

Fifteen Percent or More: A Content Analysis of Geico's Commercial Advertising

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By

Paul Davis

Thesis Committee

Angela Widgeon, Ph.D., Chair

Date

Clifford Kelly, Ph.D.

Date

William Mullen, Ph.D.

Date

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Dedication

Soli Deo Gloria

&

Deo Gratias

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Abstract

In this media saturated world which is lived in today, the general public is bombarded by a multitude of advertisements. This thesis was conducted to examine Geico's commercial advertising looking specifically at their use of humor. The Elaboration Likelihood Model and the Humorous Message Taxonomy were used to conduct this content analysis. The research examined the route of persuasion and elaboration that were used in 60 Geico commercials from five of their most recent campaigns. The Humorous Message Taxonomy helped to establish which types of humor were being used along with the processes and relationship between elements.

Three research questions were addressed the first of which questioned the peripheral or central nature of processing issue relevant arguments in these commercials. It was found that Geico due to their use of humor and emotional appeals preferred peripheral processing in all 60 commercials. The second research question examined the use of the Humorous Message Taxonomy. The humor process that was used the most was incongruity-resolution which was present in all the commercials examined. The humor type of satire involving incongruity-resolution and humorous disparagement was seen the most in 29 of the 60 advertisements. The humor relatedness that was seen predominately in these commercials was found to be semantic relatedness in 52 of the 60 commercials. The last research question analyzed effectiveness based on annual revenue, policyholders, and YouTube views. Geico's revenue increased during the years in which the commercials were aired by 201 million dollars on average. Whereas policyholder decreased by 45,000 on average during those years. The total amount of YouTube views reached 11,236,321 views for all 60 commercials.

These results showed some increase but effectiveness was hard to determine due to multiple factors and lack of non-humorous comparisons. Future research will have to be conducted to effectively analyze the actual effectiveness of Geico's advertising.

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Chapter 1: Introduction

Geico's modest beginning started back in 1936, when it was founded by Leo and Lillian Goodwin (Geico's Story, 2012). From these humble beginnings to the major insurance company that it is today, there have been many challenges and changes. Geico is the first insurance company to take a rather dry product and add a humorous aspect to it; this and its ability to use multiple campaigns at once has made it into one of the insurance leaders that it is today and will continue to be tomorrow (Elliot, 2011). These approaches have helped to produce a steady growth for the company for over a decade.

The problem that this study strives to understand and to examine is Geico's recent commercial advertisements uses of humor and its effectiveness. The researcher believes that the best way to find beneficial results is to conduct a content analysis of five of Geico's recent commercial advertising campaigns. These campaigns will be evaluated using the Elaboration Likelihood Model developed by Petty and Cacioppo as well as Paul Speck's Humorous Message Taxonomy. The issues this content analysis will help to address are to evaluate Geico's use of humor and try to reveal a great deal of applicable information about Geico's advertising for future implications in the advertising field. The ultimate hope is to gain insights into why and how Geico's use of humor influences their advertisements effectiveness whether for better or worse.

In reviewing other studies that look at commercial advertising on television, there are many studies that look at the effects and different appeals used by a majority of companies. When looking for specific studies on Geico's commercial advertising, the researcher found that no one has studied Geico in this way previously. This leaves a major deficiency in this aspect of the field making it a great area in which research can be not only established, but eventually

added to as well. A majority of studies about advertising and television commercials that were reviewed, in general looked specifically at the campaign and how commercials can have numerous effects on the consumers of the commercial (Micu & Plummer, 2010). Another aspect that was continually mentioned was how previous schemas held by consumers of a product or brand can affect the associations and perception of commercials (Poncin & Derbaix, 2009). Ultimately, because this topic specifically has not been explored, it is important to look at Geico's commercial advertising and to study one of originators of bringing humor into a non-humorous insurance industry.

The significance of this study is to create greater information for particular audiences in the advertising and marketing industry; as well as, for the academic world about Geico's use of humor. This will potentially help to improve future practices conducted by those both in the advertising and marketing fields. Geico says that they focus their marketing on everybody and anyone, but revealed a specific age demographic of people twenty five to forty years old (Geico, 2007). The researcher also intends to remember this age demographic while conducting the content analysis in order to keep consistency and better understand the target audience that Geico's commercial advertisements are specifically focused on.

The purpose of this study will be to understand Geico's commercial advertising by exploring its use of humor with the theoretical frame work provided by the Elaboration Likelihood Model and the Humorous Message Taxonomy. At this stage in the research, Geico's commercial advertising will be generally categorized into five recent Geico campaigns which include the "Rhetorical Questions, Easier Way to Save, Taste Test, Gecko's Journey, and the Happier Than" campaign as well as all of the television commercials within these campaigns.

Chapter 2: Geico

Geico History

In 1936, a married couple by the name of Leo and Lillian Goodwin founded the Government Employees Insurance Company in Texas; Geico as we know it today (Geico's Story, 2012). This auto insurance business was initially targeted at federal employees and some of the enlisted military officers, but then became open to all people (Geico's Story, 2012). By the end of their first year in business, they had grown to 12 employees and had written around 3,700 policies (Geico's Story, 2012). Sometime later Lorimer Davidson, an investment banker, joined the Geico team in 1948. He helped introduce new investors including Benjamin Graham, a business professor at Columbia University in New York, who would one day become the link between Warren Buffett and Geico (Geico's Story, 2012).

Leo Goodwin would eventually retire in 1958 with Davidson taking over the company. Under his leadership it would show increase and growth practically up into the 1970s. Through the 70s and 80s, Geico just seemed to be surviving while trying to improve upon their customer service, underwriting, and reserving activities to help make the company stronger (Geico's Story, 2012). The death of both of the Geico's founders and the years of expansion spelled difficult times for the company, but they continued to work hard and earn money. In the 1980s, they began to expand once again, introducing their 24 hours a day, year round telephone line for sales, claims, and customer service (Geico's Story, 2012).

The next chapter in Geico's story led to the introduction of a new CEO Olza "Tony" Nicely in 1993. This appointment brought the company a second life with new strategies and an increased advertising budget; launching Geico into greater national recognition, reclaiming its profitability and competitiveness (Geico's Story, 2012). Warren Buffett, the owner of Berkshire

Hathaway who was already in control of the majority of Geico's shares, bought the remaining 49.6 percent on August 25, 1995 making Geico one of its subsidiaries (Berkshire Hathaway and Geico, 2008). This purchase led to Geico's advertising increasing to a greater national scale, which also increased their company's revenue as well.

The year 2000 was the first time that the new spokesperson, "the Geico Gecko," made his appearance onto the small screen (Geico's Story, 2012). During his first appearance, the Gecko wanted to tell people that it was Geico, not him, who could save them a lot of money and to stop calling him (Geico, 2007). If it weren't for the actors strike that year this might have been the end of the Gecko, but Geico asked the Martin Agency to plan more television spots which led to more campaigns including the Gecko making him into the spokesperson we know today (Geico, 2007).

Geico by 2002 had reached five million policyholders and then two years later they had gained six million policyholders by 2004. That same year Geico introduced another spokesperson icon to the television audiences, the Cavemen (Geico's Story, 2012). His job was to reassure audiences that using Geico was "so easy even a caveman can do it" (Geico's Story, 2012). In 2005, the "Gecko" was identified as one of the top icons by the American Association of Advertising Agencies (Geico, 2007). Geico then in 2006 began to expand its services once again introducing new online features, repair shops, and coverage for more than just car insurance (Geico's Story, 2012). This was also the year Geico reached its seven millionth policyholder which was followed by their eight millionth in 2007. The Caveman won the vote for America's favorite advertising icon of the year for 2008 and the Gecko went on tour at several zoos and aquariums to promote wildlife conservations. Nine million policyholders were finally reached in

2009 along with the accomplishment of providing insurance for people in all 50 states and the District of Columbia (Geico's Story, 2012).

Geico's Present

Geico now offers coverage for more than just auto insurance including, homeowners, renter, boat, and many others (Geico's Story, 2012). In 2010, they were the first to provide people with the ability to buy a policy through their smartphone, and in 2012, they reached 11 million policyholders. Geico today has over 27,000 employees, 12 major offices around the United States and is the third largest auto insurer in the country (Geico at a Glance, 2013).

One thing that truly helped Geico work its way up the ladder is their clever ability to manage multiple campaigns, enabling them to gain valuable brand recognition. Whether it is a Gecko telling you how you can save, a Caveman symbolizing how easy it is, or a stack of money showing how much money you can save, Geico's spokespersons have led the way to a new form of advertising (Geico's Ted Ward, 2009). Geico has broken the mold that insurance or selling insurance is boring, and they have independently proven that it can be fun and that it can be multifaceted (Geico's Ted Ward, 2009).

In the past almost twenty years, the company behind the majority of Geico's advertising and has helped Geico to go from the seventh to the third in the insurance category has been the Martin Agency (Geico "Martin", 2012). Car insurance commercials had previously been inclined to be literal and serious, but the Martin Agency decided to make Geico stand out by relying on humor (Geico, 2007). They showed how humor, multiple campaigns, and great spokespersons can help take the fear out of insurance by making it fun, easy, and most importantly saving the consumer money (Geico "Martin", 2012). Development of the slogan "Fifteen minutes could save you 15 percent or more on car insurance," also became the job of the Martian Agency

(Geico, 2007). This slogan along with their campaigns would be a fundamental building block toward the increase in sales, policyholders, and overall revenue. The introduction of this new advertising approach expanded the advertising budget from their starting value of \$10 million in 1995 and increased to \$270 million in 2000 (Geico, 2007). Geico's advertisements usually follow a three step strategy: first, to use humor to stand out, second get across the company's promise through their slogan, and finally to give a call to action to contact Geico (Geico, 2007). These advertising campaigns and strategies have helped Geico to compete with their main competitors including State Farm, Allstate, and Progressive; who in recent years have begun using similar strategies (Geico, 2007). Commercials from Geico's multiple campaigns helped to make Geico visible to the public and increase policy holders (Geico, 2007). Today they have over 28 billion dollars in assets and hope in the coming years they can remain strong in their founding values of excellent coverage, low prices, and outstanding customer service (Geico's Story, 2012).

Knowing more about Geico's beginning and current positioning is important to see where they could possibly go. To prepare for the content analysis to come a review of the literature will be done looking specifically at advertisings effects, the Elaboration Likelihood Model, television advertising, humor in advertising, and the Humorous Message Taxonomy.

Chapter 3: Literature Review

Advertising is an exciting and creative field that helps not only to inform people about products or services, but helps to bring in revenue for the companies. This literature review will examine the effects of advertising using the theoretical framework of the Elaboration Likelihood Model. Next advertising as it is used today on television will be studied, looking at humor and its use in advertising, and finally a glance at the Humorous Message Taxonomy will be given. A well rounded review of the literature will be studied setting the foundation for the study that is to come.

Advertising is defined as “any form of paid communication by an identified sponsor aimed to inform and/or persuade target audiences about an organization, product, service, or idea” (Fennis & Stroebe, 2010). According to McDonald and Scott, the earliest forms of advertising dates back to tradesman and tavern signs from ancient civilizations like Egypt, Mesopotamia, Greece, and even Rome (2007). Outdoor advertising is what this type of advertising would be referred to as today (McDonald & Scott, 2007). Geico utilizes many different forms of advertising, so the first part of the literature to be examined will be the effects of advertising.

Effects of Advertising

A great amount of time and effort go into a commercial; although, most might think otherwise, considering they can be as short as 15 seconds. Muehling and Bozman in their article investigates the different aspects that go into making a commercial, including things such as claim-types, musical backgrounds, attention, involvement levels, and brand attitudes (1990). The findings from this study showed that the different variables can change the effects of how the target audience perceives the advertisement. Different combinations were tested and they seemed

to find reoccurring patterns within the advertisements, but nothing that had the same effect in all tests (Muehling & Bozman, 1990). The tests showed that you can find trends or patterns in advertising, but not everyone will react the same way as anticipated on an individual level.

To try and create consistency some companies will use reoccurring campaigns or themes. One study was found to examine the use of a brands first commercial and its content as a platform to possibly build and grow their future commercial campaigns of off (Poncin & Derbaix, 2009). This study included three tests with the same 500 participants used for all three studies (Poncin et al., 2009). Conclusions showed that when aired together sequencing occurs which creates a strong positive effect for the advertisements that follow with the similar themes (Poncin et al., 2009). Sequencing can be a good or bad thing which depends on the advertisement, its desired effect and how the audience perceives it.

Another effect that advertising can have is interactivity between viewers and watched programs. Cauberghe and colleagues looked at the effects of interactivity on attitudes of audiences when watching television advertising (Cauberghe, Geuens, & De Pelsmacker, 2011). There were 246 participants in this study who participated in an online survey that lasted 50 minutes (Cauberghe et al., 2011). Results found that the interactivity had a positive effect on the consumers, but it was based on perceived interactivity and telepresence (Cauberghe et al., 2011). Overall, a positive attitude towards the TV program usually correlated with a positive attitude to the television programs advertising.

Advertising companies have used endorsements for quite some time and whoever is doing the endorsement has a profound influence on the effectiveness of the advertisement. Eisend and Langner examined the effectiveness of celebrity endorsements using the variables of attractiveness and expertise (Eisend & Langner, 2010). A total of 80 undergraduates participated

in the study looking at two celebrities with the same level of expertise, but different levels of attractiveness (Eisend & Langner, 2010). Results found that attractiveness was the main impact factor when questioned right after the exposure to the advertisement; expertise on the other hand was found to be more influential later on after exposure (Eisend & Langner, 2010). Their conclusions showed that it's best if you can find both expertise and attractiveness when creating or using a spokesperson to endorse your product.

Hye-Jin , Hojoon, and Nelson attempted to learn which advertising appeals worked better and were more persuasive to certain individuals (2010). They conducted two studies to investigate these issues. The first one helped to demonstrate product based functionality and matching effects. The second test examined the patterns between personality, product and advertising appeals (Hye-Jin et al., 2010). Findings ended up inconclusive, but pointed towards a possible functional theory with greater and more in-depth research (Hye-Jin et al., 2010). Matching appeals to specific target audience could help the advertising world to better persuade and reach their audiences, eventually leading to a greater amount of products sold.

Smith and associates examined the impact of advertising creativity on the six step model which describes consumer processing from the introduction of a product to the purchase called the hierarchy of effects (Smith, Chen, & Yang, 2008). In conducting this study, 202 participants were asked to listen to one of 40 CD's (Smith et al., 2008). Results disclosed that the hierarchy-of-effects models involving product awareness, preference, and purchase were consistent, but they could be affected by divergence of product claims and actual performance. This could potentially hurt brand awareness and brand liking; and ultimately, brand purchasing (Smith et al., 2008).

Malaviya conducted a study on the context surrounding an advertisement as well as the effect repetition plays into a commercial (2007). Three experiments were done looking at how ad repetition facilitates item specific and relational elaboration to test the multiple thought processing often referred to as the dual elaboration hypothesis (Malaviya, 2007). The results and discussion of these experiments found that there is a definite influence on the amount and type of evaluation that an advertisement receives, but that ultimately the content and context of the ad determine the effect of repetition (Malaviya, 2007).

Johar and Sirgy (1991) studied the use of two types of advertising: value-expressive versus a utilitarian advertising appeal and when to use each one. This was a qualitative study that revealed the different reasons and what situations each of these two types of appeals can and should be used (Johar et al., 1991). Their finding showed that, value expressive appeals are more effective when the product is perceived to be a valuable asset to an individual; whereas, utilitarian appeal has a greater effectiveness when an advertised product is used by a greater majority of people (Johar et al., 1991). Depending on the product the company is trying to sell they should carefully consider which type of advertising to use.

Zigmond and Stipp, on the other hand, discussed a new effect of television commercials that are liked enough to be searched on the web after they have been seen once on TV (Zigmond & Stipp, 2010). Through multiple case studies, the information suggests that there is a good correlation between viewers being able to immediately look up more information concerning a desired product, service, or brand preference (Zigmond et al., 2010). Being able to measure the Google search queries can be a new tool to help measure the effects and effectiveness of advertising commercials (Zigmond et al., 2010). The E-Trade commercials with the talking

toddlers are a great example of this continued searching effect. This is also helpful considering the certain difficulties of measuring advertising effectiveness.

Another study by Sar, Xiaoli, and Rong searched for the effects of mood and advertising context on ad memory and evaluations with competitive and non-competitive advertisements (2010). Two hundred college students were asked to participate in two parts of one study; the first was used to set the mood, the second to introduce the print ads followed by a recall quiz (Sar et al., 2010). Their conclusions found that a negative mood in an advertisement can lead to specific processing which causes greater evaluation and distrust; whereas, positive mood triggered relational processing, forming a positive attitude to the advertisement, product, or service (Sar et al., 2010). Presenting advertisers with the information that suggests trying to achieve a positive association with their advertisements as well as the specific processing that they desire can help effectiveness.

Advertisements contain a multitude of effects, some of which can be studied by the Elaboration Likelihood Model the next part of this review.

Elaboration Likelihood Model (ELM)

The Elaboration Likelihood Model (ELM) was developed by Petty and Cacioppo in 1986 (1989). ELM tries to outline how a multitude of variables can influence attitudes based on a continuum of a person's motivation and ability to process the issue-relevant information that is available (Petty et al., 1989). This model basically looks at two trains of thought, the relatively objective and the relatively biased. These two frames of cognitive and affective responses are referred to as the critical (central) and peripheral (emotional) routes and help to give a good explanation of advertising effects (Petty et al., 1989). The central route involves critical thinking and careful consideration of the evidence and requires greater effort to reach a decision. The

peripheral route consists of less critical thinking and evaluation of the evidence, focusing more on the senses and cues not directly related to the product or service. The purpose and use is to better understand how listeners evaluate arguments whether critically or emotionally.

Whether the resulting attitude uses high “critical” or low “peripheral” elaboration, this variation affects the strength of the resulting attitude and evaluation (Petty et al., 1989). Resulting attitudes that are brought through high elaboration tends to be stronger and more resistant to change than low elaboration changes (Petty et al., 1989). The ELM is not based always on just one or the other; it’s based on a continuum that can involve different combinations of both central and peripheral processing. This multi-process theory of persuasion can be influenced by cognitive responses, integration of beliefs, self-perception, classical conditioning, reliance on heuristic, and even cognitive dissonance (Petty et al., 1989).

Petty and Cacioppo also talk about seven postulates that form the Elaboration Likelihood Model (1986b). The first postulate discusses how people are motivated to hold correct attitudes or at least what they view as correct (Petty et al., 1986b). The second postulate designates that mental processing is based upon a continuum, which at one end contains no critical thinking and at the other end contains extensive analysis with varying degrees of both in-between (Petty et al., 1986b). This theory contains both a qualitative and quantitative process in which each individual will analyze the issue-relevant arguments differently during elaboration (Petty et al., 1986b). The person’s placement on this continuum will again be determined by their motivation and ability to analyze the present arguments. The third postulate talks about how variables can play different parts in the ELM but the situation will determine how the variables will affect an individual’s processing (Petty et al., 1986). These variables can be things like classical conditioning, decision

heuristics, high personal relevance, subject knowledge, distractions, and even mood (Petty et al., 1986b).

The fourth postulate deals with objective processing, where the individual wants the truth from within the message where they follow the evidence instead of establishing a preconceived opinion toward the target (Petty et al., 1986b). The fifth postulate involves biased processing, meaning that variables affect the amount of thinking and the nature of the thought process itself (Petty et al., 1986b). If someone were to buy a product they would have a bias against any contradictory information; however, individuals are usually unaware of these biases and their effect on information processing (Petty et al., 1986). The sixth postulate within the ELM is a trade-off postulate. Stating basically, as the influence of central route process increases the influence of the peripheral route process on the attitude of the individual decreases and vice versa (Petty et al., 1986b). Variables will have different effects on the individual depending on the high or low elaboration processing at the time (Petty et al., 1986b). The seventh and final postulate is about the attitude strength and how attitudes that are either changed or created using the central route are stronger than those created or changed by the peripheral route (Petty et al., 1986b). These attitudes can be changed to the same degree, but the central route changes tend to withstand and be maintained better over time (Petty et al., 1986b). These seven postulates make up the body of the Elaboration Likelihood Model and set the frame for the further research involving the ELM.

Darley and Smith looked at the different parts of claim objectivity (1993). The results found that tangibility and factuality of the description contribute to claim objectivity effects; again reassuring that claim objectivity is more effective than subjective claims. No difference was found between claim objectivity's use in print or in radio (Darley & Smith, 1993). Findings

show that objective claims have a greater positive effect than subjective claims on the target audience.

Andrews and Shimp tested predictions that were made by the Elaboration Likelihood Model in their 1990 article. In doing so, they used 187 undergraduate students and asked them about low-alcohol beer. Their findings showed general support for the ELM in cognitive response activity but with central and peripheral attitude it changed previous predictions (Andrews et al., 1990). Individuals who used the central route were affected by the message; whereas, individuals who used the peripheral route were affected by the message and by the perceptions of the contents source.

A study by Moyer-Guse and Nabi examined how stories that feature narrative transportation and involvement with characters can reduce persuasion resistance (Moyer-Guse & Nabi, 2010). The three types of persuasion that they looked at were reactance, counter arguing, and perceived invulnerability. Three hundred and sixty seven undergraduates' students were questioned about a narrative or non-narrative program about the consequences of an unplanned teen pregnancy. The ELM and the Entertainment Overcoming Resistance Model (EORM) were used to evaluate the results which lined up with both closely. Students were found to have a decreased perception of persuasive intent when a positive correlation to a character is established (Moyer-Guse et al., 2010). Further research could help to establish better use of these resources for advertising.

Palmer and Carpenter used the ELM to find how targeted audiences are best influenced with persuasive health information that attracts, holds attention, triggers information processing, and finally brings behavior change (2006). The problem being examined was about the growing number of U.S. youth that are overweight (Palmer et al., 2006). The authors believe that anything

less than a legislative miracle would make it hard for anything to change this processing from the way it has already been established (Palmer et al., 2006). Findings showed that it is hard to change opinions once they have already been processed and familiarized in a certain way.

Crimmins and Wells believed that it is hard for a practitioner to be able to duplicate the central and peripheral processing when using an ELM model in real life situations (1997). They theorize that if they are able to create these real life situations that give consistent and reliable feedback, then it could result and lead to theory which would build great insights (Crimmins et al., 1997). As of now, they believe the findings by the ELM are too inaccurate and spontaneous.

Teeni-Harari and colleagues tested to see if Petty and Cacioppo's ELM is relevant to young people today (Teeni-Harari, Lampert, & Lehman-Wilzig, 2007). To do so, they conducted 333 interviews with three different age groups 4 to 7, 8 to 11, and 12 to 15 (Teeni-Harari et al., 329). When looking at the results, the overall conclusion found that children and young adults do not use the two routes of central and peripheral as described by Petty and Cacioppo when processing information (Teeni-Harari et al., 2007). Conventional advertising wisdom seems to have gone out the window when it comes to children and young adults.

Yates tested children using the ELM with Pringle's commercials to see if media literacy training would change the effectiveness of persuasive messages (2011). There were 148 subjects in the study from ages 8 to 12. Findings concluded that media literacy training did not affect the ELM. Although, having that training did show differences in attitudes toward the products among some of the subjects (Yates, 2011).

Another study examined the effectiveness of different advertising variation strategies that have been used (Schumann, Petty, & Clemons, 1990). The first experiment contained 294 undergraduates from a psychology class and the second 200 undergraduates in a marketing class.

(Schumann et al., 1990). The results found that a cosmetic variation strategy had a greater impact on attitudes when motivation to process was low for the first experiment. The substantive variation strategy was more influential when motivation to process the advertisement was high, making them consistent with the ELM when dealing with persuasion (Schumann et al., 1990). Low motivation to conduct critical thinking needs greater cosmetic appeals, and a higher motivation or critical thinking must contain greater substance and applicable content.

