare-lineare	3,165	1	,075
N. di casi validi	25		

a. 10 celle (100,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,566	,091
	V di Cramer	,566	,091
N. di casi validi		25	

What is your nationality? * I think think that this video is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?

Tavola di contingenza

		I think think that this video is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	5	2	5	0	13
	Italian Conteggio atteso	,5	2,6	3,1	5,2	1,6	13,0
	Conteggio	0	0	4	5	3	12
	German Conteggio atteso	,5	2,4	2,9	4,8	1,4	12,0
	Conteggio	1	5	6	10	3	25
	Totale Conteggio atteso	1,0	5,0	6,0	10,0	3,0	25,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	9,642 ^a	4	,047
Rapporto di verosimiglianza	13,116	4	,011
Associazione lineare-lineare	6,182	1	,013
N. di casi validi	25		

a. 9 celle (90,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,48.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,621	,047
	V di Cramer	,621	,047
N. di casi validi		25	

Output ad 1

```
CROSSTABS
  /TABLES=Q1 BY Q36_1 Q37 Q40 Q43_1 Q44_1
  /FORMAT=AVALUE TABLES
  /STATISTICS=CHISQ PHI
  /CELLS=COUNT EXPECTED
  /COUNT ROUND CELL.
```

Tavole di contingenza

Note

Output creato	31-AUG-2016 14:39:47
Commenti	
Dati	C:\Users\User\AppData\Local\Temp\Temp1_Risultati_questionario.zip\Thesis.sav
File di dati attivo	InsiemeDati1
Filtro	<nessuno>
Peso	<nessuno>
Distingui	<nessuno>
N. di righe nel file dati di lavoro	45

Gestione valori mancanti	Definizione di valore mancante	I valori mancanti definiti dall'utente sono considerati mancanti.
Casi utilizzati		Le statistiche per ciascuna tabella sono basate su tutti i casi con dati validi negli intervalli specificati per tutte le variabili in ciascuna tabella.
Sintassi		CROSSTABS /TABLES=Q1 BY Q36_1 Q37 Q40 Q43_1 Q44_1 /FORMAT=AVALUE TABLES /STATISTICS=CHISQ PHI /CELLS=COUNT EXPECTED /COUNT ROUND CELL.
	Tempo del processore	00:00:00,06
Risorse	Tempo trascorso	00:00:00,05
	Dimensioni richieste	2
	Celle disponibili	131029

Riepilogo dei casi

	Casi					
	Validi		Mancanti		Totale	
	N	Percentuale	N	Percentuale	N	Percentuale
What is your nationality? * I found the printed ad amusing-Do you agree with the previous sentence?	24	53,3%	21	46,7%	45	100,0%
What is your nationality? * Did the printed add make you laugh?	24	53,3%	21	46,7%	45	100,0%
What is your nationality? * How do you feel about the relation, suggested by the printed add, between car roof and woman's br...	24	53,3%	21	46,7%	45	100,0%
What is your nationality? * I think this ad, through the idea that the car advertised is like a half-naked woman, makes the p...-Do you agree with the previous sentence?	24	53,3%	21	46,7%	45	100,0%

What is your nationality? * I think this ad is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?	24	53,3%	21	46,7%	45	100,0%
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What is your nationality? * I found the printed ad amusing-Do you agree with the previous sentence?

Tavola di contingenza

			I found the printed ad amusing-Do you agree with the previous sentence?				Totale
			Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio		2	1	5	5	13
	Italian	Conteggio atteso	1,1	1,6	6,5	3,8	13,0
		Conteggio	0	2	7	2	11
	German	Conteggio atteso	,9	1,4	5,5	3,2	11,0
		Conteggio	2	3	12	7	24
Totale	Conteggio atteso		2,0	3,0	12,0	7,0	24,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	3,812 ^a	3	,282
Rapporto di verosimiglianza	4,609	3	,203
Associazione lineare-lineare	,000	1	1,000
N. di casi validi	24		

a. 6 celle (75,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,92.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,399	,282
	V di Cramer	,399	,282
N. di casi validi		24	

What is your nationality? * Did the printed add make you laugh?