Inman, McAlister, and Hoyer in their 1990 article used the ELM to test to see if some customers reacted to promotion signals without considering price information. One hundred and fifty-five undergraduate students were tested when shopping for a couple of grocery store items (Inman et al., 1990). The results showed that individuals with a low need for cognition reacted to the promotion signal even if the price is not reduced, but the high need for cognition people were shown to react to a promotion signal only with a price reduction (Inman et al., 1990). This meant that it is vital to know the audience that you are marketing to and if they are going to react to the product itself or if they need more incentives.

Droge conducted a study that examined the central versus peripheral processing in comparative and non-comparative advertising using the ELM (1989). The study used two groups of undergraduates who were given print advertisements to evaluate. Findings indicated that non-comparative ads were processed centrally where comparative ads tended to be processed peripherally (Droge, 1989). This is contrary to what most would believe considering when comparing two things many would think through the comparisons.

Another study by Braverman set out to test informational persuasive messages versus testimonials (Braverman, 2008). Three studies were conducted: water as a weight loss solution, college drinking, and the last tested the need for cognition (Braverman, 2008). The results of

these studies found that testimonials were more persuasive through audio instead of written out. The first study had 240 participants that contained mixed results. The second study involved 118 college students where both mediums were found to be effective. The last test looked at how a high or low need for cognition affected the acceptance of messages (Braverman, 2008). Individuals with a high need for cognition are more convinced by messages than those with low needs for cognition. Informational messages were more persuasive when perceived through individuals with high involvement and high cognition rather than low of either involvement or cognition (Braverman, 2008).

With the framework of the ELM, the message sensation value (MSV) was tested in public service announcements (PSA's) for anti-marijuana advertisements (Yahui, Cappella, & Fishbein, 2006). Six hundred and one students were surveyed after being exposed to 60 anti-marijuana PSA's over a period of time (Yahui et al., 2006). The findings established that the MSV could distract when argument quality was high, but in contrast it helped persuasiveness when argument quality was low. These findings were shown to be helpful for antidrug messages to adolescents who had a greater risk of using marijuana (Yahui et al., 2006).

Sanbonmatsu and associates tested to see if the effects of physiological arousal of information processing and persuasion line up with the ELM (Sanbonmatsu & Kardes, 1988). One hundred and thirty six undergraduates were given an exercise task that increased physiological arousal, while they took blood pressure readings to ensure effectiveness (Sanbonmatsu et al., 1988). The findings of this study were that an endorser would have stronger influence when participants were under high physiological arousal that used a peripheral route. The argument strength, on the other hand, showed a greater influence under lower arousal levels

of individuals who use the central route, which verified to be consistent with the ELM (Sanbonmatsu et al., 1988).

Lee and Schumann investigated how incongruity is processed by consumers and the response it may cause (2004). The article talks about how using prior knowledge is critical for processing incongruent information especially when persuasive communication is trying to change an individual's attitude (Lee et al., 2004). By using the Elaboration Likelihood Model and Mandler's Schema Incongruity Theory, the study finds that incongruity effects can have helpful benefits for attention, elaboration, memory, attitude, and how to achieve communication effectiveness (Lee et al., 2004).

Pornpitakpan tested the effects of the circadian arousal with endorser expertise and the argument strengths of advertisements (Pornpitakpan, 2004). Six hundred and two female participants were chosen of Taiwanese decent looking at morning-type and evening-type people (Pornpitakpan, 2004). The results did not completely match with the ELM; for both central and peripheral individuals the higher argument strength the better attitude to the product and purchase intention (Pornpitakpan, 2004). Also morning-types showed no change based on time towards endorsers or argument strength, but did for expertise; whereas, evening-types showed no effect on any of the dependent variables (Pornpitakpan, 2004).

After examining some of the research dealing with the effects of advertising and the Elaboration Likelihood Model, let's continue on to examine television advertising and some of the experiments that have been conducted.

Television Advertising

Television (TV) is always changing and the consumers now have a multitude of channels to turn to as well as other choices like the internet (Sharp, Beal, & Collins, 2009). This article

discussed how TV has remained quite similar over forty years with little change. Stating that more complex models continue to come out, advertisers still figure out the most effective TV schedules to buy and use for their advertisements (Sharp et al., 2009).

Micu and Plummer examined how television ads really work by measuring emotions associated with the advertisements (Micu & Plummer, 2010). With the help of five advertising research companies, three focusing on the physiological aspects, one symbolic, and three self-reports tested to study the effectiveness of four TV commercials. The results showed that different criteria could be used to reframe future campaigns and that the emotional experience of the brand's story needs to line up with the consumer's life story to be more effective (Micu and Plummer, 2010).

Another article by Peacock tried to determine which broadcast medium better engaged the consumers (Peacock, Purvis, & Hazlett, 2011). They used two sample groups with around 80 people to gather their research (Peacock et al., 2011). The results found that radio and television gained about the same positive emotion, but TV had a little higher negative emotional reaction than radio. Positive emotion and brand recall seemed to be stronger for radio than for television (Peacock et al., 2011). Although television has a greater market than radio, radio seems to be more effective as far as engagement in this study. However, this doesn't mean that television is ineffective.

In her article, Leas studied how mood and content influenced a person's ability to remember a TV commercial (Leas, 2010). Forty six participants were surveyed regarding their ability to remember seven Super Bowl advertisements. The results were inconclusive due to the small study, but previous research did come to the same conclusions (Leas, 2010). Many of the

participants remembered the content of the advertisements, but could not specifically name the company who sponsored the commercial.

Allan conducted a study involving music; believing that music, just like many other things has a certain role to play in advertising (2008). Music helps to create a new avenue for collecting royalties on songs, and gaining widespread exposure and recognition with the song (Allan, 2008). All commercials that aired during the week of May 3-9, 2004 during the prime time of television, 8 to 11 p.m., were used for these tests (Allan, 2008). Findings included 94 percent of the total advertisements viewed and 86 percent of the unique advertisements contained music of some sort (Allan, 2008). Allan also stated that popular music is more likely to be relevant to the advertisement's narrative, than the product or service interestingly enough (Allan, 2008).

Russo and Chaxel examined how persuasive messages can influence an individual's behavior without them knowing (Russo & Chaxel, 2010). TV commercials that are shown before and after the product information can be initiated into this process. People tend to be aware of advertising's direct effect on their choice, but they seem to miss the indirect effects through the biased evaluation of product information (Russo & Chaxel, 2010). This means that many of the advertisements that individuals are exposed to can still have subtle positive or negative effects without the audience's knowledge.

Television advertising can have many different appeals and aspects, but the focus of this study involves looking into the use of humor in advertising.

Humor in Advertising

Humor is present in most cultures in the world today, especially in the United States. It has served on many different platforms, but humor's use in advertising is what is going to be specifically examined in the next part of this literature review.

Beard in his article inspects advertisers' implementation of humor over the past century, deriving the information both from time-honored and contemporary articles in advertising journals (Beard, 2005). The first decade of the twentieth century preferred serious advertisements for their assumed professional audience, due to humor's perceived ineptness and undignified associations at the time (Beard, 2005). As the decades slowly changed, so did the old opinion of humor. Humor began to become more prevalent when competition intensified; the advertisers started using more emotional appeals and started changing audience characteristics. The use of advertising to entertain or reach marketing objectives instead of just selling products directly, also began to become more popular (Beard, 2005). Although humor was known for its soft sell and emotional appeals advertisers have been linking humor with relevant rational selling points as far back as the late 1920's (Beard, 2005).

Madden and Weinberger study humor in advertising, looking specifically at trends and significant characteristics associated with humor (1984). This study came away with 11 insights from executives at leading advertising agencies in the United States. Humor was said to help with awareness and attention, but may harm recall and comprehension (Madden et al, 1984). Humor was also established to not support persuasion directly, but might help with switching brands and creating a positive mood to increase persuasion (Madden et al, 1984). Source credibility was not hurt by humor, although humor was said to not be very effective in bringing in sales. They also found radio and TV to be the best media to use and that the humor should be

related to the product. Lastly, they believed that humor should not be used for certain goods or services and that different age and educational groups are not suited for humors use in advertisements (Madden et al, 1984). Eisend also found that Humor has been proven to enhance attention and purchase intention, but can reduce the credibility of the source from which it came (2009).

Humors effect on memory and attitude were measured when looking at product involvements relationship through Hwiman and Xinshu's article in 2003. This study surveyed humorous advertisement between 1992 and 1997 during Super Bowl games. They found a strong positive correlation between memory of the source and attitude toward the ad in humorous advertisements (Hwiman et al., 2003). Hwiman and associates also discovered that low involvement product had a stronger correlation to memory and attitude than high involvement products (2003). Other findings included humorous advertisements being effective in cluttered media as well as helping to increase recall of an advertising brand. The researches stated that humor's use in high involvement or high risk products should be cautious due to the peripheral route or nature of humorous messages (Hwiman et al., 2003).

Cline, Kellaris, and Machleit wrote in their 2011 article how consumers need levity when it comes to advertising communications. This analysis consisted of four studies that try to establish a new measurement scale called Need for Levity (NFL), which includes personality traits of an individual's sense of humor (Cline et al., 2011). Four dimensions were established in this scale: internal humor or generated humor, external humor or experience humor for external source, internal whimsy or acting whimsically, and external whimsy or experiencing the playfulness of others (Cline et al., 2011). The four studies showed that the NFL model could provide three implications for humor research: first it widens the dimensions of humor, second

shows NFL can have significant part on attitudinal effects, and finally to provide advertisers with a possible segmentation tool (Cline et al., 2011).

Next, Gelb and Pickett conducted a study involving an advertisement to quit smoking that tested a perceived link between four types of advertising effectiveness (1983). Researchers found that perceived humor was linked to a favorable attitude in the advertisement, but effectiveness depended on how much the individuals liked the ad overall. Gelb's research team showed that perceived humor could help in advertising effectiveness, but they were not able to observe the other three characteristics (1983).

Scharrer and colleagues studied the use of humor and aggression in television commercial content (Scharrer, Bergstrom, Paradise, and Ren, 2006). They found that aggression's appearance in commercials had increased over time and has been linked to humorous context (Scharrer et al., 2006). Humor has worked to undermine the severity and harm that is usually associated with aggression, but it also helped to impact the audience's mood, attitude toward the product, and memory (Scharrer et al., 2006).

Mukherjee and Dube investigate the use of humor in fear advertising as a type of relief (2012). Mukherjee and associates found that fear advertising causes defensive responses in the potential consumers that reduce the ads' effectiveness (2012). In their two studies involving the uses of sunscreen lotion, fear persuasiveness was reduced when the advertisement lacked humorous content, but increased when humor was present (Mukherjee et al., 2012). Fear was seen to increase the motivation to process the commercial whereas, humor increased the ability to process the message in the ad. The buffer that humor adds to fear advertising helps to not only increase the ads' effectiveness, but to increase fear advertising's effectiveness overall (Mukherjee et al., 2012).

Cann, Zapata, and Davis determined the positive and negative styles of humor in communication and their implications for social relationships (2009). They found that humor use can be both beneficial and harmful by uniting or dividing intended audiences based on their perceptions of the positive or negative association attributed to humor and the surrounding situation (Cann et al., 2009).

Another study compares the use of television advertising in the United States and the United Kingdom, focusing especially on their use of humor (Toncar, 2001). Toncar finds that both countries employ humor about the same amount, but the way they use it overall is different due to cultural differences (2001).

A study by Van Kuilenburg, De Jong, and Van Rompay looked at humor complexity and relatedness effectiveness in humorous television commercials (2011). For a humorous advertisement to be effective, the researchers talk about how the customers must pay attention, like it, understand the relevant information, respond emotionally to the ad, connect the commercial to the brand, and finally show the desired behavior (Van Kuilenburg, 2011). Van Kuilenburg and associates found that humor relatedness and complexity together have a strong effect on brand linkage in high complexity humor, but are not necessary in low complexity humor (2011). Low complexity humor according to the researches uses only one humor process, whereas, high complexity humor uses all three (Van Kuilenburg et al., 2011). This study shows that it's the way humorous parts are united in the commercial not the humor itself that's effective. Other findings included three categories of humorous commercials: low-complexity, high-complexity unrelated, and high-complexity related. Low-complexity can be related or not to the brand but will help to gain attention, improve willingness to act, or even positively affect moods. High-complexity that is not related to the brand can negatively affect brand linkage by

gaining attention by distracting audience members from the essential elements of the commercial. Lastly, high-complexity that is related to the brand has all the beneficial effects of low-complexity commercials, but also increases brand linkage to product and brand name (Van Kuilenburg et al., 2011). Out of the 113 commercials Van Kuilenburg and colleagues categorized: 45 percent used low complexity humor, 23 percent used high complexity related humor, and 32 percent used high complexity unrelated humor (2011).

Cline and Kellaris analyze possibilities that effect recall when it comes to humorous advertisements (2007). Their study involved 253 undergraduate student with three different versions of a print ad using higher and lower humor strength and message relatedness (Cline et al., 2007). Findings showed that humor strength had positive effects for memory especially when it is related to the message (Cline et al., 2007). Weaker humor was found to not aid in brand claims recall whether it was related or not (Cline et al., 2007). Overall these findings suggest that humor may use both cognitive and affective, or mood routes to assess memorability (Cline et al., 2007).

Chung and Zhao conducted a study to evaluate brand familiarity's effect on humorous advertisements, looking specifically at memory and attitude (2011). Findings exposed a strong positive relationship between the humorous advertisement in memory and attitude, one greater than in non-humorous ads (Chung et al., 2011). Another conclusion involved brand familiarity being a moderator for humors effects on the consumer; showing that a more favorable attitude toward the ad was found in individuals not familiar with the brand (Chung et al., 2011). Consumer attitude toward the advertisement and brand did increase slightly for those who were familiar with the brand as well (Chung et al., 2011). Implications from Chung and associates established that positive feelings or liking of an advertisement tend to create positive feeling

toward the brand (2011). Brand related cognition tends to be greater for those who are unfamiliar with the brand than those who have already been exposed to the brand (Chung et al., 2011).

Humors use in advertising has had a decisive role, but to help discover what process and types of humor are used the Humorous Message Taxonomy will be studied next.

Humorous Message Taxonomy (HMT)

Paul Speck developed a framework for studying humor in advertisements called the Humorous Message Taxonomy (HMT). In this taxonomy, Speck identified three major parts including the three major humor processes, the five types of humor, and the three types of relatedness between the humor and message elements (Speck, 1991).

The three humor processes (HP) as described by Speck are arousal-safety (HP1), incongruity-resolution (HP2), and humorous disparagement (HP3) (1991). Arousal-safety is one of the processes that an individual can use to interpreting humor. The person will experience a heightened arousal that can be felt as fear, joy, or something in-between depending on if the individual perceives the stimulus or source of the arousal as safe or minor (Speck, 1991). If the source intent is found to be nonthreatening then the situation and source will be interpreted as humorous (Speck, 1991). Speck gave the example for an American Association of Retired People (AARP) where a commercial was made involving a former IRS agent. This agent who was seen as scary or someone to avoid was actually helping people with their taxes and was then seen as helpful and welcomed thus fulfilling the arousal-safety process (Speck, 1991).

The second process is incongruity-resolution described by Speck as occurring when two or more aspects within the phenomenon do not meet with the expectations of the individual for the event (Speck, 1991). These discrepancies tend to be met with playful confusion and then the joy of mastering that confusion when resolution is achieved. If the incongruity remains then the

individual will remain confused (Speck, 1991). An example given is a print advertisement by Centrum Vitamins that reads "Beta Than Ever" when "Better Than Ever" would normally be expected. It then goes on to discuss how it has added beta-carotene which adds to its already helpful benefits, completing the process of incongruity-resolution (Speck, 1991). Incongruities by themselves can bring about humor to those that perceive it as humorous, but resolution is needed for most to recognize this type of processing as humorous.

The third process in Speck's Humorous Message Taxonomy is humorous disparagement. This process involves three parts, including the joke-teller, joke-hearer, and the victim (Speck, 1991). The joke-teller uses this process for criticism, censure, and control (Speck, 1991). Whereas the joke-hearer endorses the attack with their laughter, but the teller needs to use playfulness and wit for it to be perceived as humorous. Disparagement by itself is not funny and it might be used to teach the victim a lesson, but it is usually used to embarrass or as a put down after this has taken place (Speck, 1991). An example by Speck from a print advertisement by Ford Escort compact cars reads, "Ford Escort's laundry list takes the imports to the cleaners" (1991). The humorous disparagement process uses criticism which is normally unacceptable, but since it now takes the form of a joke it has been temporarily allowed. From these three different processes, Speck derives his five types of humor.

The five types of humor as designated by Speck are comic wit, sentimental humor, satire, sentimental comedy, and full comedy (Speck, 1991). These types of humor are made up of a combination of one or more humor processes. Comic wit is the first type of humor composed of only the second humor process incongruity-resolution (Speck, 1991). It displays incongruity resolution through visual puns, exaggeration, perceived displacement, and ironic combinations (Speck, 1991). The example Speck gives is a Burger King commercial where they use

exaggerated example of pictures and sounds to represent words to get across their message (Speck, 1991). The second type of humor is sentimental humor which is made up of the first humor process arousal-safety (Speck, 1991). A Crest Toothpaste commercial is used for the example which shows a little girl getting back from the dentist with a good report and now wanting to share this good news with everyone. Although an ordinary tragedy, the fear of having a cavity or something worse has been avoided, so that the little girl can now safely and happily tell her family members. This type of humor involves some sort of arousal or drama that causes apprehension in the viewer, but is shown to be safe or unthreatening bringing relief and laughter (Speck, 1991). Satire is the third type of humor which involves incongruity-resolution and humorous disparagement processes (Speck, 1991). An AT&T commercial illustrates this type of humor by showing competitors saying that their phones are cheaper, but as the commercial goes on the meaning of cheaper switches from saving to lacking quality (Speck, 1991). This type of humor is usually characterized by ridicule, attacks, repetition, exaggeration, and irony (Speck, 1991). The fourth type of humor is sentimental comedy which is made up of two humor processes: arousal-safety and incongruity-resolution (Speck, 1991). A milk commercial about a son who can't go on his paper route due to a broken arm is saved by his father who is willing to do it for him. The dad is all dressed up and starts out pretty bad running over things and just not getting it right, but then he begins to get the hang of it, even showing some skill. Dad's ordinary day, as the commercial was titled, brings in the incongruity through the fact that this business man doesn't mind looking foolish for his son and thus completes the arousal-safety process (Speck, 1991). This type of humor is marked by its sentimental pleasure, lack of aggression, and its general inoffensive form of humor (Speck, 1991). The final type of humor is full comedy which involves all three humor processes. The example Speck give is a RC Cola commercial that

takes place in communist Russia where they now are obligated to drink Coke or Pepsi. Although, in a small town on the outskirts of Russia they get the privilege of drinking RC Cola and are having a joyous party. This displays how full comedy tends to equalize negative distress with positive sentiment and contain cognitive and socially complex forms of humor (Speck, 1991).

The last aspect that Speck looks at within his Humorous Message Taxonomy is the relationship with the humor and message elements. There are three types of relationship that Speck describes: intentional, structural, and semantic or thematic relatedness (Speck, 1991). First is intentional relatedness that examines the relationship between humor and message dominant phenomenon (Speck, 1991). Humor dominant ads always have humor and won't make sense if you remove the humor from it (Speck, 1991). Whereas message dominant ads can have humor in them, but if it is removed the message will still be understandable (Speck, 1991). There are two types of message dominate ads including information and image dominant which both are self-explanatory. Semantic relatedness is the second type of relationship that looks at humor to product related themes (Speck, 1991). These themes can be anything from its uses, benefits, brand name, typical users, price, or even quality (Speck, 1991). The last type of relationship is structural relatedness which looks for as Speck defines it, "the syntactical function of humor within message-dominant ads and of product information within humor dominant ads" (Speck, 1991). Looking at the relationship between humor and message integration and product claims, facilitation by the product, affirming a bond, providing benefits, and warm sentiment for the product (Speck, 1991). There have been multiple studies that have examined the effects of humor using Speck's Humorous Message Taxonomy and are as follows.

Spotts, Weinberger, and Parsons tested the use of humor on advertising effectiveness in their 1997 article. With the use of Speck's Humorous Message Taxonomy (HMT) and product

based contingencies. They found for the “white” category which contained things like big tools and insurance that advertisers don’t use humor very often within this group, because it often contains a negative purchase motivation associated with it (Spotts et al., 1997). Also since this “white” group also needs information to make sales, humor was shown to be effective to bring attention, but it needs other aspects to keep attention and bring profits (Spotts et al., 1997). Spotts and associates also found that in the white category, information-focused humor and image focused humor had positive impacts on the Starch scores or the ads performance (1997).

Alden, Mukherjee, and Hoyer conducted two studies looking at the effects of incongruity, surprise, and positive moderators on humor in television advertising (2000). In the first study, an incongruity resolution model was tested looking at humor perception in television advertising. It was found that viewers who were familiar with the situation presented had a greater level of surprise when incongruity was produced (Alden et al., 2000). Also, high familiarity compared to low familiarity helped to produce a humorous evaluation and increased positive attitude toward a humorous ad as was consistent with past research (Alden et al., 2000). Alden et al. also found in their first study that moderate levels of incongruity have a positive affect as well as surprise’s necessity to humor, along with other aspects to make it effective for use in television advertising. (Alden et al., 2000). Moderators such as playfulness, ease of resolution and warmth were also found to be part of the incongruity-resolution model. In the second study by Alden and colleagues observed how surprise leads to outcomes like fear and or humor depending on the other variables within the context and content of the advertisement (Alden et al., 2000). Surprise was found to be an additional outcome of arousal or could be seen as irrelevant material, as a result of the additional moderators in humorous advertising (Alden et al., 2000).

Leonidas, Christina, and Yorgos use Speck's HMT to study effects of culture and product type on humor in Greek television advertising (2009). This study analyzes 169 Greek television commercials using Speck's HMT and Rossiter and Percy's brand attitude grid. Leonidas et al. compare the results of their study of Greek commercials to Speck's 1991 study of U.S. commercials finding initially 37.8 percent of the advertisements employed humor compared to Speck's 51 percent. This shows that U.S. advertising placed greater emphasis on humor effectiveness than Greece advertising agencies did (Leonidas et al., 2009). Looking at Speck's three processes in this study, incongruity-resolution was found to be in 85.2 percent of the Greek humorous ads and 70 percent of the U.S. ads (Leonidas et al., 2009). Another one of the processes called arousal-safety was shown in 55.6 percent of Greek and in 41.6 percent of U.S. ads. Out of the five types of humor comic wit was used the most in both countries; 31.2 percent of U.S. and 33.1 percent of Greek ads (Leonidas et al., 2009). Greece was found to have more information dominant types 36.6 to 13.6 percent, but the U.S. used more image dominant types 21.5 to 11.3 percent. The U.S. in Speck's study also had more humor dominant types 64.8 to 52.1 percent still showing the Greek's more cautious approach to humor use in advertising (Leonidas et al., 2009). The United States according to Leonidas et al. used closing humor versus Greek emphasis on initial humor at the beginning of an advertisement (2009). No major differences in the humor use between the product categories were shown. Researches did note that incongruity-resolution was used much more for high involvement products especially those that have negative motives for purchase; whereas, arousal-safety and humor disparagement showed little differences across the four product groups (Leonidas et al., 2009). Message relatedness was found to be more thematically and structurally related which matched Speck's findings in 1991

(Leonidas et al., 2009). This study was used as a qualitative framework that examines the humor types not the level of humor (Leonidas et al., 2009).