Tavola di contingenza

			Did the printed add make you laugh?			Totale
			Yes, a lot	Yes, a little	No	
What is your nationality?	Italian	Conteggio	2	8	3	13
		Conteggio atteso	1,6	7,0	4,3	13,0
	German	Conteggio	1	5	5	11
		Conteggio atteso	1,4	6,0	3,7	11,0
	Totale	Conteggio	3	13	8	24
		Conteggio atteso	3,0	13,0	8,0	24,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	1,368 ^a	2	,504
Rapporto di verosimiglianza	1,377	2	,502
Associazione lineare-lineare	1,131	1	,288
N. di casi validi	24		

a. 4 celle (66,7%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è 1,38.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,239	,504

	V di Cramer	,239	,504
N. di casi validi		24	

What is your nationality? * How do you feel about the relation, suggested by the printed add, between car roof and woman's br...

Tavola di contingenza

		How do you feel about the relation, suggested by the printed add, between car roof and woman's br...						Totale
		It's very funny	It's moderately funny	It conveys ambiguous feelings	It's grotesque	It's annoying	Other (please specify)	
What is your nationality?	Conteggi o	5	5	2	0	1	0	13
	Italian							
	Conteggi o atteso	4,9	5,4	1,1	,5	,5	,5	13,0
	Conteggi o	4	5	0	1	0	1	11
German	Conteggi o atteso	4,1	4,6	,9	,5	,5	,5	11,0
	Conteggi o	9	10	2	1	1	1	24
Totale	Conteggi o atteso	9,0	10,0	2,0	1,0	1,0	1,0	24,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	4,979 ^a	5	,418
Rapporto di verosimiglianza	6,876	5	,230
Associazione lineare-lineare	,095	1	,758
N. di casi validi	24		

a. 11 celle (91,7%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,46.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,455	,418
	V di Cramer	,455	,418
N. di casi validi		24	

What is your nationality? * I think this ad, through the idea that the car advertised is like a half-naked woman, makes the p...-Do you agree with the previous sentence?

Tavola di contingenza

		I think this ad, through the idea that the car advertised is like a half-naked woman, makes the p...-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	2	5	3	2	13
	Italian Conteggio atteso	1,1	2,2	4,9	3,8	1,1	13,0
	Conteggio	1	2	4	4	0	11
	German Conteggio atteso	,9	1,8	4,1	3,2	,9	11,0
	Conteggio	2	4	9	7	2	24
	Totale Conteggio atteso	2,0	4,0	9,0	7,0	2,0	24,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	2,102 ^a	4	,717
Rapporto di verosimiglianza	2,860	4	,581
Associazione lineare-lineare	,274	1	,601

N. di casi validi	24	
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a. 10 celle (100,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,92.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,296	,717
	V di Cramer	,296	,717
N. di casi validi		24	

What is your nationality? * I think this ad is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?

Tavola di contingenza

		I think this ad is a good and effective advertisement for the car marketed-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	1	1	5	5	1	13
	Italian Conteggio atteso	,5	,5	4,9	6,5	,5	13,0
	Conteggio	0	0	4	7	0	11
	German Conteggio atteso	,5	,5	4,1	5,5	,5	11,0
	Conteggio	1	1	9	12	1	24
	Totale Conteggio atteso	1,0	1,0	9,0	12,0	1,0	24,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
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Chi-quadrato di Pearson	3,301 ^a	4	,509
Rapporto di verosimiglianza	4,438	4	,350
Associazione lineare-lineare	,928	1	,335
N. di casi validi	24		

a. 8 celle (80,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,46.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,371	,509
	V di Cramer	,371	,509
N. di casi validi		24	

Output add 2

CROSSTABS

```

/TABLES=Q1 BY Q46_1 Q47 Q49 Q50 Q51_1 Q52_1 Q53_1
/FORMAT=AVALUE TABLES
/STATISTICS=CHISQ PHI
/CELLS=COUNT EXPECTED
/COUNT ROUND CELL.

```

Tavole di contingenza

Note

Output creato	31-AUG-2016 15:14:56
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File di dati attivo	InsiemeDati1
Filtro	<nessuno>
Peso	<nessuno>
Distingui	<nessuno>
N. di righe nel file dati di lavoro	45
Definizione di valore mancante	I valori mancanti definiti dall'utente sono considerati mancanti.
Gestione valori mancanti	Le statistiche per ciascuna tabella sono basate su tutti i casi con dati validi negli intervalli specificati per tutte le variabili in ciascuna tabella.
Casi utilizzati	

Sintassi		CROSSTABS /TABLES=Q1 BY Q46_1 Q47 Q49 Q50 Q51_1 Q52_1 Q53_1 /FORMAT=AVALUE TABLES /STATISTICS=CHISQ PHI /CELLS=COUNT EXPECTED /COUNT ROUND CELL.	
	Tempo del processore		00:00:00,02
Risorse	Tempo trascorso		00:00:00,02
	Dimensioni richieste		2
	Celle disponibili		131029

Riepilogo dei casi

	Casi					
	Validi		Mancanti		Totale	
	N	Percentuale	N	Percentuale	N	Percentuale
What is your nationality? * I found the printed ad amusing-Do you agree with the previous sentence?	21	46,7%	24	53,3%	45	100,0%
What is your nationality? * Did the printed add make you laugh?	21	46,7%	24	53,3%	45	100,0%
What is your nationality? * How do you feel about the car made of sand?	21	46,7%	24	53,3%	45	100,0%
What is your nationality? * The boy covered in sand is eating an ice-cream. His lips and chin are dirty with what looks like...	21	46,7%	24	53,3%	45	100,0%
What is your nationality? * I think that this ad, through the idea that the car advertised transforms the travel into a fun t...-Do you agree with the previous sentence?	21	46,7%	24	53,3%	45	100,0%
What is your nationality? * I think that this ad is a good and effective advertisement for people who have kids-Do you agree with the previous sentence?	21	46,7%	24	53,3%	45	100,0%

What is your nationality? * I think that this ad is a good and effective advertisement for people who don't have kids-Do you agree with the previous sentence?	21	46,7%	24	53,3%	45	100,0%
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What is your nationality? * I found the printed ad amusing-Do you agree with the previous sentence?

Tavola di contingenza

			I found the printed ad amusing-Do you agree with the previous sentence?				Totale
			Strongly Disagree	Disagree	Neither agree or disagree	Agree	
What is your nationality?	Conteggio		1	5	6	1	13
	Italian	Conteggio atteso	1,2	4,3	6,2	1,2	13,0
	Conteggio		1	2	4	1	8
	German	Conteggio atteso	,8	2,7	3,8	,8	8,0
	Conteggio		2	7	10	2	21
Totale	Conteggio atteso		2,0	7,0	10,0	2,0	21,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	,525 ^a	3	,913
Rapporto di verosimiglianza	,529	3	,912
Associazione lineare-lineare	,056	1	,812
N. di casi validi	21		

a. 7 celle (87,5%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,76.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,158	,913
	V di Cramer	,158	,913
N. di casi validi		21	

What is your nationality? * Did the printed add make you laugh?

Tavola di contingenza

			Did the printed add make you laugh?		Totale
			Yes, a little	No	
What is your nationality?	Italian	Conteggio	0	13	13
		Conteggio atteso	1,2	11,8	13,0
	German	Conteggio	2	6	8
		Conteggio atteso	,8	7,2	8,0
Totale		Conteggio	2	19	21
		Conteggio atteso	2,0	19,0	21,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)	Sig. esatta (2 vie)	Sig. esatta (1 via)
Chi-quadrato di Pearson	3,592 ^a	1	,058		
Correzione di continuità ^b	1,277	1	,259		
Rapporto di verosimiglianza	4,211	1	,040		
Test esatto di Fisher				,133	,133
Associazione lineare-lineare	3,421	1	,064		
N. di casi validi	21				

a. 2 celle (50,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,76.

b. Calcolato solo per una tabella 2x2

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	-,414	,058
	V di Cramer	,414	,058
N. di casi validi		21	

What is your nationality? * How do you feel about the car made of sand?

Tavola di contingenza

			How do you feel about the car made of sand?				Totale
			It's moderately funny	It's unattractive	It's dirty and not sanitary	Other (please specify)	
What is your nationality?	Italian	Conteggio	4	4	4	1	13
		Conteggio atteso	6,2	2,5	3,1	1,2	13,0
	German	Conteggio	6	0	1	1	8
		Conteggio atteso	3,8	1,5	1,9	,8	8,0
	Totale	Conteggio	10	4	5	2	21
Conteggio atteso		10,0	4,0	5,0	2,0	21,0	

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	5,311 ^a	3	,150
Rapporto di verosimiglianza	6,673	3	,083
Associazione lineare-lineare	1,427	1	,232
N. di casi validi	21		

a. 7 celle (87,5%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,76.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,503	,150
	V di Cramer	,503	,150
N. di casi validi		21	

What is your nationality? * The boy covered in sand is eating an ice-cream. His lips and chin are dirty with what looks like...