Yih and Lim studied the effectiveness of humor being linked to the humor process it employs and the cultural orientation of the advertisements consumer in their 2008 article. They looked specifically at incongruity-resolution and arousal-safety for the humor processes and uncertainty avoidance and individualism/collectivism for the cultural orientations in this study (Yih et al., 2008). They found uncertainty-avoiding consumers tend to dislike humorous ads that lack resolution or safe outcomes whereas uncertainty-taking consumers are just the opposite (Yih et al., 2008). A collectivistic orientation has a greater unfavorable or favorable effect whether safe judgments are present or absent in the arousal-safety humor process (Yih et al., 2008). These findings point toward interpretation of the advertising meaning are based off their cultural background and considered association (Yih et al., 2008). The implications for this study implore advertisers to take into account obvious and unclear cultural differences as well as the applied humor processes within future advertising (Yih et al., 2008).

The Humorous Message Taxonomy and the previously examined studies will eventually lead up to the ultimate goal of completing a content analysis of Geico's commercial advertising. The focus will be primarily on their television commercials within five of their recent campaigns. To create a strong foundation for the proposed study, extensive research was conducted in this literature review. This review has covered and focused on the effects of advertising, the Elaboration Likelihood Model (ELM), television advertising, humor in advertising, and the Humorous Message Taxonomy. The approach to how this content analysis will be directed is to follow in the methodology to come.

The previously reviewed literature contained evidence pointing towards advertising effectiveness in many different ways. Advertising can help to inform, sell, persuade, and even entertain a potential consumer about a product or service. The use of humor is just one of many appeals that are used in the advertising field today. Humor's use can be both beneficial and harmful depending on the type, route of persuasion used, and actual perception of the audience. Products must be sold to help the economy continue to in a good state so; advertising definitely plays its part. This study will help to expose the used of humor and route of persuasion for one companies employment of commercials that rely on humor specifically.

Chapter 4: Methodology

Content Analysis

A content analysis is a basic method of investigating message content enabling the researcher to make inferences by identifying specific characteristics of the examined text (Keyton, 2006, p.233). Specific rules or procedures will be established and used to answer multiple research questions about five of Geico's recent commercial advertising campaigns. Examining both manifest content which consists of the characteristics of the content itself and latent content or the interpretations about the content will be vital for this study (Keyton, 2006, p. 233). The methodology for this content analysis was derived from Keyton's book *Communication Research* and lays the foundation for how this study of Geico television advertising will be conducted (2006).

Content to be Analyzed

In examining five of Geico's television campaigns, three major aspects will be analyzed. First, the involvement and route of persuasion involved with the campaigns and their underlying commercials as relating to this studies theoretical framework, the Elaboration Likelihood Model. Second, the application of Speck's Humorous Message Taxonomy establishing the process, type, and relatedness of humor that is used. Lastly, the message of the commercial, the associated images and video content of the advertisements, and use of humor on advertising effectiveness will be objectively evaluated. This again follows the Quantitative Content Analysis model described by Keyton (2006).

The five campaigns that will be studied include Geico's, "Rhetorical Question, Easier Way to Save, Taste Test, Gecko's Journey, and Happier Than." The first campaigns titled "Rhetorical Question" involves actor Mike McGlone as a reporter who in all of the 20

commercials asks “Could switching to Geico really save you fifteen percent or more on car insurance?” (Malykhina, 2009). This question is then followed up with another rhetorical question and then through both imagery and message form, establishes why both of these questions should be considered true. An example of one of these commercials consists of first the questions related to Geico then “Did the little piggy really cry wee wee wee all the way home?” It then goes on to show that the little piggy did in fact cry wee wee wee all the way home and does so in a humorous fashion.

“Easier Way to Save” is the second campaign that will be evaluated which generally involves people trying to save money in an absurd and even comical way (Nudd, 2011). Largely the commercials in this campaign begin by the person explaining what they want, but say it is too expensive and then shows how they go about trying to save money. One of these commercials shows a couple looking to save money on a home security system, so they get a rescue panther. However, the panther looks like it wants to eat them. Instead of feeling safer due to the panther, they feel that they are in even more danger. The commercial then finishes with Geico’s tagline “There is an easier way to save: Geico, 15 minutes could save you 15 percent or more” (Nudd, 2011).

“Taste Test” is the next campaign of Geico’s to be analyzed, which is a comparison based off of a taste test between Geico and another unnamed competitor (Gianatasio, 2012). This set of commercial’s take place out in the general public with a man offering a taste test with two choices. Geico’s always tastes better than the competitors and they capture people’s reactions. The commercials conclude with the finishing text “millions of people are choosing Geico” (Gianatasio, 2012). An example of this is, an old man is asked to try the two liquids and he likes

the first one saying that it is delicious. In trying the second one, he shows facial expression of disgust after drinking it which is then followed by a “yikes.”

“Gecko’s Journey” is also one of the recent campaigns that Geico has initiated. This campaign involves the Gecko traveling across America and helping people save money on their insurance. They usually show the Gecko and he talks about Geico and the commercial finishes with the quote “Geico, 15 minutes could save you 15 percent or more on car insurance” (Follow the Gecko’s). One example shows the Gecko walking down a narrow tunnel discussing Geico then wonders if he can see Mount Rushmore from where he is at, the audience then comes to find out he’s actually in Mount Rushmore in one of the President’s eye.

The last campaign to be analyzed is called “Happier Than”, which basically shows an ironic situation in which that person would most likely be extremely happy (Beltrone, 2012). Two guys named Ronnie and Jimmy appear at the end and beginning playing their guitar and mandolin, while pointing out how happy saving money on insurance can make people. A popular commercial from this campaign is the body builder directing traffic and getting to show off his muscles while doing so.

In examining these five campaigns, all of the commercials included within them will be analyzed. This includes a total of 56 thirty second and four 15 second television spots in which the content will be studied.

Content Analysis Process

The problem and the purpose of this study are to assess Geico’s effectiveness in a high involvement product category examining specifically their use of humor. The theoretical framework for this analysis is Petty and Cacioppo Elaboration Likelihood Model (ELM). This theory discusses the two routes of persuasion involving a central/cognitive processing or a

peripheral more emotional processing route (Petty & Cacioppo, 1986). To follow up with the ELM, the application of Paul Speck's Humorous Message Taxonomy will also be used in this content analysis. Speck's Humorous Message Taxonomy contains three processes that help to categorize a messages use of humor (Speck, 1991). The Humorous Message Taxonomy also categorizes the three processes into five different types of humor that will also be used in the analysis of these advertisements. Considering the use of this theoretical framework with Speck's Humorous Message Taxonomy the following research questions (RQ) will be addressed:

Message Structure Questions

RQ1: Does Geico's advertising use traditional persuasive methods such as ELM?

RQ2: Which of Geico's advertising employs Speck's Humorous Message Taxonomy processes and which type of humor and relatedness?

Humor Question

RQ3: Does the use of humor impact advertising effectiveness?

Effectiveness for this study will be based on the increased or decreased number of policyholders and of revenue. Also, the views of these commercials on YouTube will assist to determine the effectiveness of these advertisements. Revenue will be derived from Berkshire Hathaway's annual reports concerning Geico and information concerning the policyholders will be taken from Geico's website specifically.

In studying Geico's commercial advertising, the content that will be analyzed will comprise of Geico's five recent television advertising campaigns. These five campaigns include Geico's, "Rhetorical Question, Easier Way to Save, Taste Test, Gecko's Journey, and Happier Than." All of the commercials from each of these campaigns will be analyzed and objectively reviewed according to the theoretical framework previously established. Categories for coding

the messages and text of these commercials within these campaigns will be derived from the ELM, and the Humors Message Taxonomy. They will look at what was said, how the messages were visualized, and how the humor use affects the commercials effectiveness based on the three previously established measuring devices. The units of analysis are the thirty second television commercials in these five Geico campaigns. Within these thirty second commercials, examination of themes, spokespersons, and other communication behaviors will also be included.

Petty and Cacioppo's ELM central and peripheral routes will be used to analyze these commercials. The central route uses more critical thinking and careful evaluation of the evidence given. Whereas, the peripheral route focuses more on the senses and cues that are not directly related to the evidence making a more emotional decision (Petty & Cacioppo, 1986). The purpose of using ELM as my theoretical framework is to better understand and evaluate Geico's use of humor. Looking specifically at whether the central or peripheral route is more commonly used in their advertising.

The additional tool for evaluating Geico's use of humor in some of their recent campaigns is taken from Speck's Humorous Message Taxonomy. Speck discusses three processes including: incongruity-resolution, arousal-safety, and humorous disparagement. Incongruity-resolution is explained as an event, picture, or text in which expectations are not met, leading to attention and humor appreciation (Speck, 1991). The second process is called arousal-safety and occurs when aroused by a stimulus, and after evaluating the stimulus as safe, laughter will occur (Speck, 1991). Speck's last process is humorous disparagement, defined as an intricate relationship between the joke, the teller, and the hearer or victim (1991). These processes will help with the coding of Geico's commercial advertising.

Speck also discusses five types of humor types that will also be used to code the messages derived from these five different campaigns. The five types included comic wit, sentimental humor, satire, sentimental comedy, and full comedy (Speck, 1991). These different types will be used to help identify the type of humor used in each commercial within each campaign. Along with the determination of message relatedness as Speck defines as one of three types: intentional, semantic, or structural.

Interpreting the Coding Results

The analysis of the coding results will be based on the frequency of occurrence, differences in application of the diverse categories, and on the previously established research questions. The goal for interpreting these codes is to also reveal any trends, patterns, and structures of communication that display the relationship between Geico's use of humor and their advertisements effectiveness.

Strengths and Limitations of Content Analysis

Conducting a content analysis contains a couple of strengths over other methods of study. In a content analysis, the data is close to the communicator and any inferences that the messages produce tend to be valid and representative of the studied text (Keyton, 2006, p. 241). Also information can be examined unobtrusively without participants and can be applicable to any structure of messages or text in any form (Keyton, 2006, p. 242). Although, as it is in any study, there are weaknesses that a content analysis has trouble overcoming. Some of these limitations include problems with obtaining the messages or content not being able to be coded (Keyton, 2006, p. 242). Also, the creation of too many or too few categories when coding can create inconsistencies in the study (Keyton, 2006, p. 242). For the purpose of this study, a content

analysis is the best methodology that can be applied to examining Geico's commercial advertising and their use of humor.

Chapter 5: Results

Five of Geico's campaigns will now be examined according to the ELM and HMT. The order of analysis by campaigns will be, "Rhetorical Questions, Easier Way to Save, Taste Test, Gecko's Journey, and finally Happier Than." A total of 60 commercial were studied in this content analysis and here are the results of this study.

Rhetorical Questions Campaign

The first sets of commercials that were analyzed came from Geico's "Rhetorical Questions" campaign. In general these commercial begin with a spokesman by the name of Mike McGlone. He usually starts by walking into an empty room asking the viewer two simple questions. First, "Could switching to Geico really save you 15 percent or more on car insurance?" After a short pause he then continues to ask his second rhetorical question which is then visually backed up, ultimately proving why both of these questions should presumably be seen as true. The commercial will then end in the same way every time by showing the Geico logo and geico.com visually. The slogan of "Geico, fifteen minutes could save you fifteen percent or more on car insurance", is heard aurally. These commercial started coming out at the end of 2009 and continue till 2011. Twenty of these commercials were made within the "Rhetorical Question" campaigns, all of which will be analyzed.

Sample 1: "Is Ed "Too Tall" Jones Too Tall?"

The first commercial within this campaign that is going to be examined is titled "Is Ed 'Too Tall' Jones Too Tall." The ad starts with Mike McGlone asking his first question followed by "is Ed 'Too Tall' Jones too tall?" We then see Ed Jones standing on a scale that measures both weight and height in a doctor's office. The nurse then raises the bar to measure his height which stops right around his chest. She gives it a pull trying to measure his height, but breaks it

off because he is just too tall for it to measure. She finishes by saying, "I'm just gonna guesstimate." The commercial continues to show them standing there awkwardly, then concludes with the Geico logo and geico.com underneath that with the announcer saying, "Geico, fifteen minutes could save you fifteen percent or more." This commercial received a tall order of 30,375 views on YouTube. Due to the issue-relevant information not being directly related to the product or service; this commercial when being assessed by the Elaboration Likelihood Model would then be classified as using peripheral processing. As for Speck's Humorous Message Taxonomy, the humor process that was used is incongruity-resolution. Incongruity is observed in this commercial because of the statement about someone being too tall and the audience wondering if there really can be such a thing. After showing that Ed Jones is in fact too tall for the measure, resolution is achieved bringing about the humorous perspective along with the nurse breaking the measuring scale. This being the only process that was involved in this commercial would classify the type of humor as comic wit, which mixes in otherwise non-humorous images and provides unexpected outcomes. The use of humor is unrelated to the Geico's insurance themes and classifies the relationship as semantic or "thematic" relatedness in the HMT.

Sample 2: *"Do People Use Smartphones To Do Dumb Things?"*

The next commercial within the "Rhetorical Questions" campaign is titled "Do People use Smartphones to do Dumb Things?" Mike McGlone asks his question first question about Geico and then asks "do people use smartphones to do dumb things?" The viewer's then watch as one man finish his work for the week and decides to then use his smartphone to celebrate. Two other men join in using their smartphones to pour champagne, have a mustache and play instruments all in a goofy and unprofessional manner. Again, at the end of the commercial it shows the Geico logo and geico.com underneath that, but also adds visit geico.com/brostache for

your free BroStache app. The commercial then proceeds to finishes with its slogan "“Geico, fifteen minutes could save you fifteen percent or more on car insurance.” This commercial had a joyous celebration and received 4,843 views on YouTube. The peripheral route is used again due to the emotional appeals within this commercial as well as the low elaboration that was needed to process. Incongruity-resolution again was the main humor process used, although humorous disparagement was also present. The incongruity was affected by the use of smartphones emphasis on the word “smart” to do dumb things. The humorous disparagement was directed at the playfulness of these office workers doing dumb things which could be embarrassing. According to the HMT the type of humor that was used is satire, which seems to undermine the meaning of the word smartphone and the three guys that are using them. Lastly the relationship between the humor and message elements is semantic relatedness now that the commercial is unrelated to product themes but does contain those themes.

Sample 3: “Does Charlie Daniels Play A Mean Fiddle?”

Mike McGlone in the next “Rhetorical Questions” commercial asks the two questions, of which the second is, “Does Charlie Daniels Play a Mean Fiddle?” The shot then cuts to Charlie Daniels playing the fiddle very fast and finishing the end of an exciting song. He then hands back the fiddle to a sharply dressed man saying “that’s how you do it son” then walk out of the shot in the fancy restaurant. On his way out he grabs something off of a customer’s table again reaffirming how easy it was and how “mean” of a fiddle he played. To relate this commercial back to Geico it shows its logo and the website of where to go get insurance. It then finishes again with its slogan about of how Geico can save the customer fifteen percent or more. This commercial plays some sweet music to receive 44,915 views on YouTube. Mr. Daniels was playing to the senses which makes the elaboration of this commercial a peripheral route of

processing. The humor processes involved in this commercial are incongruity-resolution and humorous disparagement. Incongruity is established with the question by Mr. McGlone and then the visual puns that follow of Mr. Daniels playing a “mean” or really good fiddle. The word play on the term “mean” causes an unexpected twist because of lesson he sends to the man who receives the fiddle after. Whereas disparagement is shown when he hands back the man’s fiddle and takes some food from a customer table ultimately showing the multiple interpretations of the work “mean”. The type of humor used is satire because the unexpected relationships between elements, along with the humiliation to the original fiddle player. Semantic relatedness again is shown because of the use of product theme and the inclusion of unrelated humor.

Sample 4: “*Would Foghorn Leghorn Make A Really Bad Book Narrator?*”

Rhetorical Questions man Mike McGlone in the fourth commercial wonders “would Foghorn Leghorn make a really bad book narrator?” Foghorn Leghorn is then shown in a recording studio where he begins quoting the beginning of “Tale of Two Cities” by Charles Dickens. He starts off well but then goes on a tangent where the manager tries to correct him but he just keeps talking doing his own thing. This is where Henery Hawk another character from the show who happens to have a club and is also in the recording studio with the manager. He steps out and sets Foghorn straight with a hard hit on the head. While Henery Hawk is leaving Geico then proceeds to show its logo, show geico.com, and say its slogan finishing with the noise of Foghorn getting hit on the head as the manager flinches reacting to the perceived pain. Foghorn and the Geico gang receive a nice hit by gaining 19,441 views on YouTube for this commercial. Little critical thinking is necessary for this commercial, so the emotional train of thought is used. Incongruity-resolution and humorous-disparagement are used again in this “Rhetorical Questions” campaign. Incongruity come from the unexpected idea of Foghorn Leghorn as a

narrator especially due to previous schemas about him, but is resolved when they see that he is in fact a really bad narrator. Humorous disparagement comes from the joking criticism of Foghorn leghorn as a communicator particularly his ability to smoothly follow scripts. The type of humor that is derived from these processes is satire. The relatedness once again is semantic due to its humor use and nonexistent relation to the product based themes.

Sample 5: “Does Elmer Fudd Have Trouble With The Letter R?”

The fifth Rhetorical Questions commercial that is examined asks “does Elmer Fudd have trouble with the letter R?” Elmer then appears in his normal cartoon setting with similar cartoon music with his gun and rabbit season posted on all the trees nearby. He then quietly makes his way to the center of the screen and quietly tells the audience that he’s hunting wabbits. The director voice cuts in and starts correcting him by telling him its rabbits not wabbits. This goes on with the director making four corrections when finally Mr. Fudd gets fed up and begins walking off screen saying “this director is weally starting to wub me the wong way.” Geico then finishes the commercial in its customary fashion saying the slogan while showing the logo and geico.com. Geico weceived 22,797 views for this commercial on YouTube. Staying consistent to form, this campaign again tents to promote less elaboration as being needed leaning again to the peripheral route. Also the emotional appeal to a large number of the audience’s childhood by using some of their beloved cartoon characters. Humorous-disparagement and incongruity-resolution are used for the humor processes. Disparagement takes place at Elmer Fudd’s expense making fun of his inability to say the letter R from the start. Incongruity comes from the director’s expectations of someone who has never been able to say the letter R, now somehow being able to do. Satire is the humor type that is displayed due to its humor at Mr. Fudd’s

inability to complete the task correctly and its confusing expectations. The content being unrelated to Geico or insurance leads again to a semantic relatedness.

Sample 6: *“Is The Pen Mightier Than The Sword?”*

“Is the pen mightier than the sword,” is the next inquiry asked in this “Rhetorical Questions” commercial. A ninja then appears on screen who proceeds to pull out his sword and show the audience his skills with it. Then a hand holding pen is shown giving the pen to another hand who clicks it to sign for the package that one man is delivering to the man who now holds the pen. He is another ninja who is now receiving his package, opens it up to pull out a super powered stun gun which he then nonchalantly zaps the other ninja who has the sword and gives back the pen to the delivery man. This proves that hypothetically the pen is mightier than the sword because of what the pen can get you. Geico closes this commercial just like the previous commercials including their visual information and slogan. This commercial had people signing on the line by receiving 11,183 views on YouTube meaning that there was at least that many ninja sightings. Less critical thinking is involved in this commercial which causes the viewer to use a more peripheral route. All three Humor processes of arousal-safety, incongruity-resolution, and humorous disparagement are used in this commercial. First, the appearance of a ninja that is viewed as extremely deadly in the real world appears with a sword causing fear. This at the end is perceived as nonthreatening due to the ninja being defeated easily by the other ninja who was not worried to begin with. Second, the incongruity of a pen actually being mightier than a sword takes place but then is resolved by Geico showing how this is possible. Humorous disparagement is present because of the embarrassment of the first ninja who was portrayed as being very skilled but then being beaten so effortlessly by a “pen”. Since all three processes were involved

this commercial used the full comedy humor type. The relationship with the elements consistently has remained semantic since the humor has been dissimilar to the product themes.

Sample 7: “*Did The Waltons Take Way Too Long To Say Goodnight?*”

Mr. McGlone in the next commercial asks the audience this time, “Do the Walton’s take way too long to say goodnight?” This is followed by the end seen from the old TV show called “The Waltons” which shows the Waltons saying goodnight to everybody in the house that they can possibly say goodnight. This process takes much longer than what you would expect and just when you think they’re done they start saying more goodnights. The commercial finished with the Geico slogan and usual visual elements that have been associated with the previous commercials. This commercial finally said goodnight, but in the process was viewed 53,170 times on YouTube. On the continuum of the ELM this commercial lands on the peripheral side due to the emotional elaboration. Incongruity-resolution and humorous-disparagement are the processes used in the content and context of this commercial. Seeing how long the Walton’s actually took to say goodnight and the question in the first place prompted the incongruity-resolution. Making fun of how long it took for the Walton’s to say goodnight to everyone displayed the humorous disparagement at their expense. This commercial like many of the others uses satire at the humor type using teasing and playful joking. The semantic relatedness of this commercial continues to stay constant with the others in this campaign.

Sample 8: “*Do Dogs Chase Cats?*”

The “Rhetorical Questions” campaign by Geico also came out with a commercial that wondered “Do dogs chase cats?” From the visual of Mike McGlone, the commercial then cut to a chase seen between two cars in what looked like a 1970’s era movie. The chase scene eventually cuts to the drivers of both cars first displaying a cat trying to drive away from a dog

who is following close behind. The scenes switched back and forth between these two cars swerving in-between traffic and around corners to views of the animals driving them. The conclusion of the ad finishes with the logo, slogan and geico.com at the bottom. This clever play on words raced away to an astounding 123,892 views on YouTube. In relation to its humorous material which elicits an emotional reaction, peripheral processing takes place. Incongruity-resolution is the only humor process that takes place in this commercial. Incongruity comes from the question and the unexpected pun with the word "chase". Initially by showing two cars in a high speed chase; then tying it all together by presenting a dog driving and chasing the cat driver bringing resolution. Comic Wit is the type of humor used involving ironic associations and visual humor. Semantic relatedness between the humor and message elements is found because of the use of humor to grab attention and which is not necessarily related to Geico's service.

Sample 9: "Does A Ten Pound Bag Of Flour Make A Really Big Biscuit?"

In the first of three 15 second "Rhetorical Questions" spots, Mr. McGlone asks, "Does a ten pound bag of flour make a really big biscuit?" The scene then moves to a kid standing on a chair at the counter buttering the top of a huge biscuit. His mom then walks in reading a paper, looks up and is initially shocked by what she sees then sighs folds the paper and turns around dismayed. This commercial doesn't finish with the slogan just the visual logo and geico.com. This video could not be found alone but was found in a compilation with ten other "Rhetorical Questions" commercials which might be why it received such a big amount of views on YouTube, 240,956 to be exact. The visual and verbal cues in this commercial were not directly related to the product creating a peripheral processing. The humor processes involved in this biscuit commercial were arousal-safety and incongruity-resolution. Arousal was the initial shock of what the child had done, but now that he was just about finished and the mom had found out

safety had been established. Incongruity involves the confusion of how the child would have the knowledge or capability to make such a huge biscuit without help. There was no real solution other than the fact that the boy had already made it. Sentimental comedy is the type of humor that this is categorized into due to the two present humor processes, but the realization that this is the kind of stuff that kids just might try and do is what also makes this humorous. Relatedness is semantic and unrelated to the product themes.

Sample 10: “Does The Buck Stop Here?”

The next fifteen second commercial from the “Rhetorical Questions” campaign has Mike McGlone asking “Does the buck stop here?” The audience then observes a wide shot of the room where Mike records his questions in which a male deer or “buck” walks on to the screen. The buck stops there in the shot looks at Mike as Mike looks at him, then they both look at the audience. Mike then proceeds to shrug and the buck continues to stay stopped there. The last part of the commercial ends with the logo and geico.com underneath. This commercial has been seen just over 2,565 grand, views that is on YouTube. Peripheral is the course that the commercial tends to pursue but does have a dual reference. First referring to the saying “pass the buck” and a plaque that former President Truman had on his desk which referred to taking responsibility instead of passing it off. Second, is the actual male deer as Geico’s Martin Agency presumably and purposefully displayed for this word play using “Buck.” Humor processes incongruity-resolution and humorous disparagement were used in the commercial. Incongruity was with unexpected deer stopping instead of a former President Truman reference. Resolution then was achieved when the male deer stopped there on the screen and stayed. Humor disparagement was at the past President’s expense making the play on words that were already an interesting saying and slang to begin with. Due to the involvement of these two processes of humor, satire is the

classification made by Speck's model. Semantic relatedness continues to be the relationship between the message and humor elements for these "Rhetorical Questions" commercials.