Tavola di contingenza

		The boy covered in sand is eating an ice-cream. His lips and chin are dirty with what looks like...					Totale
		It's moderately funny	It conveys ambiguous feelings	It's unattractive	It's dirty and not sanitary	Other (please specify)	
What is your nationality?	Conteggio	2	2	5	3	1	13
	Italian	3,7	2,5	3,7	1,9	1,2	13,0
	atteso						
	Conteggio	4	2	1	0	1	8
	German	2,3	1,5	2,3	1,1	,8	8,0
Totale	atteso						
	Conteggio	6	4	6	3	2	21
	Conteggio atteso	6,0	4,0	6,0	3,0	2,0	21,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	5,452 ^a	4	,244
Rapporto di verosimiglianza	6,548	4	,162
Associazione lineare-lineare	2,402	1	,121
N. di casi validi	21		

a. 10 celle (100,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,76.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,510	,244
	V di Cramer	,510	,244
N. di casi validi		21	

What is your nationality? * I think that this ad, through the idea that the car advertised transforms the travel into a fun t...-Do you agree with the previous sentence?

Tavola di contingenza

		I think that this ad, through the idea that the car advertised transforms the travel into a fun t...-Do you agree with the previous sentence?					Totale
		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio	2	3	4	3	1	13
	Italian Conteggio atteso	1,2	2,5	5,0	3,7	,6	13,0
	Conteggio	0	1	4	3	0	8
	German Conteggio atteso	,8	1,5	3,0	2,3	,4	8,0
	Conteggio	2	4	8	6	1	21
	Totale Conteggio atteso	2,0	4,0	8,0	6,0	1,0	21,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	2,978 ^a	4	,561
Rapporto di verosimiglianza	4,003	4	,406
Associazione lineare-lineare	,734	1	,392
N. di casi validi	21		

a. 10 celle (100,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,38.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,377	,561
	V di Cramer	,377	,561
N. di casi validi		21	

What is your nationality? * I think that this ad is a good and effective advertisement for people who have kids-Do you agree with the previous sentence?

Tavola di contingenza

			I think that this ad is a good and effective advertisement for people who have kids-Do you agree with the previous sentence?					Totale
			Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree	
What is your nationality?	Conteggio		2	4	1	5	1	13
	Italian	Conteggio atteso	1,2	3,1	1,2	6,8	,6	13,0
	Conteggio		0	1	1	6	0	8
	German	Conteggio atteso	,8	1,9	,8	4,2	,4	8,0
	Conteggio		2	5	2	11	1	21
	Totale	Conteggio atteso	2,0	5,0	2,0	11,0	1,0	21,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	3,923 ^a	4	,417

Rapporto di verosimiglianza	4,975	4	,290
Associazione lineare-lineare	1,792	1	,181
N. di casi validi	21		

a. 9 celle (90,0%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,38.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,432	,417
	V di Cramer	,432	,417
N. di casi validi		21	

What is your nationality? * I think that this ad is a good and effective advertisement for people who don't have kids-Do you agree with the previous sentence?

Tavola di contingenza

			I think that this ad is a good and effective advertisement for people who don't have kids-Do you agree with the previous sentence?				Totale
			Strongly Disagree	Disagree	Neither agree or disagree	Agree	
What is your nationality?	Italian	Conteggio	3	6	2	2	13
		Conteggio atteso	2,5	5,6	3,7	1,2	13,0
	German	Conteggio	1	3	4	0	8
		Conteggio atteso	1,5	3,4	2,3	,8	8,0
		Conteggio	4	9	6	2	21
Totale		Conteggio atteso	4,0	9,0	6,0	2,0	21,0

Chi-quadrato

	Valore	df	Sig. asint. (2 vie)
Chi-quadrato di Pearson	3,685 ^a	3	,298
Rapporto di verosimiglianza	4,316	3	,229
Associazione lineare-lineare	,127	1	,722
N. di casi validi	21		

a. 7 celle (87,5%) hanno un conteggio atteso inferiore a 5. Il conteggio atteso minimo è ,76.

Misure simmetriche

		Valore	Sig. appross.
Nominale per nominale	Phi	,419	,298
	V di Cramer	,419	,298
N. di casi validi		21	