Sample 11: "Did The Caveman Invent Fire?"

The last of the fifteen second commercial from the "Rhetorical Questions" campaign inquires "Did the caveman invent fire?" The shot then moves to a Caveman sitting on the couch with a pretty woman in a nice apartment at night both of which are reading magazines. The Caveman is one of the cavemen from Geico's "So Easy a Caveman can do it" campaigns, who stops reading, sighs and looks at the audience with annoyance. He then continues on to grab a remote sitting on the couch push a button and a roaring fireplace in the background ignites. None of the fifteen second advertisements finished with the slogan which could be for lack of time but all three including the Geico logo and where to go online. This commercial lights the audience up by gaining 104,526 views on YouTube. Less evaluation is used in the processing of this commercial which makes it peripheral. If the audience has a schema of Geico's 'Caveman' campaign this would involve humorous disparagement but this commercial by itself only contains incongruity-resolution. The incongruity is that everyone expects the caveman to be the one that invented fire but from the commercial we see that he's not out there in the open with sticks but in an apartment that creates fire at the click of a button. Comic wit is the humor type that this commercial produces based on the ironic visual pun. The type of relatedness that is established is semantic because Geico uses humor to promote a product claim in which the humor is unconnected to the product.

Sample 12: "What, Do You Live Under A Rock?"

Mike McGlone for this commercial asks the audience "What, do you live under a rock?" The scene for this moves to a foggy setting with rock formations and shrubs, the viewer's then

see a small rock being moved and out pops a man. A close up on the man follows with him rubbing the dirt out of his eyes then proceeds to show him looking up to see a billboard for Geico. It's yellow and has a picture of the Gecko which reads "15 minutes could save you 15% - Geico." After reading this the man replies "No way," then looks over the rocks next to him saying "Hey Rick, check this out." A rock in the foreground of the shot then begins to move, presumably Rick coming to check out the billboard. The commercial stays on the wide shot and finishes with the slogan and usual visual aspects, also a car is shown driving by. This commercial rocked out with 23,657 views on YouTube. Peripheral elaboration is used due the lack of careful consideration needed for issue relevant information. Both incongruity-resolution and humorous disparagement are recognized in this advertisement. The phrase "what do you live under a rock" usually means where have you been or how do you not know this kind of thing. The visual exaggeration and literal imagery of people living under rocks brings about resolution as well. The criticism of people who do not know that Geico can save them so much money in a little amount of time is where the humorous disparagement comes in. Satire is the classification of humor for this commercial in that it playfully makes fun of certain individuals and humorously visualizes the saying. Relatedness is semantic because it still introduces product benefits but is unrelated as well.

Sample 13: "Does It Take Two To Tango?"

The next "Rhetorical Questions" commercial has Mike questioning "Does it take two to tango?" The viewer then begins to watch what looks like an older film that still is in color of people dancing the tango. Three people dancing the tango to be exact, two guys and one girl. A man in a black suit and a woman in a red dress are dancing beautifully. Meanwhile a man in brown pants and brown vest with a white long sleeve shirt is also dancing with them, trying to

find his place among the pair. In an awkward but interesting way he proves that three can tango but, two is definitely preferred. The completing of this commercial finished with the customary slogan and visual writing. This commercial danced its way to 4,067 views on YouTube. When humor is involved in a commercial most of the time it tends to use the peripheral elaboration and this commercial was no different. Humorous-disparagement and incongruity-resolution are processed in this commercial. Disparagement is found through making fun of the extra guy who tried to show that three can tango even though the common saying always refers to just two. Incongruity was found in it question of it taking two to tango but then suddenly seeing three dancing the tango. Resolution is found in that two is probably the best number of people to stick with when it comes to dancing the tango. The type of humor for this commercial, satire seems to poke fun at the old saying that it takes two to tango but does so in a way that undermines the words whimsically. Semantic relatedness is used in this advertisement, letting potential customers know about what Geico can do for them but then provides unrelated humor along with their information.

Sample 14: “*Did The Little Piggy Cry Wee Wee Wee All The Way Home?*”

“Did the little piggy cry wee wee wee all the way home,” is the question the next commercial in the “Rhetorical Questions” campaign requests. Following the question the audience gets a view of a rear side window on the passenger’s side of the car. Hanging out of this window is a little pig with its seatbelt on holding on two orange and yellow pinwheels spinning in the wind. As the car moves down the road the pig cries at the top of his lungs wee wee wee continuously. To the annoyance of the driver and the other young passenger who are in the car with him, the pig does this until he arrives home. The mom stops in front of his house and because the pig is still screaming wee has to yell his name to get his attention to tell him he is

home. Maxwell the pig then finishes by saying, "Oh, cool, thanks Mrs. A" and gets out of the car as the slogan, logo and website reference appear. This commercial made it home with 64,509 views on YouTube. Using a nursery rhyme emotionally connects with the audience and use of humor make it a peripheral elaboration. As for the humor process use incongruity-resolution and arousal-safety were present in this commercial. The incongruity is seen when we find the little piggy not only going wee wee wee all the way home but doing so in an extreme manner. Hanging out of the window like a dog might, but doing so with pinwheels and such excitement creates incongruity. Then nonchalantly realizing he's home and getting out of the car like nothing happened establishes humor. Resolution is brought when we see that Maxwell does go wee wee wee all the way home and answering the rhetorical question. Arousal is the joy or emotion associated with the reference to the nursery rhyme many people experienced as children. Sentimental comedy is the type of humor and is rightfully so with the exaggeration of him going wee wee wee all the way home. The emotional reference and to see the little pig make it safely home again references experiences and values of the middle class. Semantic relatedness is seen for another time because Geico's theme of saving the customer money is not related to the little pig's humorous message.

Sample 15: "Was Abe Lincoln Honest?"

Spokesperson Mike McGlone for another one of the "Rhetorical Questions" commercials inquires "Was Abe Lincoln honest?" It then cuts to an old black and white video of Abraham Lincoln and presumably his wife Mary Todd Lincoln where she is playing with the sides of her dress and asks the President "Does this dress make my backside look big?" To this Abe looks at the back of the dress then looks at Mary and quickly looks away not knowing what to say. Then after some uncomfortable time passes the two make eye contact again to which the President

says “Perhaps a ...” to which Mrs. Lincoln storms out of the room. Mr. Lincoln is left standing wondering if what he said was wrong and the commercial ends with the Geico slogan logo and website address. This commercial answers one tall order and receives 69,992 views on YouTube. The peripheral train of thought is sought after in this emotional conundrum that plays off of the “honest” Abe saying. Arousal-safety, incongruity-resolution, and humorous disparagement are all included within this commercial. Arousal is brought in by the question that Mrs. Lincoln asks which many men dislike to be asked and which many women dislike the answer. Safety is achieved by the humorous dilemma that of honest Abe having to live up to his nickname or be a good husband. Incongruity is found in the question from Mary Todd Lincoln and is resolved by his answer back to her. As for humorous disparagement it makes fun of the women who like to ask that silly question and makes fun of Abraham Lincoln for being too honest and answering the question truthfully. Full comedy is achieved in this commercial that displays both positive and negative affect in a complex form of humor. Semantic relatedness between the elements still holds true to the previous “Rhetorical Questions” commercials.

Sample 16: “Do Woodchucks Chuck Wood?”

The sixteenth “Rhetorical Questions” commercial has Mike McGlone pondering “Do woodchucks chuck wood?” The viewer’s then see a random piece of wood go flying into a pond. The camera then turns to show two woodchucks laughing as they grab more pieces of wood and chuck them into the pond. Eventually, the owner of the property rides up and yells to the woodchucks “Hey you dang woodchucks, quit chucking my wood”, the woodchucks reply by throwing one more piece in and then running off. The commercial then finishes with the logo, website, and slogan saying, “Geico, fifteen minutes could save you fifteen percent or more on car insurance.” The woodchuck interestingly enough are personified and by their laughing, ability to

chuck wood, and listening skills brining about humor. This commercial is thrown in gaining 157,939 views on YouTube. The use of humor in this advertisement again leads to less effort in processing making it mainly peripheral. The humor process that is applied is incongruity-resolution. The name of the "woodchuck" is just one of many and is just a name not given for any specific characteristics or because this animal literally grabs a piece of wood and throws it. Resolution is found through playful and literal interpretation of woodchuck's actually chucking wood. Comic wit is the humor type because it is a play on words or an animal's name in this situation. This is also interesting because of the familiarity of the old tongue twister that this advertisement is developed from. The correlation between the product and humor use is nonexistent thus making the humor and message relatedness semantic.

Sample 17: *"Is Having A Snowball Fight With Pitching Great Randy Johnson A Bad Idea?"*

For the seventeenth commercial in this campaign, the question that is asked by Mike states, "Is having a snowball fight with pitching great Randy Johnson a bad idea?" A neighborhood is then shown with a man in a yellow snow jacket getting up from the middle of the street. Randy Johnson walks toward him saying "Sorry man, you alright?" to which the guy replies "ya I'm good, ya you just winged me." The video while they are talking shows the man's yellow jackets shoulder area completely blown away apparently from the snowball that Mr. Johnson had recently thrown. There's a little pause then Randy points and says "think anybody's going to notice that?" Referring to a entirely dented garage door behind the man that was just winged. The snowball that barely missed the man was only stopped by a garage door. The man with the yellow coat on then says, "Ya probably" both sigh then, he concludes with "maybe we should just go sledding." Randy agrees and they walk off with the slogan, logo, and website

playing. This commercial hit hard gaining 24,375 views on YouTube. The peripheral elaboration is played toward for this commercial because of the emotional applications by the ads producers. Arousal-safety and incongruity-resolution are both present in this commercial. Arousal is based in the fear we have for the individual who was hit by the snowball that Mr. Johnson had thrown, whereas safety was achieved when the audience found out he was okay. Incongruity is seen when we see how bad of an idea it actually potentially could be if you had a snowball fight with Randy Johnson. Although it might be slightly expounded upon, it still wouldn't be the best idea. Sentimental comedy is the type of humor that is used that brings back memories of the audience having snowball fights in their own lives and the humorous spin that producers place on it. The humor used in this commercial is not correlated to the product itself but promotes a product benefit making it semantic relatedness.

Sample 18: *“Is A Bird In The Hand Worth Two In The Bush?”*

The next commercial in this campaign has Mike begging the question, “Is a bird in the hand worth two in the bush?” The commercial then breaks to what looks like the Antiques Roadshow with a lady who had brought in some short of hand holding a bird. The appraiser begins by telling the lady how good of shape this hand and bird are in and then continue to elaborate on how pristine this specimen is. He begins to tell her that, “I'd say that if this were to go to auction today, conservatively it would be worth... two in the bush.” The woman takes a moment but becomes surprised and shows signs of excitement and disbelief. The commercial then finishes with the Geico slogan, logo, geico.com as is customary for these commercials. This handful of a commercial has been seen 16,101 times on YouTube. The relationship between the Antiques Roadshow and the relational humor that is involve places this on the peripheral side of the ELM continuum. Two humor processes are used in this commercial, incongruity-resolution

and humorous disparagement. Incongruity is seen by the assessment taking place by an appraiser at the Antiques Roadshow especially when the viewer expects some sort of money assessment but then hears the worth is cleverly two in the bush. Humorous disparagement is at the appraisers, the woman, and the Antique Roadshow by playfully teasing the assessment, reaction, and legitimacy of all three. The type of humor then is classified as satire that undermines the old proverb in a humorous way. Semantic relatedness is seen between the humor and message elements because of the lack of common bond between each other.

Sample 19: “Does A Former Drill Sergeant Make A Terrible Therapist?”

The nineteenth “Rhetorical Questions” commercial asks, “Does a former drill sergeant make a terrible therapist?” The commercial then moves from Mike to a shot of a therapy session with two men a “therapist” played by R Lee Ermey and a “patient”. The patient is telling the former drill sergeant now therapist why certain things make him sad, to which the therapist replies, “That’s interesting, you know what makes me sad” in a nice calm voice. He then switches to his drill sergeant voice and begins yelling, “You do, maybe we should chug on over to mamby pamby land where maybe we can find some self-confidence for you, ya jack wagon.” The patient looks very hurt, but then the therapist switches back to a nice tone and offers the man a tissue. The patient thinking now that everything is okay reaches out but then the therapist throws it finishing with a condescending “crybaby.” Geico’s logo and website reference appear and the slogan is then read finishing the commercial. This commercial received an earful by gaining 254,105 views on YouTube. The peripheral route is used due to the lack of issue-relevant information and arguments to assess. Full comedy is the humor type that is used to the incorporation of all three humor processes. Arousal-safety is seen when the once drill sergeant now therapist starts yelling at his patient but is then relieved when the sergeant stops yelling.

Incongruity-resolution is found when Mr. Ermey the therapist starts yelling at the patient but resolution is seen when the viewer realizes that a former drill sergeant does make a horrible therapist. Humorous disparagement takes place at the expense of the patient and the verbal attack conducted by the former drill sergeant. This use of humor doesn't relate to Geico's product of selling insurance and is categorized as semantic relatedness.

Sample 20: "Can Fútbol Announcer Andrés Cantor Make Any Sport Exciting?"

The last commercial in the "Rhetorical Questions" campaign involves Mike McGlone rhetorically asking, "Can fútbol announcer Andrés Cantor make any sport exciting?" The audience then sees Mr. Cantor announcing loudly in Spanish into a microphone at a chess match. This usually quite situation shows the players try to concentrate as Andrés yells in the background. As one of the players make a move to take a chess piece Mr. Cantor gets louder and louder and when the piece is finally taken, Andrés yells goal just like someone scored a goal in fútbol. The man who took the piece looks up at the other man with irritation and disbelief that this guy is announcing a chess match in such a way. The commercial then finishes with Geico's name and website address, along with their slogan about saving money. Reaching 90,609 views on YouTube gets this commercial closer and closer to the goal. Peripheral processing is used due to the elaboration of humorous material that plays on the emotional side of viewers. Incongruity-resolution is the only humor process that is used in examining this advertisement. Incongruity results from the announcer being at a chess match of all things because this environment tends to have a very quiet and respectful atmosphere that is completely ruined by Andrés Cantor's announcing. Resolution is gain by the viewer's when they see how playfully exciting Andrés Cantor's announcing can be anywhere and the humor that it produces. The type of humor is comic wit that mixes the non-humorous sport of chess making it ironically funny because of the

loud announcing. Semantic relatedness is used once again and finds the funny content not correlated to Geico's product.

Easier Way to Save Campaign

The second set of commercial are from Geico's "Easier Way to Save" campaign. For these commercial they always involve individuals who want something by telling the audience first and foremost what it is that they want. This statement is quickly followed by the individuals stating that it is too expensive, so to save money they will resort to a cheaper and usually amusing alternative. Geico developed twelve of these commercial that were shown, starting the summer of 2011 and coming out with the last one in 2012.

Sample 1: "A *Pet Possum.*"

For the first commercial a father appears on the screen talking to the audience about how, "the kids wanted a puppy but they can be really expensive, so to save money I just found them a possum." The advertisement then cuts to a scene of two children in the backyard looking down at what looks like a dead possum. The little girl then makes the statement "dad I think he's dead" to which the father replies "probably just playing possum." A couple more second pass then the possum wakes up from its pretend sleep and hisses at the children scaring them. This is where dad who had shown little concerns the whole commercial and is in the background making some dinner on the grill acknowledges the possum waking up with the statement "there he is." The campaign title shows up on the screen saying, "There's an Easier Way to Save", then a hand to represent the use of an iPad scrolls over to the Geico logo along with geico.com. The slogan, "Geico, fifteen minutes can save you fifteen percent or more on car insurance", is stated while this is going on. This video became alive with 982,598 views on YouTube. Because of the use of humor and little elaboration is needed the peripheral route is used. This commercial uses all three

of the humor processes during the thirty seconds it is shown. Arousal-safety is seen when the possum wakes up and scares the little children and audience. Safety is gained because it doesn't attack and dad is not concerned with the threat. Incongruity is at the initial thought to save money the father would get a possum instead of a puppy for his kids. Resolution is found when the audience in a whimsical way see that this is a bad idea, of which the children are scared. Humorous disparagement is at the dad's expense for choosing such a silly and dangerous alternative to a puppy because the kids can't even interact properly with the possum. Full comedy is the humor type and because it doesn't relate to Geico's product claim it has a semantic relationship to this humorous commercial.

Sample 2: "Theme Park."

For the next commercial in the "Easier Way to Save" campaign shows two parents who love theme parks, but have four kids and say that it can just be too expensive. Their solution to this problem and to save money is to build their own. The commercial cuts to the mom and one of her kids in a make shift and tacky boat ride with a hose and a blower as the mom yells "typhoon". Next you see another one of the kids knock down three laundry detergent bottles with a ball and his grandma gives him a cheese grader for first prize which he is utterly confused about. The last part of the commercial shows the dad wheeling his daughter down a tunnel of terror made of cardboard while he makes scary noises. The daughter establishes that it isn't scary to which the dad replies, "are you kidding me, look at that picture of your mom's hair from the 80s." The commercial then finishes in the same way as the previous "Easier Way to Save" commercials. This advertisement rode its way to 87,144 views and YouTube. The peripheral processing is used once again along with the humor processes of incongruity-resolution and humorous disparagement. Incongruity is seen at the parents decision to make their own theme

park and resolution is found because of the poor comparison to a real theme park. Humorous disparagement is at the parent's expense and their poor judgment to make their own park one that the kids didn't seem to enjoy that much. The type of humor that this classifies as is satire because it invites ridicule of the parents. Semantic relatedness is the relationship between the humor elements and message elements witnessed in this advertisement.

Sample 3: "Ronald's Karaoke Dating."

Ronald a man who views the online dating services as expensive uses karaoke nights as a new way to get his name out there and save money in the next "Easier Way to Save" commercial. The scene then shows Ronald singing to Bonnie Tyler's "Total Eclipse of the Heart". The thing is that he's shown not singing the actual lyrics but his own version where he describes himself as he tries to comically get a date. His lyric's that he decides to use are, "Check me out, everybody says I've got a friendly disposition and they love my spinach dip. Five foot ten, my sign is Sagittarius, I'm into Spanish cheese, my hairline is receding but I'm getting a weave, getting a weave. Who wants some Ronald tonight?" The commercial ends with the same visual and auditory elements as the previous two commercial within this campaign. This commercial sings the high notes reaching 34,994 views on YouTube. This commercial is based more on the senses instead of critical thinking and leads to a peripheral elaboration. Satire is the type of humor based on the humorous disparagement at Ronald's expense and the incongruity of him trying to find dates by singing popular karaoke songs with peculiar lyric's about himself. The humor once again is not related to Geico's product of insurance but provides potential benefits and is still considered semantic relatedness.

Sample 4: "Ew, Seriously, So Gross."

“Easier ways to Save” next commercial involves a man who sees weight loss programs as expensive so to save some money he had the popular girls from the local middle school following him around. It then cuts to a picture of him taking a sandwich out of the fridge and three middle school girls standing there with one saying “ew”, the next “seriously”, and the last “so gross.” This reaction makes him put the sandwich back, after this we see him order a waffle from a restaurant and the three girls are in the next booth look disgustedly at him and repeat the previous saying which causes him to consider ordering something else. The last scene shows the man in his car getting ready to take a bite of a burger, when a camera flashes. The girls proceed to say their lines and he joins in at the end frustrated saying “gross, I know”. The commercial then ends in the same fashion as the previous commercial in this campaign. This commercial reluctantly finds 89,792 views on YouTube. Applying the ELM to this advertisement, it falls on the peripheral side of the continuum. The humor type is Satire which attacks this man’s eating choices and his strange weight loss decision to use middle school girls to help deter him. Incongruity-resolution and humorous disparagement are the two processes used in this commercial, which contains a semantic relatedness between the product and humor use.

Sample 5: “*Adopting A Rescue Panther.*”

A couple for the next commercial wanted to save money on a home security system because they are expensive, so they decided to adopt a rescue panther instead. The shot then moves to the couple laying in their beds at 3:21a.m. in the morning on their backs still awake looking up at the ceiling. A black panther is in the room on top of a dresser looking intently at them and licks its lips. The audience then get to a shot of the couple back on the couch like in the beginning of the commercial saying, “We find that we don’t need to sleep that much.” The commercial then finishes with the usual slogan, logo, and website as the prior commercials. This

commercial risk life or limb to received 58,190 views on YouTube. The humor type, full comedy is used for this advertisement by Geico due to all three humor processes being present. Arousal-safety is shown at the couples fear to fall asleep because of the panther potentially eating them in their sleep. Incongruity-resolution is included in this commercial when the couple out of all the options for a safer home chooses a wild animal that would possibly put them in greater danger. Humorous disparagement is shown through the criticism of the couple illogical choice for a cheaper security system. The peripheral route is used in this commercial and the emotional unrelated aspects lead to a semantic relationship between the elements in this ad.

Sample 6: *“Taught Our 5 Year Old How To Dunk.”*

Another commercial in Geico's "Easier Way to Save" campaign shows a nice home and garage with a basketball hoop in the background. A husband and wife walk into the shot and begin talking about how saving for their child's college fund is expensive, so to save some money they taught their five year old how to dunk. The shot stays the same but then the viewer sees this little boy come dribbling a basketball into the picture and proceeds dunk's it. The parents watch this and the mom replies "scholarship" as they both stand there smiling. After a few second the kid is still hanging on the rim so the wife tells her husband to go get him down. He husband heads over to get him and the commercial ends in the same fashion as the other commercials other than it closes out a website page and doesn't show, "There's an easier way to save." This commercial makes a slam dunk but only received 1,139 views on YouTube. This silly commercial uses the peripheral train of thought went examining this advertisement. The confusion choice to teach their son how to dunk to pay for college is where the incongruity is display. Resolution is brought by the kid not being able to get down showing that this might not be the best option to help pay his college. Humorous disparagement is at the parents for making a

silly investment at the time instead of saving money and also at the child because he is still too little to get down by himself. These reasons make this ad have a humor type of satire and relatedness of semantic.

Sample 7: “*Dog And Cockatoo.*”

The next commercial in the campaign shows a lady who talks about how downloading music can be expensive, so to save money she trained her dog and a cockatoo to play all the hit song of the 80s. The camera then pans over to show her dog named Mr. Butters playing the keyboard and the cockatoo singing the lyrics to the song “Take on Me” by A-Ha. The viewer then continues to watch as the dog and cockatoo play and the woman enjoys the music. This commercial keeps the music going but ends the same way at the other ads do finishing with the slogan, logo, and where to go online to save. This commercial grooves its way to 192,196 views on YouTube. The cute and funny aspects within the ad make it more likely that the audience will use something other than the central route when watching it. A creative yet time consuming way to save money by not having to download music makes this commercial funny and classified as satire humor. The unexpected use of her pets to play the music she like causes incongruity and the commercial pokes fun at her interesting way to save. Humorous disparagement and incongruity-resolution are both found in this commercial and relate to the products claim of trying to save the customer money but this done using semantic relatedness.

Sample 8: “*Daughter’s Pet Fish.*”

The next Geico commercial in the “Easier Way to Save” campaign shows a husband and wife discussing how they love ordering sushi. The camera shows the wife putting down a plate with fish on it in front of her husband and then says, “it was getting expensive so to save some money and were not real proud of this”, to which the husband agrees. They are interrupted by

their daughter who is looking for her two fish Captain Stewie and Little Miss Neptune. The dad as he is eating the meal quickly replies, “did you look all over the place, under your desk, all around?” The daughter tells them that their fish, they live in a bowl. To which the dad still chewing says, “what are you going to do?” The daughter walks off saying “whatever” and the Geico slogan is said with the logo and website appearing on the screen. This commercial swims to 16,457 views on YouTube. With that gross and sad thought left in the audience’s mind this commercial is processed in a peripheral manner. The use of both incongruity-resolution and humorous disparagement are used in this commercial making it’s humor type satire. The thought of the parents eating their daughter’s fish to save money is where the incongruity is displayed. Humorous disparagement is provided through the parent’s poor decision making skill to make their daughter’s pet fish into a meal. Semantic relatedness is shown by the promise of Geico to save the customers money and the attempt to show people this by letting them know they don’t have to find other ways to save.

Sample 9: “*Robot Daycare.*”

A mother is shown walking out a daycare facility talking about how they can be expensive. Her solution to the problem was to take her child to one run by robots because robots work for free. This commercial then shows a robot welcoming children and scanning them to identify them. The next cut shows a robot reading to children but the only noise coming out of its mouth is the sound of dial up internet. The commercial then moves to a robot offering a child a juice box but then squeezing it out while trying to give it to the child. The mom then comes back into view saying “flaws, maybe” then giggles as one robot is caring a child in its arms and chasing others. This commercial then finishes with telling the audience that there is an easier way to save and to go online to get a quote. The logo and slogan are also shown and said to again

to let people know what Geico can do for them. This commercial takes care of viewers but is only seen 863 times on YouTube. The lack of issue-relevant argument makes this commercial to be processed peripherally. The humor type is full comedy based on the use of all three humor processes. The fear of the audience having a robot taking care of children brings arousal, especially because they're not the best tool for the job. Incongruity is not having people care for your kids even if it is expensive. I would be hard for a robot to know or identify the needs of a child. Humorous disparagement is seen because it show what a ridiculous idea it would be to trust robots with your children even if it saves you money. Semantic humor still continues to be the type of relationship between the elements within the commercial.

Sample 10: "Guinea Pigs."

A different commercial within this campaign displays a man who electric bill was too high, so to save money he taught three of guinea pigs how to row a boat to provide power. Two of the guinea pig who row took him six months to train while the third one who shouts "row" took eight months of training. The man thought this was strange because row is such an easy word. As this is going on, the audience can see the man talking and the guinea pigs rowing the boat in the foreground of the screen. The end of the commercial finishes with the narrator telling people there an easier way to save and of course saying the slogan with the visual promotion of Geico's name and website. This advertisement by Geico powers its way to gaining 23,048 views on YouTube. The comical associations with this commercial direct the audience to using a peripheral processing. The type of humor seen in this commercial is satire based on the existence of incongruity-resolution and humorous disparagement. Incongruity is seen when the man uses guinea pigs of all things to try and create power to help bring down his electricity bill. Humorous disparagement takes place because of the man silly assessment that training guinea pigs will save

him the most money when it comes to the power bill. This commercial promotes Geico claim to save people money in an easy fashion and the elements within the commercial are shown with a semantic relationship.

Sample 11: “*Roommate Musical.*”

The eleventh commercial in the “Easier Way to Save” campaign displays a couple who finds paying the rent and downloading musicals off of iTunes to be expensive, so to help they got a roommate that just happens to be into musicals. This couple is sitting on the couch and then the camera shows the new roommate on top of the coffee table dancing and singing “Modern Major General” from “The Pirates of Penzance”. The new roommate starts off pretty good but then forgets the words and just awkwardly tap dances till the commercial finishes telling us about Geico. This thirty second spot ends the same way as the other “Easier Way to Save” commercials within this campaign This commercial tries to make its way to the big show but only receives 2,391 views on YouTube. Feeling bad for the choice to get a roommate is then switched with the empathy for the poor roommate that can't remember the words or the song leading to a peripheral assessment. The humor type for this commercial is satire and contains incongruity-resolution and humorous disparagement. Incongruity is due to the interesting way the couple tries to save money. The disparagement makes fun of the couple's decision to get a roommate out all the options and the fact that the roommate can't remember the word to the song. Geico's encourages humor in this ad to grab attention and show potential customers that there are easier ways to save which establishes a semantic relationship between the elements.

Sample 12: “*Painting The House With Paintballs.*”

The last commercial within this campaign has a husband and wife sitting on a couch discussing how painting the house can get expensive. The solution that they find to this problem

is to have Boy Scouts troop three zero three over for their team building exercise that happens to be paintballing. The screen cuts to the boys playing in the living room, lining the walls with orange paintballs as you hear items breaking throughout the room and the wife stand there reconsidering their decision. The husband states that, "the dog won't come in the house anymore", and finishes in the same manner as the previous "Easier Way to Save" commercials. This commercial litters the walls with 33,813 views on YouTube. The humor type used for this commercial was satire and creates a greater chance of the viewer perceiving this commercial through a peripheral elaboration. Incongruity is found when the couple decides have kids use paintballs to paint the house instead of actual paint that is used for this purpose. The couple is also the one that are ridiculed for their selection to paint the house in such an interesting and ineffective way. Semantic relatedness has been used for tying the humor and message elements together for the entire set of commercials within this "Easier Way to Save" campaign.

Taste Test Campaign

The "Taste Test" campaign is the next series to be analyzed in Geico's multi-tiered approach. These commercials are comprised of a male interviewer, Regan Burns who sets up a table with two liquids to have a taste test to see which one people like better. People try the first one and he tells the interviewee different facts about it because it represents car insurance X. The second one he tells the subjects that it is car insurance Y and waits for their disgusted reaction. Car insurance X represents Geico and car insurance Y represents an unnamed competitor. The individuals who participated in the taste test are then shown that they choose Geico over the competitor and the words "Millions of People are Choosing Geico" appear on the screen to finish the commercial. There are eight commercials within this campaign to analyze, which aired in 2012 so let's taste and see.

Sample 1: “Whoohoo.”

The first commercial of this campaign has an African-American man taking the car insurance taste test. As he tries the first one insurance X and the interviewer tells him that, “four million people switch to that car insurance alone just last year.” The man seems to like it saying that it has a nice taste. When he tries car insurance Y the only thing that he can get out is an interesting sounding noise but not any words. He then reveals to the man that he choose Geico over the competitor and you can see the sample behind Geico is gone and the one behind “other” is still half full. This video only received a disgusting 67 views on YouTube. Having a taste test based on the reactions of the people and not so much on the fact that you can't actually taste insurance makes this processing peripheral. The type of humor in this comparison advertising is satire based on the incongruity and disparagement. Incongruity is having a taste test for a product that you cannot taste. Humorous disparagement is seen because of the attacks at an unnamed competitor saying that Geico is better. The reaction of the interviewee's is also comical to watch as well. The message and humor relatedness is semantic based on the themes relating to Geico that were provided.

Sample 2: “I Like Soda.”

The second commercial in the “Taste Test” campaign interviews an older Caucasian couple. The couple is told by the interviewer Mr. Regan Burns that insurance X is “an affordable product” which they show the woman trying and enjoying. They then move on to product Y which according to Regan is the far more expensive product and you can see the woman's disdain and the man's one word reaction of “yuk.” He then asks the man if it is something that he would pay for year after year but the man reacts with “I like soda a lot but I would for change of pace.” The advertisement ended with the words “Millions of People are Choosing Geico.” As for

views on YouTube this commercial tasted 450 of them. The peripheral route is used in this commercial because of the lack of issue-relevant arguments presented. Satire again is the humor type that is used for the same reasons as the previous advertisement due to the incongruity of insurance being tasted and attacks on the other insurances companies' nasty flavor. The products claim that it is an affordable product leads to the semantic relationship between the unrelated and unexpected humor.

Sample 3: “*You Are A Magician, Right?*”

The third commercial in the in the “Taste Test” campaign has a younger Caucasian male who like the previous taste test enjoys product X and is disgusted by product Y. Mr. Burns and the interviewee are in what looks like a mall and he was excited to hear that he had chosen Geico. Regan then asks the man if he is a magician and to try and pull the cloth out from under the cup. The man is not a magician and fails miserably but apologizes. The commercial finishes with the phrase “Millions of People are Choosing Geico.” This commercial magically made 324 views appear on YouTube. Just like the prior commercials the peripheral route is used, along with semantic relatedness and the humor type is satire. This is because of the lack of critical thinking associated with this comparison advertising as well as the fact that it makes attacks other car insurance companies. The only things that is different so far for these commercial is the people that are interviewed and the location of the interview.

Sample 4: “*Babies’ Palates Are Very Sensitive.*”

The fourth “Taste Test” commercial involves an African-American woman who is pregnant taking the taste tests by trying product X and product Y. After trying product X she replies that the baby likes it and when she tries Y the mother to be almost throws up saying adamantly that it is horrible. When asked to finish product Y by Mr. Burns she quickly replies no

for both her and the baby. Again, this ad ends with the words “Millions of People are Choosing Geico” on the screen. The advertisement tries to grow and ends up nurturing only 328 views on YouTube. This contains all the same aspect of the previous commercial within this campaign meaning it uses a peripheral route, the satire humor type, and contains humor processes of incongruity-resolution and humorous disparagement.

Sample 5: “*Throw That One Away.*”

The fifth commercial contains a man of Hispanic descent who is asked to try the two products in the taste test. The first one he like and says “good” whereas the second after trying it almost curses but ends up saying “not too good.” After they are reviled to him, which one he choose he then tells Regan Burns the interviewer to throw the other one away and laughs till the end of the commercial. So this commercial then chuckles its way to 190 views on YouTube. As for the peripheral nature of this commercial, its processing still stays consistent to the previous commercials in this campaign. The humor type is used is satire and the message relatedness is semantic. This is because of the incongruity of insurance being in a taste test form as well as the ridicule of other insurance companies.

Sample 6: “*Your First Car Insurance Taste Test.*”

The sixth commercial contains an elderly Caucasian couple who are asked by Mr. Burns to try the two products. After tasting the very affordable product both say that they like it, whereas when they try product Y the more expensive product the older woman coughs and the older man says that it is “harsh.” The commercial ends with the interviewer asking the couple if this was their first car insurance taste test to which they look confused and surprise and aren't able to reply before the commercial is done. This commercial gains a confused 645 views on YouTube. Overall the peripheral route is use continuing with Geico's nature to rely on the

emotional and humorous appeals. A semantic relationship is still consistently taking place and the humor type is satire which contains the processes of incongruity-resolution and humorous disparagement.

Sample 7: “A Little Car Insurance On Your Lip.”

The seventh commercial in the ‘Taste Test’ campaign has an older African-American woman who partakes of the taste test. When trying product X she is told by Mr. Burns that she can call at any time even during the middle of night for help, and she is found to enjoy it. The second product when she tries it, she actually chokes on it but is okay. The interviewer helps her clean up then jokingly says that she still has some car insurance on her lip. This commercial is currently stuck at 244 views on YouTube. In evaluating this commercial it contains the same elaboration route, processes, humor type, and relatedness as the previous commercial within this campaign.

Sample 8: “Yikes.”

The last commercial for the ‘Taste Test’ has an older Caucasian man try the two products. For product X is Mr. Burns says that it is one they have been working to perfect for seventy five years, to which he says it’s very nice. Product Y is then tested to which Mr. Burns says has only been around for a couple years to which the man makes some sounds of disgust then eventually gets out the word “yikes.” Regan Burns is surprised by this reaction and offers him a bucket to make sure he doesn’t throw up but the man says that he is okay. The commercial ends just like the earlier commercials with the phrase “Millions of People are Choosing Geico.” This commercial withstands the pressure to get 344 views on YouTube. The peripheral train of thought tends to be used for this commercial and it has a semantic relationship between the existing elements. The humor type is satire because one again the commercial attacks the

competitors and makes insurance a product that can somehow be tasted. Incongruity-resolution and humorous disparagement are the humor processes present in this advertisement.

The Gecko's Journey Campaign

"The Gecko's Journey" is the next campaign that will be analyzed. This campaign follows the Geico Gecko from place to place as he travels across America spreading the good news about Geico and how they can save people money. On his journey he experiences comical situations that really show his fun and loveable side. The commercials in this campaign similar to the others finish by showing the Geico log and geico.com underneath, as well as saying the slogan of "Geico, fifteen minutes could save you 15 percent or more on car insurance." There are nine commercial to be examined within the "Gecko's Journey" campaign which came out in 2012.

Sample 1: "The Gecko At The Clothing Optional Beach."

The first commercial in "Gecko's Journey" campaign shows the loveable Gecko walking along the beach talking to the viewing audience telling them that people like options. He then goes on to tell people about some of the options that Geico offers like twenty four hours opportunities to save money using your computer, smartphone, tablet, or whatever you want. His main point is that you have options. As he says this he walks up to a sign that says "Sunset Beach, Clothing Optional." He then looks down at himself and says, "awe how convenient" and as he continue onward he runs into a crab and says "hey crabcakes who you looking at?" The commercial continues to show him walking and finishes with the Geico logo and geico.com underneath as the slogan "Geico, fifteen minutes could save you fifteen percent or more on car insurance", is played. This commercial while walking along the sand gained 41,876 views on YouTube. The information given by the Gecko helped to inform customers about some of the

options customers had to reach them and has been one of the more informational commercial so far. Ultimately, the processing route is still peripheral but it is not all the way on that side of the continuum. The humor process that is used is incongruity-resolution. Incongruity is brought on by a talking Gecko and but the word play with the word optional. They used optional the whole commercial for giving the viewer options then the Gecko saw that he also had options although he was already obeying the sign. Resolution is achieved when the audience actually sees and realizes that ironically he isn't wearing any clothes. The humor type as a result is comic wit and the relationship between the elements is intentional because the product claims helped to facilitate the humor at the end but was a message dominated advertisement.

Sample 2: “*The Gecko At Mount Rushmore.*”

The Gecko's next Journey takes him to Mount Rushmore. Initially you see him walking down a tunnel toward an opening. While he has been walking he started pondering some of life's biggest questions like “if you could save hundreds on car insurance by making one simple call why wouldn't you make that call?” The only reason he can think of is that the viewer wouldn't have enough bars like he currently does in the tunnel. As he reaches the end of the tunnel seeing this beautiful view where he regains phone service and wonder if you can see Mount Rushmore from there. The comical thing is that the camera zooms out to see that he is actually standing in President George Washington's eye on Mount Rushmore. The commercial ends with the Geico logo and geico.com beneath that. Also the saying of the slogan “Geico, fifteen minutes could save you fifteen percent or more on car insurance” is included as well. The view from up there helped the Gecko to reach 45,084 views on YouTube. This information based commercial is still considered peripheral because of the one issue-relevant information but has an intentional relatedness based on that it is message dominant. The humor type is comic wit because it

contains incongruity when he wonders if he can see Mount Rushmore from where he is at randomly. Come to find out he is in Mount Rushmore which brings about resolution. The type of humor relatedness use is intentional based on the message dominate ad with a little bit of humor at the end.

Sample 3: “A Military Parade.”

The next place that the Gecko travels to he happens to run into a military parade. This is fitting because Geico has been serving the military since it was founded for more than 75 years. You visually see all soldiers going buy waving and as well as a Geico float. The Gecko doesn't want the commercial to be about him but he sees a big funny looking gecko that doesn't really look like him and find him saying, “I don't look like that, who can I write a letter to about this?” The commercial ends by showing the float going by, then the Geico logo and website come on the screen along with the saying of the slogan. With the help of those who served the Gecko reached 40,953 views on YouTube for this ad. The train of thought for this ad is peripheral and the message relatedness is intentional due to the image dominance. The type of humor used is comic wit because only incongruity-resolution is used. Incongruity is shown when the Gecko says he doesn't want to make it about him but then goes on to say that doesn't look like me pointing to the gecko on the float. Resolution is when we realize that yes that gecko is supposed to be the Gecko but does look a little funny. Again another intentional relatedness connection is seen between the message and humor elements.

Sample 4: “Gecko Ventriloquist.”

The Gecko's journey now takes him to a talent show somewhere in America. We visually start on the outside of the building but then start to hear the Gecko talk and join him inside the theater and see him on the stage. He begins by telling people that on his journey he has figured

out new ways to tell people about saving money. He has a little gecko dummy named Bobby and is now the ventriloquist for the little gecko. While on stage he talks about how much money they can save and asks Bobby what he would do with the savings. Bobby replies to this, "hire a better ventriloquist, your lips are moving", to which the crowd laughs. The commercial ends with the slogan playing and logo and website showing. With the help from a dummy the Gecko earned 111,089 views on YouTube. The more relaxed and emotional appeals cause this commercial to have a peripheral process according to the ELM. As for the relationship between the elements it is intentional because of the message dominance of the ad. The humor type is comic wit and the incongruity part is from an already fictional character bringing another character to life through ventriloquism. Resolution is brought about by the humor at the end of the commercial of the dummy named Bobby wanting a better ventriloquist.

Sample 5: "The Gecko's Day With Geico Driver Casey Mears."

The "Gecko's Journey" next takes him to Charlotte, North Carolina to spend the day with Geico's driver Casey Mears. While there they switch secrets, the Gecko gives him the secrets to saving money on car insurance whereas Mr. Mears tells him his secret to his car setup. Visually we see the Gecko walking around his shop with the pit crew team working his car. He begins to tell us the secret to the car's setup when the engine revs then a drill goes off, but we finally hear the Gecko say something about a quarter cup of pineapple juice. The funny part is that it's the last ingredient to Casey's secret barbeque sauce not the car setup. The Gecko then comes into view of Casey who then reminds him about the "secret" part. The commercial ends with a view of the inside of the race car driving, with the Gecko strapped into his own little seat. The Geico logo and website of course are shown and the slogan is said at this time. In this commercial the secrets is finally out obtaining 53,830 views on YouTube. The peripheral processing that is used

due to the lack of critical thinking needed and makes the relationship between the elements intentional relatedness. The incongruity between him trying to tell us a secret and then finding out that the secret was to something less important like Mr. Mears barbeque sauce brings resolution that the Gecko made a humorous mistake both in telling the secret and the wrong one as well.

Sample 6: “*The Gecko’s Las Vegas Morning.*”

The next part on the Gecko’s journey takes him to Las Vegas where he can’t remember what happen. We see the Gecko walking around a room that has food and people laying around and on the floor. As he walks around he is surprised by a kangaroo with feather boa around its neck, then looks at his finger and sees a ring. The Gecko begins to tell the customers how he was out helping people save money on their car insurance but then we hear dancing. Finally, the camera looks over and sees Richard Simmons on the TV and in the living room dancing to his own video. This memory lapse seemed to flee from the audiences’ memory as well getting only 1,728 views on YouTube. The route that is most likely used by the audience is the peripheral elaboration based on the fact of not having issue related arguments to address. The incongruity in this commercial involves how the Gecko ended up not remembering the things he did while in Vegas and how he ended up in the same apartment with Richard Simmons. The humor and message elements in this commercial are seen to be related intentionally as well as the humor type being comic wit.

Sample 7: “*Brooklyn Bridge.*”

The Gecko’s journey takes him next to the Brooklyn Bridge where we see the little spokesperson walking on the walk way across the bridge. While he walks you see the hustle and bustle of people going by as he tells us what Geico can do for the viewers. He starts by saying,

“if you want to save money on car insurance, RV insurance, and motorcycle insurance no problem but if you want to find a place to park all of these things forget about it, this is New York.” Then a guy on a bike tells him to wake up to which the Gecko replies, “oh come off it mate” meaning you are kidding me. The logo and website are the same at the end of this commercial but what the narrator says is different. The narrator finishes with, “Geico saving people money on more than just car insurance. This commercial builds a bridge between Geico and the viewers with 6,903 views on YouTube. Peripheral processing is used based on the music and emotion connected with New York City. The type of humor used is comic wit because of the incongruity of telling the audience while in New York about all these types of insurance that Geico can help customers save money on but then telling them that they will have nowhere to park them is unexpected, but true. Ironically telling the audience there’s no need to buy these vehicles or buy this insurance if you live in the city. Intentional relatedness is perceived because of the message dominate commercial that then includes a joke at the end.

Sample 8: “*The Roadrunner And The Coyote.*”

The Gecko during his journey after helping a lot of people and saving a lot of money ends up in the desert where strange things are happening. He witnesses an anvil make a huge indent in the ground and a piano fall from high up in the sky. Soon after he sees a cartoon character the Roadrunner who stops and says, “meep meep” and goes on his way. The Coyote is quick to follow and looks at the Gecko and visualizes him as a meal, but as he gets ready to get him an Acme safe falls on top of him saving the Gecko. The commercial ends with the logo, website and customary slogan being said. This commercial tunes into the viewer’s desires and receives 193,891 views on YouTube. The commercial plays to the audience’s emotions showing some of their favorite Looney Tunes characters along with the loveable Geico Gecko causing

peripheral processing. The type of humor that is used is sentimental comedy based on the implementation of humor processes of arousal-safety and incongruity-resolution. Arousal is found both from the fear of the Gecko getting hit and the joy of seeing the Roadrunner and Coyote. Safety is achieved when the Acme safe rescues the Gecko and he is not hit by random objects. Incongruity is seen when things randomly start falling from the sky but is resolved when we find out the Gecko has run into the Looney Tunes world along the way. Semantic relatedness is used based on the unrelated use of humor to the products claims.

Sample 9: “*The Gecko’s Chicago Accent.*”

The Last pit stop on the Geckos journey brings him to the Windy City of Chicago. He wants to let the friendly people of Chicago know about Geico’s message one savings so he’s been practicing his Chicago accent. The visual aspect is him walking down a street near an above ground metro with the camera down at ground level. The Gecko then give a pretty good Chicago accent and finishes with “Da Bears”. After returning back to his normal accent he says the line, “you people sure do talk funny.” The audience then continues to see him walking down the sidewalk and the logo and website pop up onto the screen along with the saying of the slogan. The commercial blows away the viewer by gaining 230,978 views on YouTube. The emotional and humorous features of this commercial direct viewers towards a peripheral processing. The type of humor for this commercial is comic wit and only contains the incongruity-resolution humor process. Incongruity is found when the Gecko says that the Chicagoans have a funny accent when the Gecko himself tends to have a different accent than the majority of Americans. Resolution is gained when the audience realizes that he might not realize that he may be the one with the funny accent.

Happier Than Campaign

The final campaign of Geico's that will be analyzed is their "Happier Than" campaign. Commercials within this series tend to portray situations in which a specific individual who is usually not in this situation could comically see that they would be pretty happy. These tend to be based on three things: doing something, being somewhere or using technology. Towards the end of the commercial two men named Ronny who is played by Alex Harvey and Jimmy played by Timothy Cole show up onto the screen. The men are usually on a small stage and Jimmy starts out asking, "You know Ronny, folks who save hundreds of dollars by switching to Geico sure are happy." Ronny then replies "how happy are they Jimmy?" To which Jimmy says "happier than" and tells the individual or groups name and what they are happier with or at. After Jimmy says this Ronny replies "That's happy" and then they both start playing the instruments they are holding, Ronny's mandolin and Jimmy's guitar. The commercial will finish by showing the Geico logo, geico.com and by the narrator saying the slogan "Geico, fifteen minutes can save you fifteen percent or more." There are 11 commercial in this campaign that are going to be analyzed in this campaign that started in 2012 and is still going on in 2013.

Sample 1: "Christopher Columbus."

The first commercial in the "Happier Than" campaign shows three speed boats rapidly moving across what looks like the ocean. The audience then gets a side view of the three boats that are named the Piñata, the Niña, and the Santa María. The screen then cuts to a close up of a man standing in what looks to be clothes from the fifteenth century who has a telescope while adventurous music plays. The man begins talking to his men in the boat in Spanish and signals them to keep on going straight ahead. We then see a close up of the driver who looks a little sea sick but the leader of the boat is standing with both arms in the air and laughing with excitement.

The shot then cuts to Ronny and Jimmy who have their dialog of Jimmy asking his question about how happy are people who switch to Geico with Ronny replying, "how happy?" Jimmy goes on to say "happier than Christopher Columbus with speed boats" to which Ronny says that's happy and they start playing. It shows them standing on a beach with the ocean to their back as the Geico logo and website appear with the slogan being said by the narrator. This commercial beat back the crashing waves to gain 272,380 views on YouTube. Geico just talked about how happy people were by switching to them and compared this to a humorous example, and by doing so directed the viewer's towards peripheral processing. The type of humor use is comic wit because of the inclusion of incongruity-resolution humor processing. Incongruity is first seen when we see three speed boats with the names of Christopher Columbus's fleet that he took on his journey to America. Also the fact that we then see a man from that time period leading the fleet of speed boats especially because they didn't have speedboat at that time. The resolution is reached when Ronny and Jimmy reveal to the audience that this is a comparison to how happy Geico customers are by switching to them. This is a humorous comparison because the journey for Mr. Columbus would have only taken days instead of months if he had speed boats at the time probably making him very happy. The elements of this commercial were theme related making the relationship semantic.

Sample 2: "Body Builder."

The next "Happier Than" commercial takes place in the middle of a crowded intersection where there is a man directing traffic. This man who is directing traffic is no police officer or anyone of that nature who is usually directing traffic but a muscular bodybuilder. The audience sees him point in one way then stopping traffic from coming another way and as he does this he is flexing his muscles. The viewer's find him holding different poises and getting the best of both

worlds because he doing a good job and getting to show off his muscles. The happy music that is playing during this is then stopped and we see Ronny and Jimmy who ask their questions about how happy people who switch to Geico are and receive the answer “happier than a bodybuilder directing traffic.” The frame then changes to Ronny and Jimmy in the foreground with the bodybuilder in the background and concludes with the logo, website and slogan playing. This video flexes its muscles to an astounding 931,593 views on YouTube. The use of product themes of happiness and a humorous example cause the route to be peripheral and the relatedness to be semantic. Once again the humor type for these commercials is comic wit with incongruity-resolution being the only humor process present. Some instances of incongruity are when we see a shirtless bodybuilder in the middle of the road directing traffic when this is usually a job that only people in law enforcement do. Second, is to see that he is doing a good job and actually seems to be enjoying it where officers tend to look frustrated when they have to do this. Resolution is found in the realization that this man who works so hard to sculpt his body gets to now present it to hundreds of people driving by which not only brings him happiness but he also helps keep the people happy by moving traffic along.

Sample 3: “Eddie Money.”

The third commercial in this campaign shows a family of four sitting and in a travel agency wondering if they are set for their vacation. In walks the travel agent who out of nowhere starts singing “Two Tickets to Paradise” a song made famous by Eddie Money. As he is singing the dad of the family when he reaches the line about leaving to night corrects him telling him that it’s actually for next month. Then the mom of the family because he has been singing two tickets illustrates again to this travel agent that it is supposed to be four, remember. The travel agent who the audience comes to find out is Eddie Money doesn’t seem to be listening to the family

just enthusiastically singing his song. Ronny and Jimmy then appear playing and asking their question and eventually saying that new customers would be, “happier than Eddie Money running a travel agency.” The viewers see Jimmy and Ronny standing outside Eddie Money’s travel agency building and the element of the logo website are shown and slogan said. This commercial sends viewers to paradise and receives 740,885 views on YouTube. The peripheral nature of this advertisement is based on the emotional appeal that it uses and its use of humorous content. Satire is the humor type that is seen here due to the incongruity-resolution and humorous disparagement that is in the commercial. The unexpected singing from the travel agent and that fact that the family didn’t get the reference is where incongruity is shown. Resolution is when we figure out that the travel agent is Eddie Money who was singing his own song and that the family just wanted to make sure that he had the details right. The humorous disparagement is at both Eddie Money for focusing on the song more than the customers and at the parents for focusing on the details. The humor in this commercial is used with a semantic relatedness again focusing on extreme example of people being humorously happy as a comparison to how happy people are with the saving Geico makes them.

Sample 4: “*Gallagher At A Farmers Market.*”

The fourth commercial in the “Happier Than” campaign shows a farmer market where a couple is asking the farmer about their carbon footprint to which the farmer replies they don’t leave one at all. Then from outside the shot a man runs on into view yelling “melons.” This man arrives at the watermelons with a huge wooden hammer and starts smashing the melons. As he does this the melon bits and pieces get all over the couple the farmer and his assistant. While he is doing this the couple says “that was uncalled for” and the farmer tries to get his attention by saying, “Uh Mr. Gallagher, I, that’s wasteful.” Ronny and Jimmy then appear on their stage off

to the side of the market with Ronny making the final statement. He asks his question and end up saying the customers are, "happier than Gallagher at a farmers market." The two then continue to play while the logo and website appear and the narrator says, "Get happy, get Geico, fifteen minutes could save you fifteen percent or more." This commercial is a smashing hit with 494,821 views on YouTube. The humor in these commercial guides' viewers to a peripheral elaboration and with the focus on happiness theme creates a semantic relationship between the message and humor present. Satire is the humor type in this commercial because of the humorous disparagement and incongruity-resolution processes he involved. Humorous disparagement is at the comedian Gallagher and how in some of his acts he would bring out a big hammer and smash different fruits. Also the farmer tries to teach him a lesson by saying that it's wasteful to do what he is doing. Incongruity is seen by the unanticipated appearance of Gallagher at the market but is resolved by the knowledge that this is the kind of thing that he does.

Sample 5: "A Witch In A Broom Factory."

The next commercial in this campaign involves one happy witch and a lot of brooms. This scene takes place in a broom factory where the people within it are working hard and randomly the audience sees this one witch flying around on a broom laughing. The then lands next to two workers looking specifically at the one holding another new broom. She signals him to give it to her, which he is confused at first but then goes ahead and gives it up. The witch grabs it and takes off laughing and having fun again. The man who just gave her the broom says, "I'm going to stand up to her" to which his fellow worker says, "No you're not", to which he quickly knows his bluff was called and says, "I know." Ronny and Jimmy appear on to the screen on their stage playing their instruments and asking the usual question that is answered with, "happier than a witch in a broom factory." The normal logo, website, and slogan are then

shown and said to end this commercial as the witch flies by one more time. This commercial swept in 337,121 views on YouTube. Due to the humorous nature of the commercial the processing route used is peripheral. The humor type is satire because of the incongruity of this woman flying around on a broom in a factory until the audience realizes that she is a witch and witches fly on brooms bringing about resolution. The humorous disparagement is at the one employee that wish's to stand up to her so they can get back to doing their job but is quick embarrassed to hear that his fellow employee knows that he won't. The interaction between the humorous themes and how happy people are makes the relationship between the components semantic relatedness.

Sample 6: “*Antelope With Nightvision.*”

The sixth commercial within the “Happier Than” campaign shows a lion walking at night on the African Savanna. The shot then switches to the view of the lion walking at the audience head on through what looks like night vision goggles. The voice of what we find out to be two antelope start talking about how the lions back again and making fun of him for even trying to get them. Both are making fun of Carl the lion but the one says things like, “Look who’s back, it’s embarrassing, we can see you Carl, common your better than this all that prowling around, have you thought about going vegan Carl.” After the vegan comment we visually see the lion turn around and give up. Ronny and Jimmy show up in the shot on their stage and say their normal lines and finish with “happier than an antelope with night vision goggles.” The commercial finished with get happy get Geico then the rest of the slogan along with showing the logo and website. This commercial witnesses the night life and earns 451,283 views on YouTube. Humor has the dominating presence in this commercial and urges the viewers to use the peripheral route of processing. Full comedy is the type of humor used because of the

presence of all the humor processes. Arousal is at the fear of seeing the lion coming at the audience in the beginning. The threat is seen as minor when the two antelope get the lion to turn away and not eat them. Incongruity is antelope having night vision goggles as well as them making fun of the lion who tends to eat them. The antelope end up turning the lion away but only due to the night vision goggles and resolution is realized. Humorous disparagement is at the lion's expense because the two antelope are making fun of him for most of the commercial. Their new found confidence is because they can see any attack coming from far away now at night. The humor is funny but doesn't share much product information until the end establishing semantic relatedness.

Sample 7: "A Slinky On An Escalator."

The seventh commercial in the campaign is actually only a fifteen second one that starts off in a building where the viewers can see people going up and down stairs and escalators. The noise of a slinky and laughter is taking place as the shot then shows the slinky going down the escalator. People are moving out of its way and trying not to throw it off when we hear the slinky say, "this is awesome." The shot then cuts to Ronny and Jimmy on playing their instruments and saying how people that switch to Geico are "happier than a slinky on an escalator." The logo and website visually are displayed and then the narrator says "Get happy, get Geico" and the commercial ends without the slogan. This advertisement slinked its way to 203,347 views on YouTube. The peripheral elaboration is used for analyzing this commercial. The humor process involved is incongruity-resolution making the humor type comic wit. Incongruity is of a slinky not only talking but having fun remains confusing but the idea that this would be the best possible situation for a slinky if it were personified. Resolution is achieved by the slinky not stopping when normally it would stop when it reached the end of steps.

Sample 8: “*Dikembe Mutombo.*”

The eighth commercial in the “Happier Than” campaign introduces one of the greatest shot blockers of all time Dikembe Mutombo. The commercial starts out in an office where a man is talking to coworker and he flings a piece of trash across the room at the garbage but Dikembe is there and swats it back hitting the coworker finishing with a, “not in my house.” Mr. Mutombo then makes his way to a laundry mat where a girl throws her laundry from the dryer toward her basket where yet again he blocks it and nonverbally signals her “no”. The next cut shows a car pulling up to the toll booth and driver flinging his change toward the change slot which is then blocked by Mutombo and followed by a “no, no, no.” Next a man in the break room at his office tosses his paper towel at the waste basket which you guessed it, blocked by Dikembe trailed by a “not today” and a joyful laugh. The last section of the clip show a grocery store where a kid lobs a box of cereal into the basket but before it makes it in it is blocked by Mr. Mutombo and he runs away laughing. Ronny and Jimmy finally show up on their stage in the super market who say their lines and finish with “happier than Dikembe Mutombo blocking a shot.” The logo and geico.com show up and guess what so does Mutombo, but this time hits the G off of the Geico logo and runs off. The slogan is still read telling people how much they can save. This commercial destroys all shot attempt and gains 1,983,594 views on YouTube. The comedy and lack of issue-relevant argument make peripheral processing the elaboration of choice. Incongruity-resolution is the only process within the commercial which makes the humor type comic wit. Incongruity is viewed when people keep trying to put something into a basket of some way shape or form and it gets blocked by Dikembe Mutombo a great shot blocker. Resolution is found when the audience realizes this is what brings him a lot of joy. The theme of

happiness through Dikembe's example and associating that with Geico's customers makes this commercial have a semantic relatedness.

Sample 9: "Paul Revere With A Cell Phone."

The ninth commercial in this campaign involves a midnight rider by the name of Paul Revere. The commercial starts off with intense music as a man in eighteenth century clothed man is shown pacing back and forth. A bell at the church goes off and he looks out the window pulls out a cell phone makes a call and tells the person on the other line, "hey, their coming, ya British, later." He then puts his phone away and goes back to playing charades with three of his friends. Ronny and Jimmy then show up on their stage as the British march behind them and they ask their questions and finish with "happier than Paul Revere with a cell phone." The commercial finished with the logo and website being presented and the slogan being said. This commercial called in at 9,189 views on YouTube. The incongruity and humor use in this cause most audience member to use the peripheral route of thought. The humor type is sentimental comedy based on the arousal-safety and incongruity-resolution in the commercial. Arousal is at the British coming to attack and safety found when Paul Revere lets the people know. Incongruity viewed in someone from that time period using a cell phone because of the fact that they weren't invented or available during this time. Resolution is found because making a call would be so much easier than having to ride through the night to tell someone the same message.

Sample 10: "Dracula Volunteering At A Blood Bank."

The tenth commercial to be analyzed for this campaign and for the study involves someone who shies away from the sunlight. The initial view of this commercial is in a blood bank that is full of people donating blood. The viewer's then hear a deep spooky voice asking questions that are normally asked to see if someone is able to donate blood. He then asks the man

who is going to donate his blood if he has had anything to eat today to which the man replies “I had some Lebanese food for lunch.” This is when the viewer first sees that it is Dracula who is asking the questions who replies, “Mmm, I love the Lebanese” and then laughs very creepily. The man begins having second thoughts as Dracula puts down the clipboard he is holding due to his excitement and wants to get started right away. Ronny and Jimmy emerge onto the screen asking their questions then finishing with, “happier than Dracula volunteering at a blood drive.” After this is said we visually see the man leaving and Dracula close behind him trying to get him back with a bribe of cookies. Geico and geico.com appear on the screen and the slogan is said to finish out the commercial. This ad makes a wonderful comedic donation and receives 35,871 views on YouTube. The most likely route of processing to be used by the viewer is peripheral. The humor type for this commercial is sentimental comedy because of the presence of arousal-safety and incongruity-resolution. Arousal is because the fear of Dracula wanting to drink your blood and possibly kill you. Safety is found when he doesn't just take it he offers incentives to try and get the man to donate his blood. Incongruity is due to the fact that Dracula is out and about during the day and that he is helping to get blood instead of just taking it. Resolution is when he doesn't hurt the man when he leaves but just tries to get him back by telling him that they have cookies. The happiness of the Geico customer compared with the happiness of Dracula leads the message and humor elements to have a semantic relationship.

Sample 11: *“Pillsbury Doughboy On His Way To A Baking Convention.”*

The final commercial within the “Happier Than” campaign, involves a security check at an unnamed airport. The viewer initially is shown a shot of people waiting to walk through the metal detector and a man who is part of the security check team is shown kneeling. The audience is then shown a little backpack and hears the laughter of the Pillsbury Doughboy as the man tries

to do his security check. The lady behind the machine is looking in his bag at a little rolling pin and then the man who now looks irritated says, "Sir" to which the Doughboy replies, "I'll get it together, I promise." The security man tries to conduct his security check again to which the Doughboy still continues to laugh and wiggle. Ronny and Jimmy appear onto the screen asking their questions then finishing with, "happier than the Pillsbury Doughboy on his way to a baking convention." The Pillsbury Doughboy is then shown waving at Ronny and Jimmy as he walks by humming the tune they are playing as the usually Geico elements appear on the screen. This commercial giggles its way to 1,258 views on YouTube. The type of humor that is displayed in this advertisement is comic wit, due the presence of incongruity-resolution humor processing. Incongruity is established when the people observing the commercial keep hearing laughter in a non-humorous environment. The little backpack and visualization of the Pillsbury Doughboy bring resolution because of the previously help schemas of when the Doughboy is touched he laughs. The peripheral route is the common processing that is used for this ad and semantic relatedness is seen because of the product related themes.

All five campaigns were analyzed including all 60 commercials contained within. Now let's look at the research questions findings, themes, limitations, implications, and further research within the discussion.

Chapter 6: Discussion

Geico's commercial advertising within these analyzed campaigns is one that strives to gain the attention of the audience and potential customer by using humor. The ultimate goal in mind is to increase policy holders and revenue through the use of these advertisements. After conducting this content analysis the three research questions will be answered as well as derived themes, implications, limitations, and future research. Finally, ending with a conclusion of the study overall.

Research Question 1

In examining the first research question which entails "Does Geico's advertising use traditional persuasive methods such as the ELM?" The answer to this question certainly is yes; out of the 60 commercials that were studied all 60 leaned toward low elaboration. On the continuum of the Elaboration Likelihood Model with central processing on one end and peripheral processing on the other, all used the peripheral route except five of the commercials had some central aspects but were still eventually categorized as being mostly peripheral. The 60 commercials within the five campaigns were revealed as peripheral processing due to the emotional appeals of the advertisements, their use of humor, and the occurrence of little to no issue relevant arguments.

Research Question 2

The second research question asked, "Which of Geico's advertising employs Speck's Humorous Message Taxonomy humor processes, types, and relatedness?" The answer to this research question is simple; all of them employ Speck's HMT. The percentages totaled are greater than 100 percent since the commercial can contain more than one humor process in each commercial; please consider this when reading the first part. Looking at the first humor process

arousal-safety, it was present in 21.6 percent of the 60 analyzed commercials. Incongruity-resolution is found in 100 percent of the commercial and humorous disparagement in 60 percent of the total commercials studied. Knowing these percentages and their combinations leads to the breakdown of these humor processes into the five different humor types. The humor type used the most based on the HMT was satire which was seen in 29 out of the 60 Geico commercials. The second, comic wit was seen in 18 of the 60 commercial. The third and fourth were full comedy and sentimental comedy at seven and six out of the 60 examined advertisements. Sentimental Humor was not found to be present in any of the 60 commercials developed by Geico. As for the three types of relatedness between message and humor elements, semantic “thematic” relatedness was observed the most with 52 out of the 60 commercial. Intentional relatedness came in second with seven commercials and structural relatedness third with one commercial associated with this type of relatedness. Geico within these 60 commercial used satire the most, which is a humor type that is commonly used in comparative advertising. This involves the unexpected and makes fun of a person, service, or competitor. Geico’s use of this type of humor in nearly half of the analyzed commercial shows its favoritism toward comparative advertising.

Research Question 3

The third research question asks, “Does the use of humor impact advertising effectiveness?” Effectiveness was based upon YouTube views, increase in policy holders, and increase in revenue. In calculating the total amount of YouTube views for the five campaigns it totaled to 11,236,321. As for the average views for each humor type full humor had the most with 259,887 but was followed closely by comic wit with 249,538. Satire came in third place

averaging 77,515 views per commercial and sentimental comedy was at 65,503. Sentimental humor was in last again with zero.

As for policyholders over the four year time period from 2009 to 2012 where the five campaigns that were analyzed were aired increased by two million, which averages a growth of about 500,000 thousand each year. Although this is slightly lower than the eleven year average from 2002 to 2012 which average a gain of 545,000 thousand policy holders per year. The revenue will be calculated from the start of Berkshire Hathaway purchase of Geico in August of 1995 looking at its first full year of 1996 till 2012. In 1996 Geico revenue pulled in just over three billion dollars but by the end of 2012 had made 16,740,000 billion. The average increase over is seventeen year period was around 853,000 million each year. As for the last four years the years in which the commercials were taken from, Geico has averaged an increase of one 1,054,000 billion dollars per year. In looking at these figures YouTube videos are hard to establish as an increase due to the lack of comparative information but policy holders remained pretty consistence and revenue has increased on average by 201 million dollars during these commercial's aired years.

Themes

While examining these commercials, six overlapping themes were found in Geico's commercial advertising. The first of which includes the use of animals like a possum, panther, and dog were present in 22 of the 60 commercials studied. The second theme involved the application of personified animals like the gecko, woodchucks, and pig which were present in 17 of their advertisements. The third theme involved word plays or puns like "is the pen mightier than the sword", which were seen in 48 of Geico's analyzed commercials. The next theme discovered involved the use of fictional characters or cartoons like Elmer Fudd, Dracula, and the

Road Runner in eight of the commercials. Fifthly, the use of celebrities whether they are athletes, singers, announcers, or famous people from history were involved in 13 commercials. The last theme of comparisons between services, products, or competitors was seen in 51 of the 60 commercials.

Implications

Implications for this study involving Geico's commercial advertising contain five applications for the advertising and marketing fields. First, this study displays the use of all peripheral processing in a high involvement product category with negative motivation and that it can still be effective. Potentially gaining attention and increasing revenue based off the finding from the research conducted.

The second implication shows that the use of peripheral processing can be effective in establishing branding and positive emotions towards company or product. This is based specifically on the intent of the advertiser but ultimately results are based on the perception of the viewer.

The third implication demonstrates that the use of multiple campaigns can be useful in establishing branding as well, even though this approach goes against traditional branding methods. Geico's implementation of multiple campaigns gives a broader range of themes to work with and give greater exposure to various elements of Geico's services.

The fourth application shows that satire which was used in nearly half of the Geico commercials studied can be an effective type of humor to use. This type of humor gives the customers something to compare a product claim, theme, or competitor to instead of just establishing decisions on the one source.

The last implication that was found includes the use of themes or product claims. Findings show that these aspects should be present in a commercial even if the message or humor elements don't relate to the product at hand. This is important because something needs to be related to the product, service, or company to increase recognition.

Limitations

Content analysis can have many strengths but it also contains some weaknesses. While conducting this study the researcher found there to be five major limitations. The first limitation involved the researcher being limited to what can be studied within the message including the oral, visual, and written aspect while conducting this analysis. Not being able to pull from previous schemas or analyze all of Geico other commercials or campaigns cause this study to be somewhat shallow.

The second limitation involves objectivity in which the study might not be as objective as previously claimed since the researcher must select and record data accurately and make choices about how to interpret or categorize the analyzed information. Meaning that, what the researcher has interpreted as one thing others might interpret the same message differently.

The third limitation consists of not being able to actually tell what route or humor processes people actually associated with the commercial. Again, within a content analysis all data is interpreted and recorded through an "objective" researcher but the actual effects on the audience and their behavior toward the product were not seen or studied.

The fourth limitation looking specifically at the YouTube videos comprises of the total views being taken from only one YouTube video for each commercial even though there were multiple for some. Some were taken directly from Geico and other by YouTube users who had posted a copy that was no longer available or posted by Geico. This could affect the overall

assessment of the YouTube views along with one of the commercials only being found in a compilation with twelve other commercials. The lack of comparative information for the YouTube videos is another huge limitation which makes effectiveness hard to analyze.

The last limitation is measuring effectiveness itself, because of the multitude of other contributing factors that could cause a correlation between the increase or decrease of policyholders and revenue. Also, not comparing Geico's non-humorous commercials to these humorous ones makes analyzing effectiveness tough.

The multiple factors that can contribute to Geico's effectiveness make interpreting actual effectiveness based on the three indicators extremely difficult. Overall the study of five campaigns out of Geico's numerous campaigns give a refined and yet broad view into Geico's commercial advertising and their specific use of humor.

Future Research

In conducting this study the researcher found a few different avenues which could promote future research in this field or for betterment of this study. First, the use of surveys or interviews would greatly increase the actual perception, elaboration, and humor taxonomy that is viewed by the potential customer instead of just the researcher.

The second area to examine in the future is looking at the application of how these types of commercials appeals to people. Is the recall of the brand and company themes based on the humor present in the commercials, is there something else or are neither effected by humorous content.

Another thing which would build upon the research already conducted is to looking the commercials of other insurance companies examining their use of different appeals, especially their use of humor.

The critical perception of this research is brought in by Neil Postman's in his book, "Amusing Ourselves to Death" which addresses societies increasing addiction to entertainment (2005). This spread from television to other parts of everyday life can be detrimental to the health of our society, states, and even country. Looking specifically at the use of humor does this appeal actually sell a product, if so is it good for the industry, and does it reflect the quality of the product? These are questions that need to be answer and this study provides groundwork for the study of what actually sells in American and the reasoning behind these purchases. Humor is a good form of entertainment but what happens to the issue relevant arguments and critical thinking if all appeals are to entertain instead of informing what the product or service is truly about.

Conclusion

Geico's commercial advertising has shown that the use of only peripheral or emotional based advertising can at least aid in the continual growth of the company. Their use of multiple campaigns, which is usually seen as a bad thing for branding somehow defies the conventional approach and works for them. Geico's use of humor that might not relate or show something that deals with insurance actually tends to relate to product themes or claims and has been seen to be effective through this study. Generally, this study is used to reveal an objective account of how Geico uses humorous advertising to reach its audience and increase revenue and policy holders. These findings can be applied to the advertising field as a guide for companies when planning to use low elaboration appeals like humor.

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Appendix A

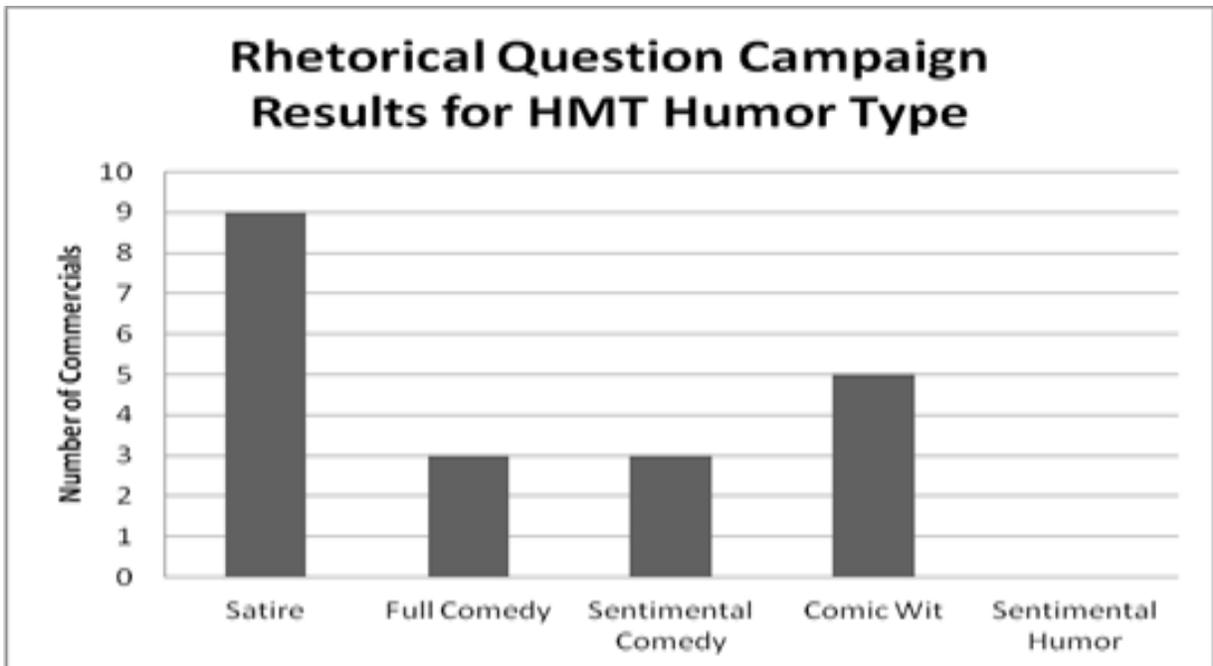
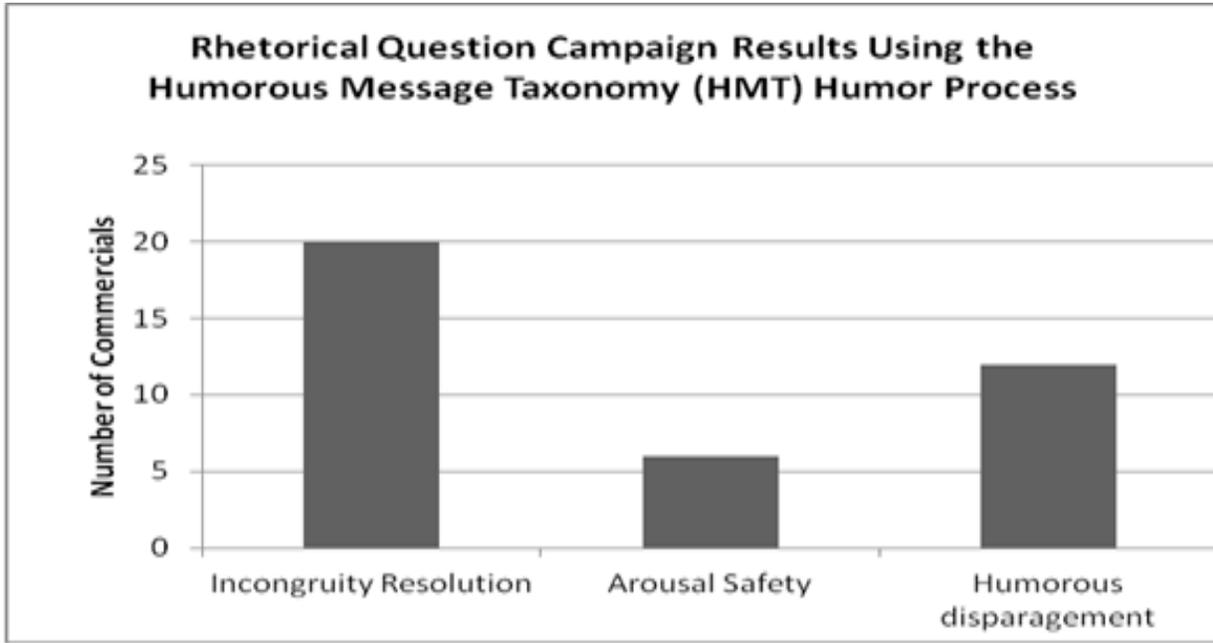
Campaign Analysis

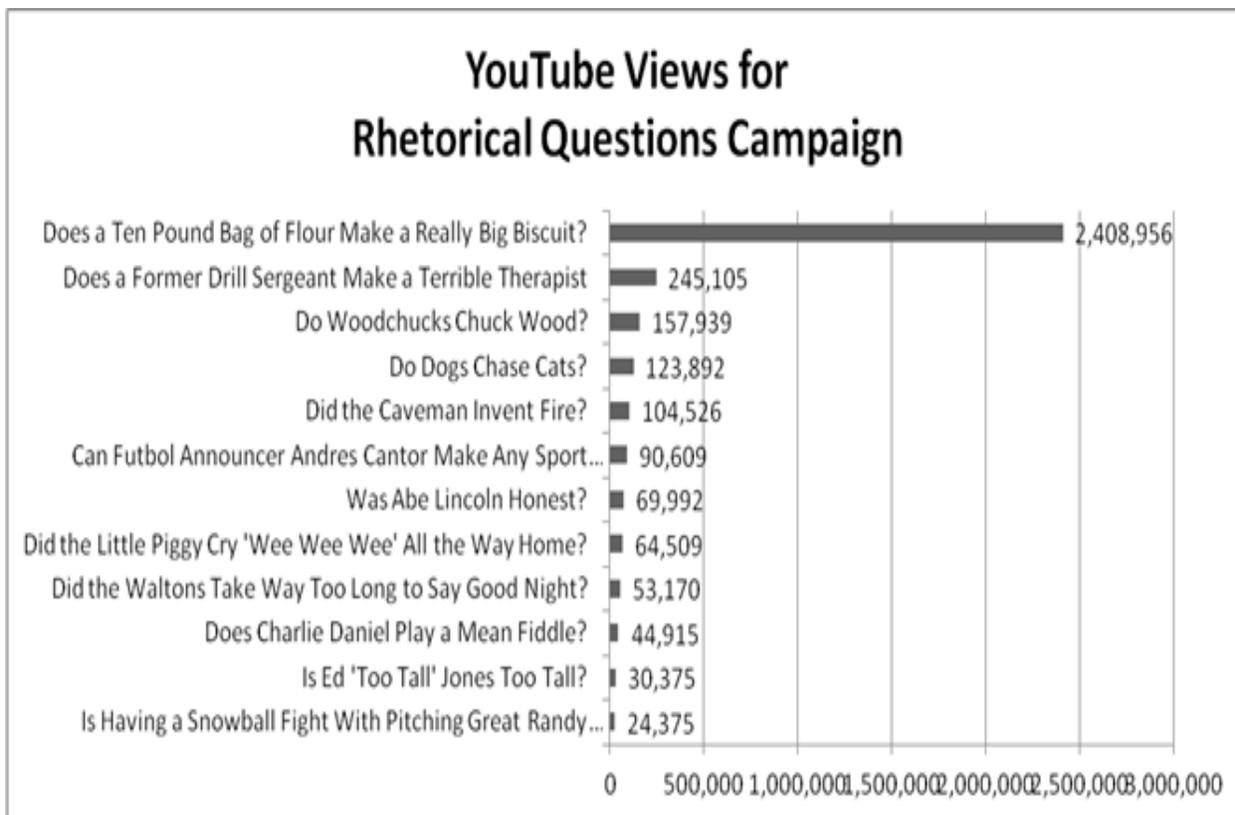
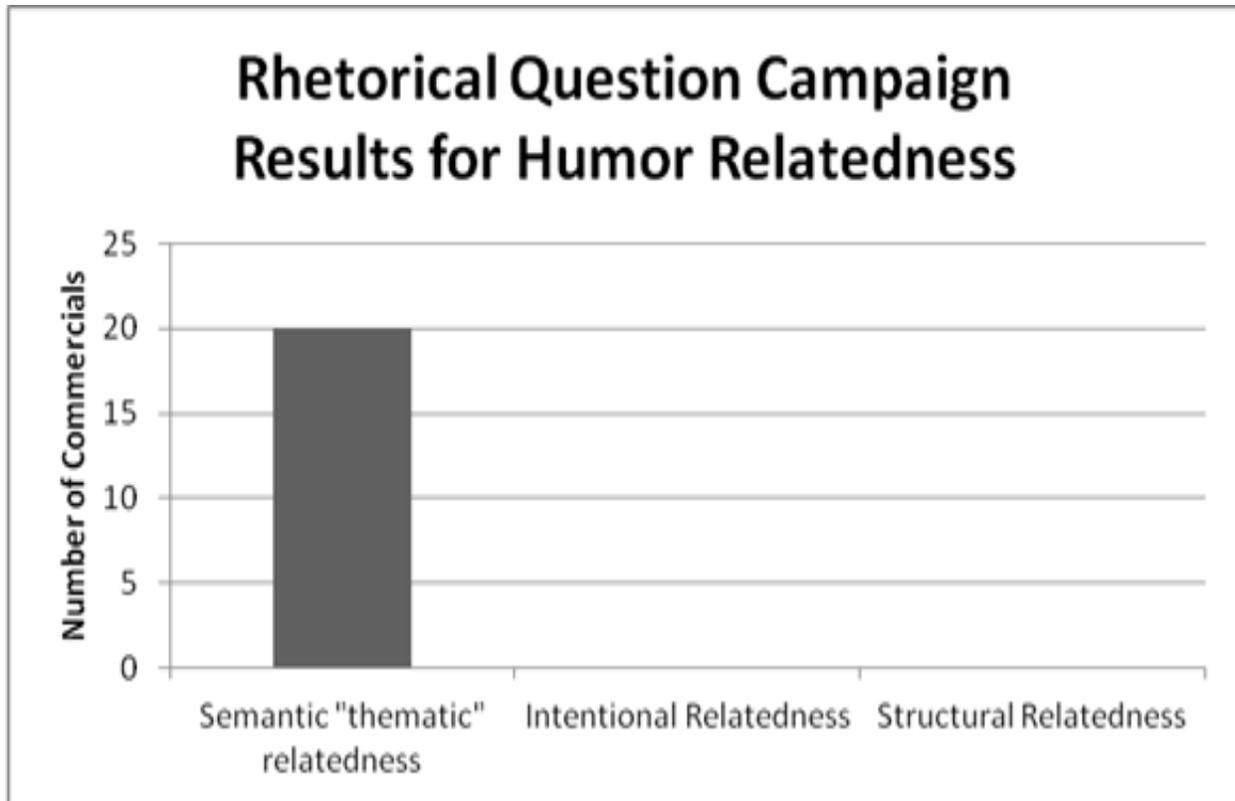
Campaign/Commercial	Youtube Views	ELM Central/Peripheral	HMT Process A/S-I/R-H/D	HMT Humor Type	Humor Relatedness I/R-S/R-S" T"/R
(RQ) Is Ed 'Too Tall' Jones Too Tall?	30,375	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(RQ) Do People Use Smartphones to do Dumb Things?	4,843	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Does Charlie Daniels Play a Mean Fiddle?	44,915	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Would Foghorn Leghorn Make a Really Bad Book Na	19,441	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Does Elmer Fudd Have Trouble With the Letter R?	22,797	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Is the Pen Mightier Than the Sword?	11,183	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(RQ) Did the Waltons Take Way Too Long to Say Good N	53,170	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Do Dogs Chase Cats?	123,892	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(RQ) Does a Ten Pound Bag of Flour Make a Really Big B	2,408,956	Peripheral	A/S and I/R	Sentimental Comedy	semantic "thematic" relatedness
(RQ) Does the Buck Stop Here?	2,565	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Did the Caveman Invent Fire?	104,526	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(RQ) What, Do You Live Under a Rock?	23,657	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Does it Take Two to Tango?	4,067	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Did the Little Piggy Cry 'Wee Wee Wee' All the Wa	64,509	Peripheral	A/S and I/R	Sentimental Comedy	semantic "thematic" relatedness
(RQ) Was Abe Lincoln Honest?	69,992	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(RQ) Do Woodchucks Chuck Wood?	157,939	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(RQ) Is Having a Snowball Fight With Pitching Great Ran	24,375	Peripheral	A/S and I/R	Sentimental Comedy	semantic "thematic" relatedness
(RQ) Is a Bird in the Hand Worth Two in the Bush?	16,101	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(RQ) Does a Former Drill Sergeant Make a Terrible Ther	245,105	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(RQ) Can Futbol Announcer Andres Cantor Make Any Sç	90,609	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(EWTS) A Pet Possum	982,598	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(EWTS) Theme Park	87,144	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Ronald's Karaoke Dating	34,994	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Ew, Seriously? So Gross	89,792	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Adopting a Rescue Panther	58,190	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(EWTS) Taught our 5 Year Old How to Dunk	1,139	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Dog and Cockatoo	192,196	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Daughter's Pet Fish	16,457	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Robot Daycare	863	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(EWTS) Guinea Pigs	23,048	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Roommate Musical	2,391	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(EWTS) Painting the House with Paintballs	33,813	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) Whoohoo	67	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) I Like Soda	450	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) You Are a Magician, Right	324	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) Babies' Palates Are Very Sensitive	328	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) Throw that One Away	190	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) Your First Car Insurance Taste	645	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) A Little Car Insurance on Your Lip	244	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(TT) Yikes	334	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(GJ) The Gecko at the Clothing Optional Beach	41,876	Peripheral but somewhat Cen	I/R	Comic Wit	Intentional Relatedness
(GJ) The Gecko at Mount Rushmore	45,084	Peripheral but somewhat Cen	I/R	Comic Wit	Intentional Relatedness
(GJ) A Military Parade	40,953	Peripheral but somewhat Cen	I/R	Comic Wit	Intentional Relatedness
(GJ) Gecko Ventriloquists	113,089	Peripheral but somewhat Cen	I/R	Comic Wit	Intentional Relatedness
(GJ) The Gecko's Day with Geico Driver Casey Mears	53,830	Peripheral but somewhat Cen	I/R	Comic Wit	Intentional Relatedness
(GJ) The Gecko's Las Vegas Morning	1,728	Peripheral	I/R	Comic Wit	Intentional Relatedness
(GJ) Brooklyn Bridge	6,903	Peripheral	I/R	Comic Wit	Intentional Relatedness
(GJ) The Roadrunner and the Coyote	193,891	Peripheral	A/S and I/R	Sentimental Comedy	semantic "thematic" relatedness
(GJ) The Gecko's Chicago Accent	230,978	Peripheral	I/R	Comic Wit	Structural Relatedness
(HT) Christopher Columbus	272,380	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(HT) Body Buildder	931,593	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(HT) Eddie Money	740,885	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(HT) Gallagher at a Farmers Market	494,821	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(HT) A Witch in a Broom Factory	337,121	Peripheral	I/R and H/D	Satire	semantic "thematic" relatedness
(HT) Antelope with Nightvision	451,283	Peripheral	A/S, I/R, and H/D	Full Comedy	semantic "thematic" relatedness
(HT) A Slinky on an Escalator	203,347	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(HT) Dikembe Mutombo	1,983,594	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness
(HT) Paul Revere with a Cell Phone	9,198	Peripheral	A/S, I/R,	Sentimental Comedy	semantic "thematic" relatedness
(HT) Dracula Volunteering at a Blood Bank	35,543	Peripheral	A/S, I/R	Sentimental Comedy	semantic "thematic" relatedness
(HT) Pillsbury Doughboy on His Way to a Baking Conven	5,003	Peripheral	I/R	Comic Wit	semantic "thematic" relatedness

Appendix B

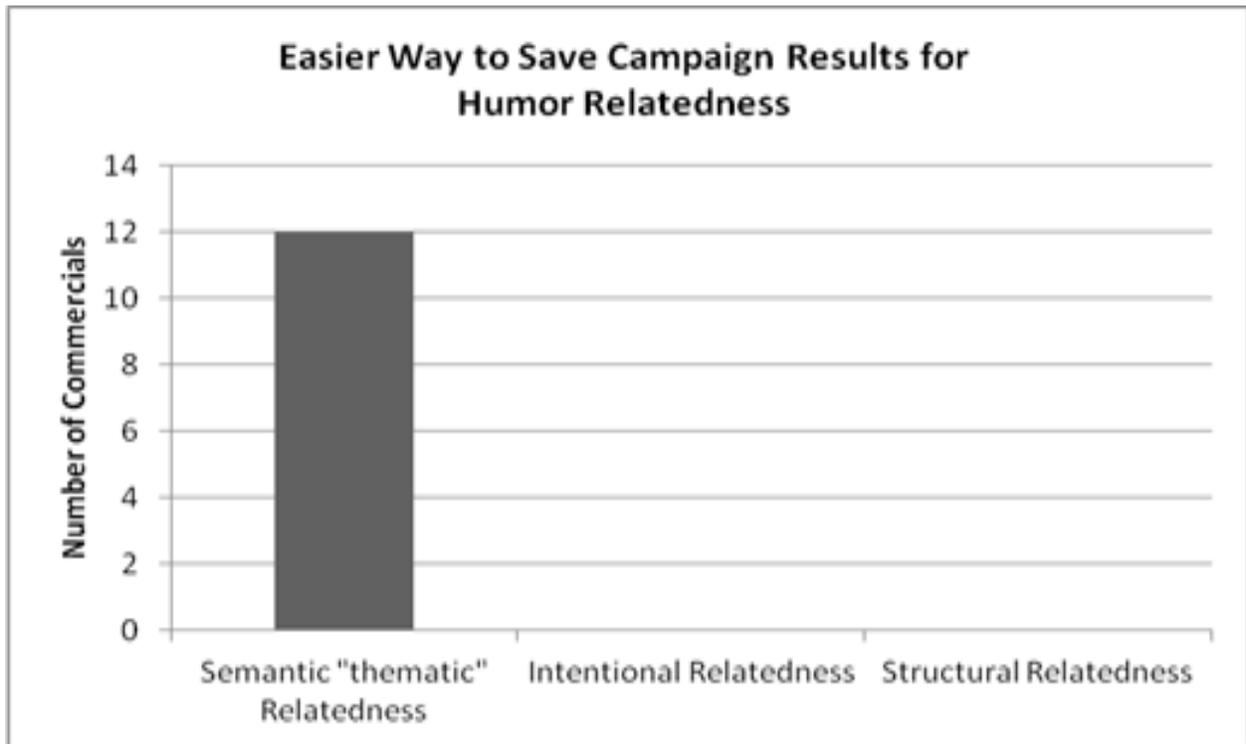
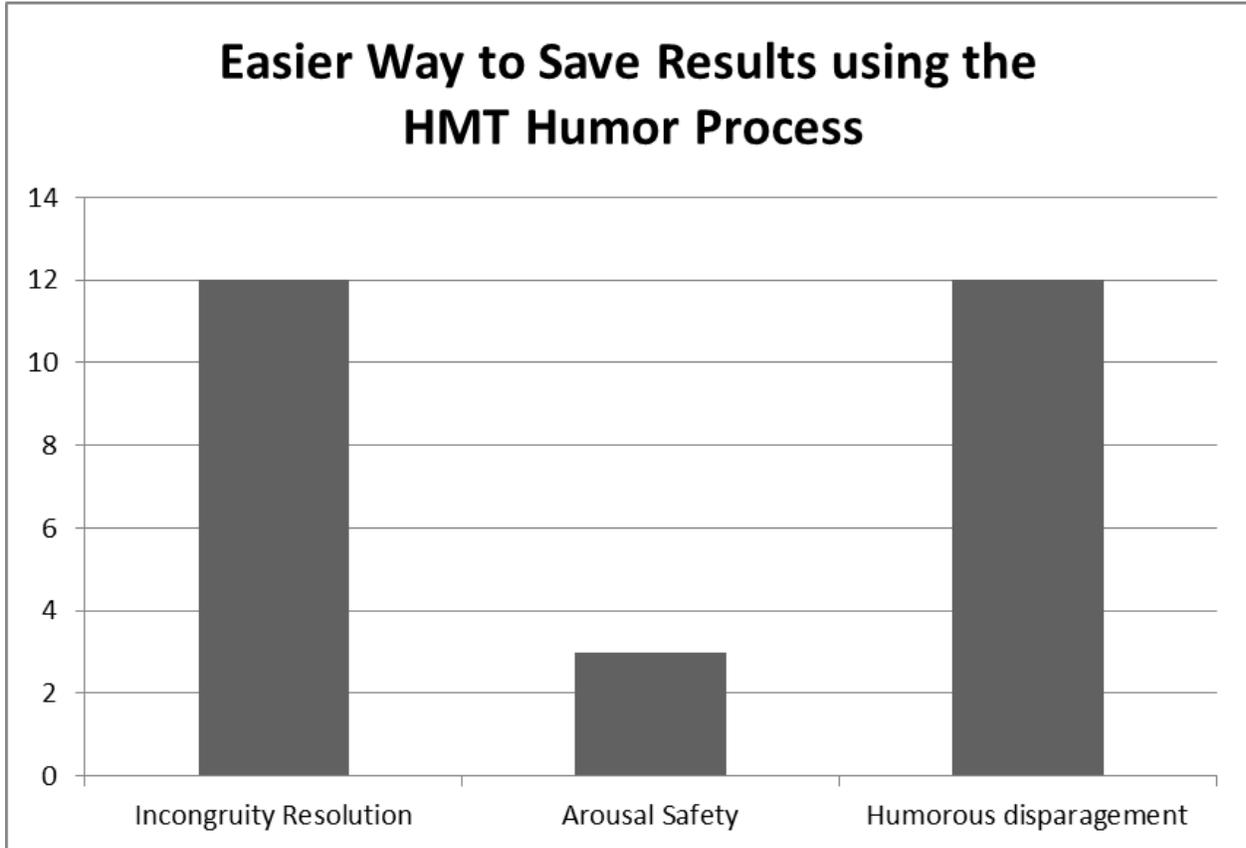
Campaign Results

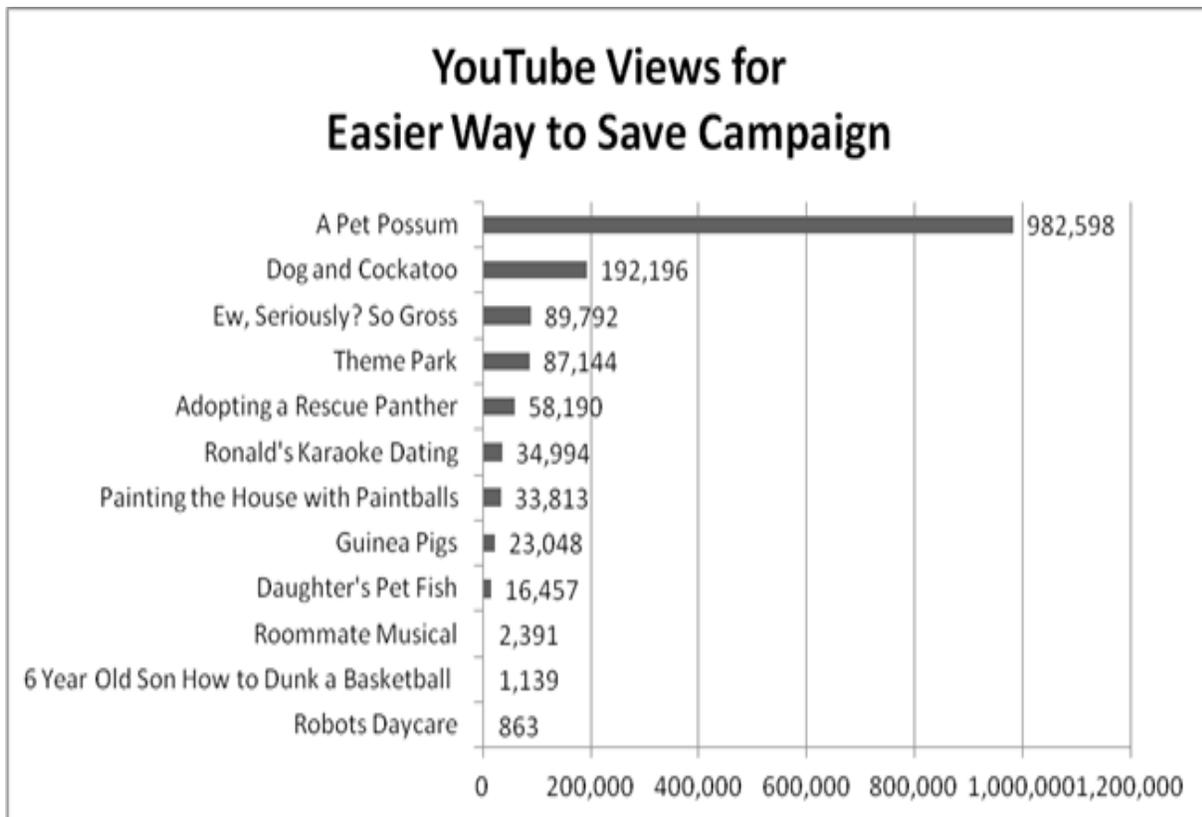
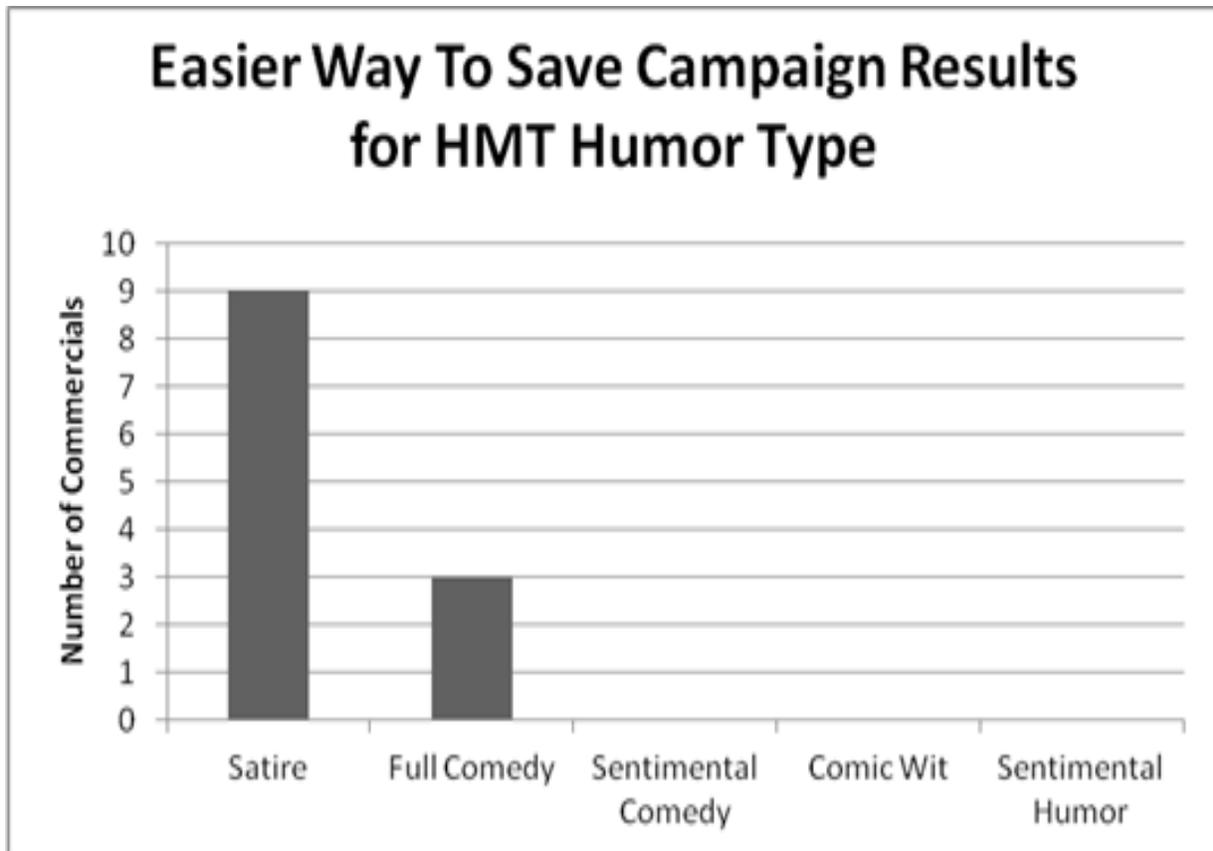
“Rhetorical Questions” Campaign Graphs



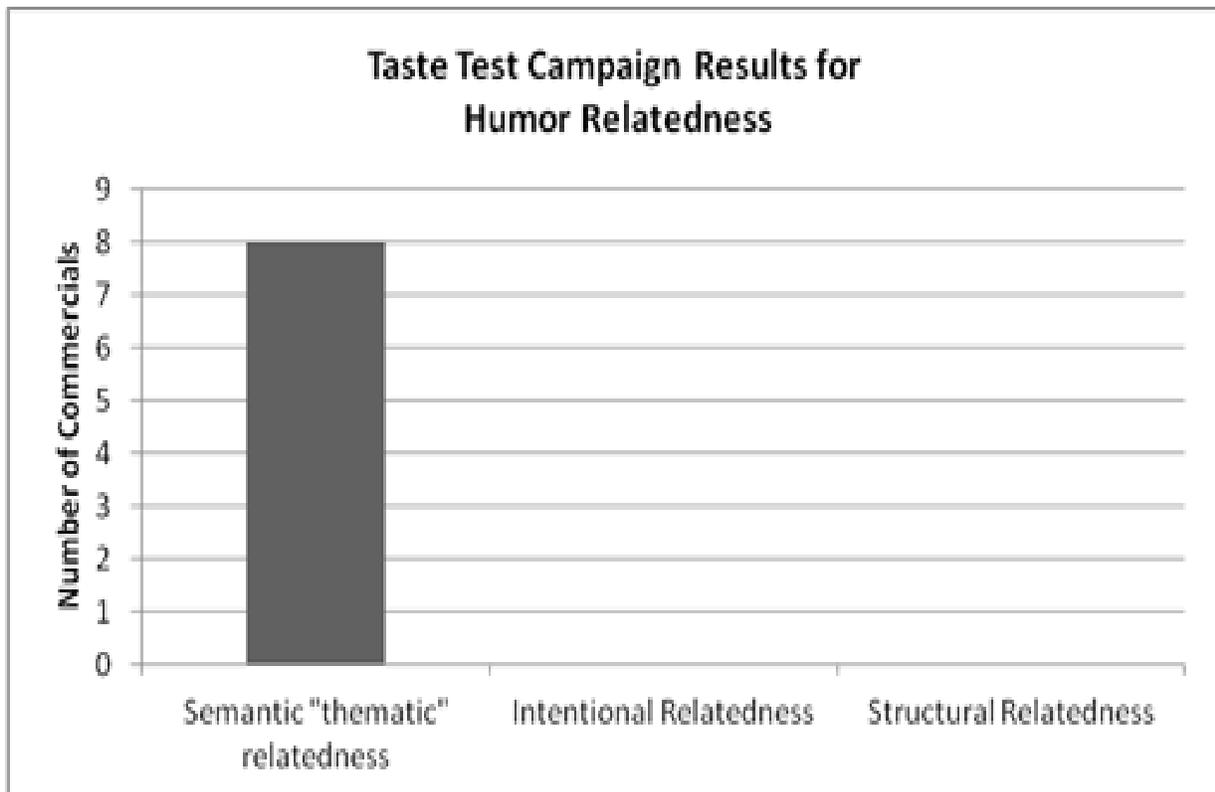
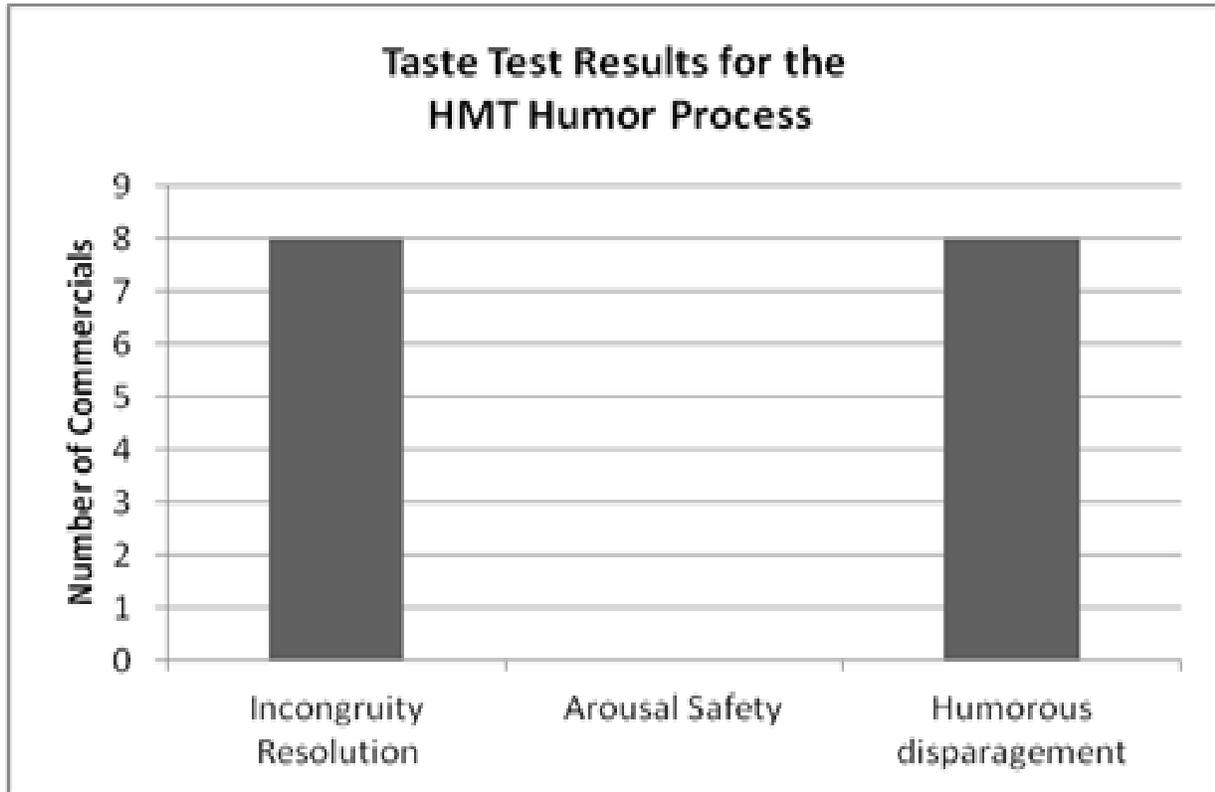


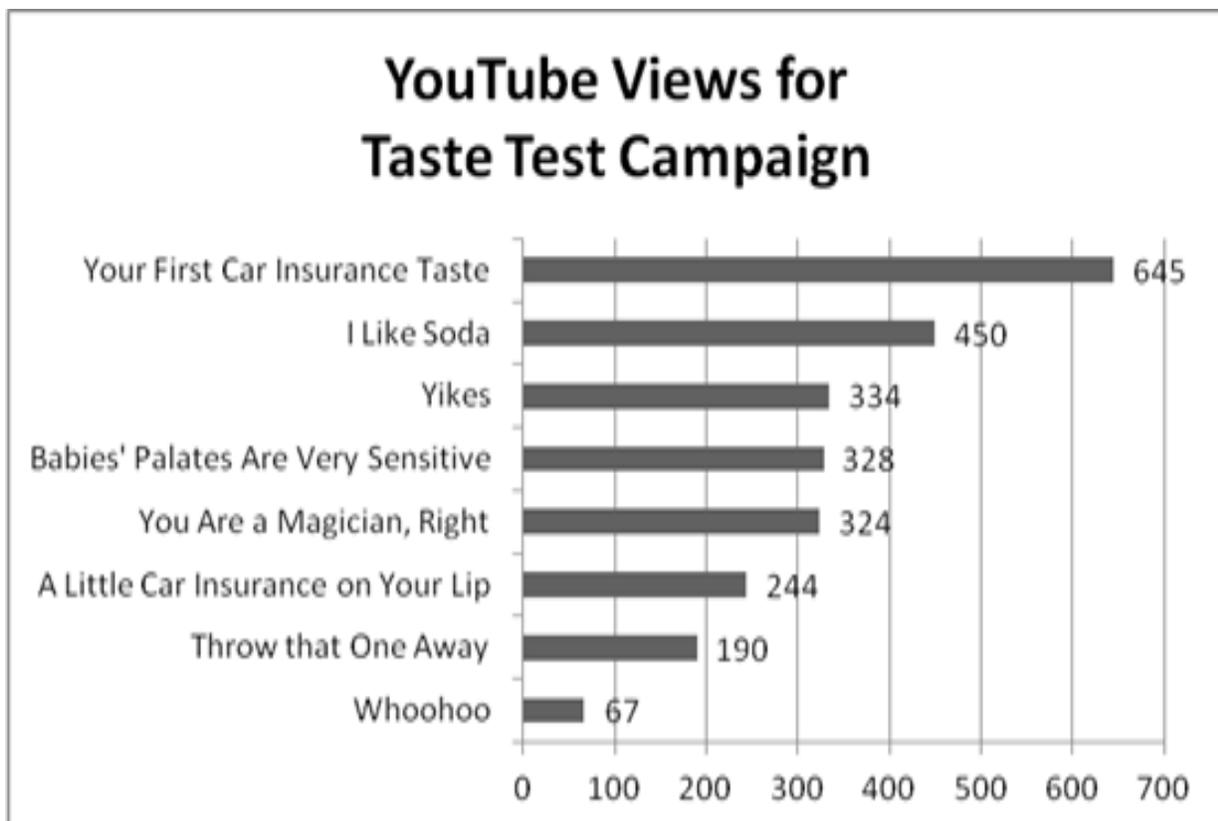
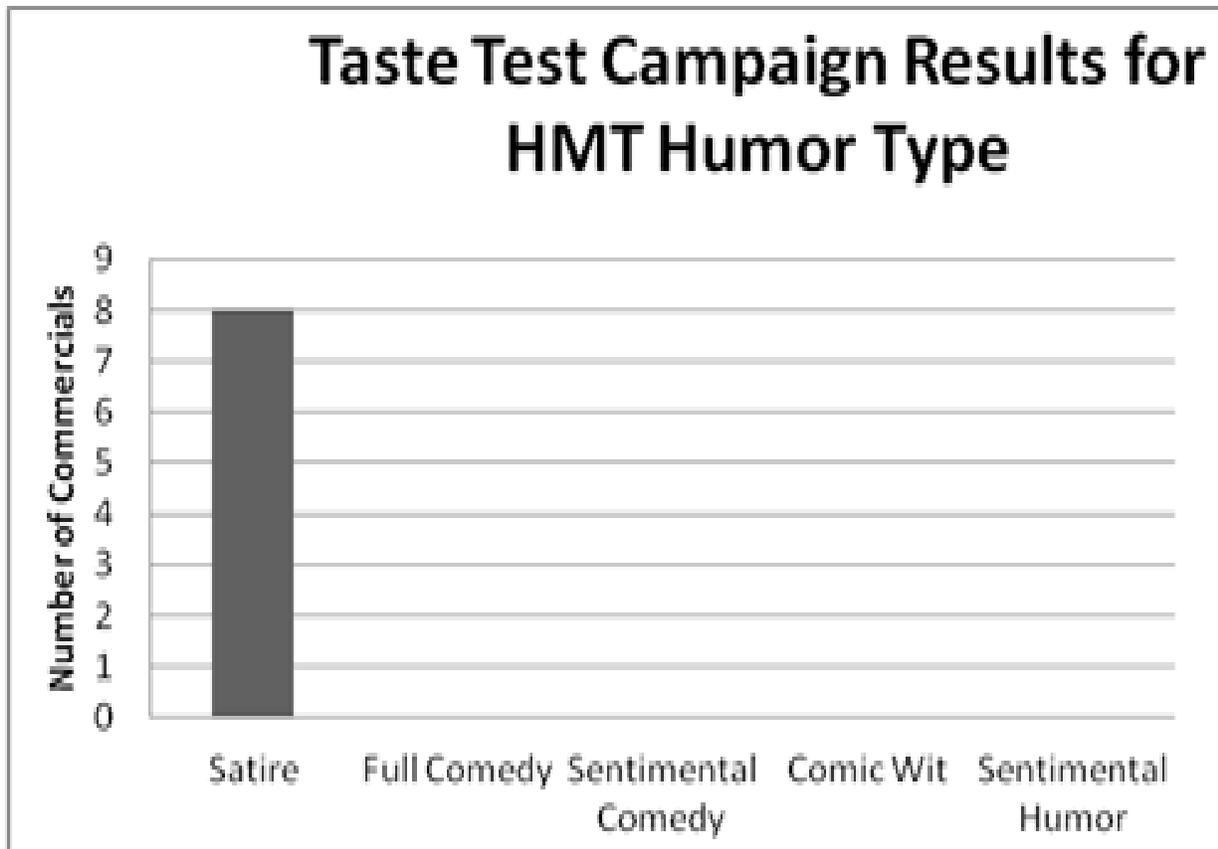
“Easier Way to Save” Campaign



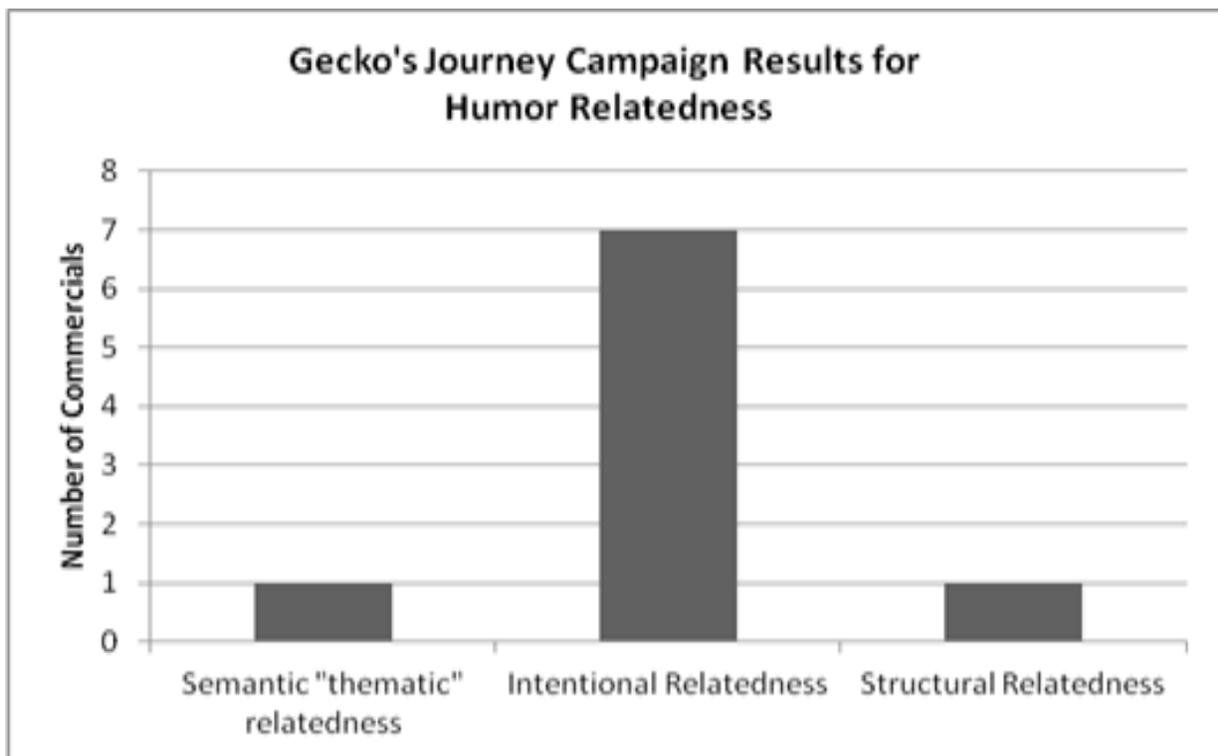
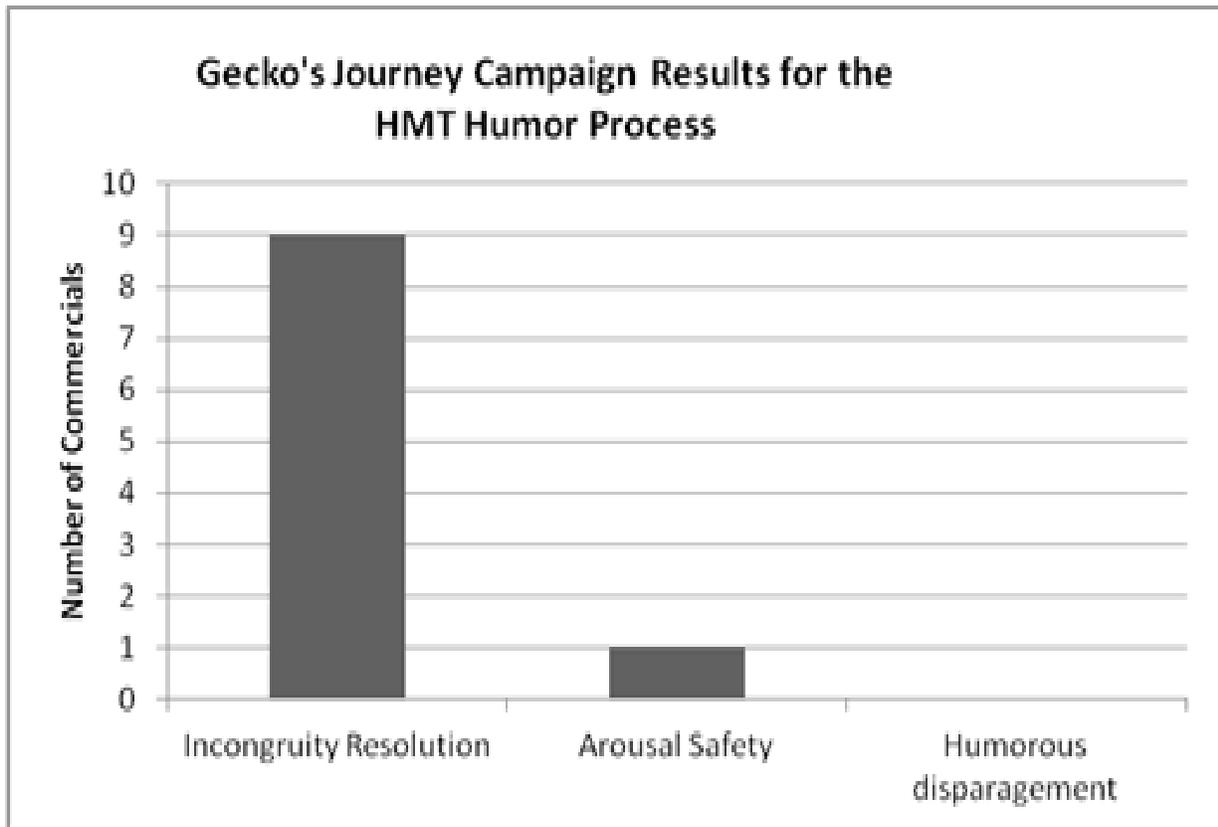


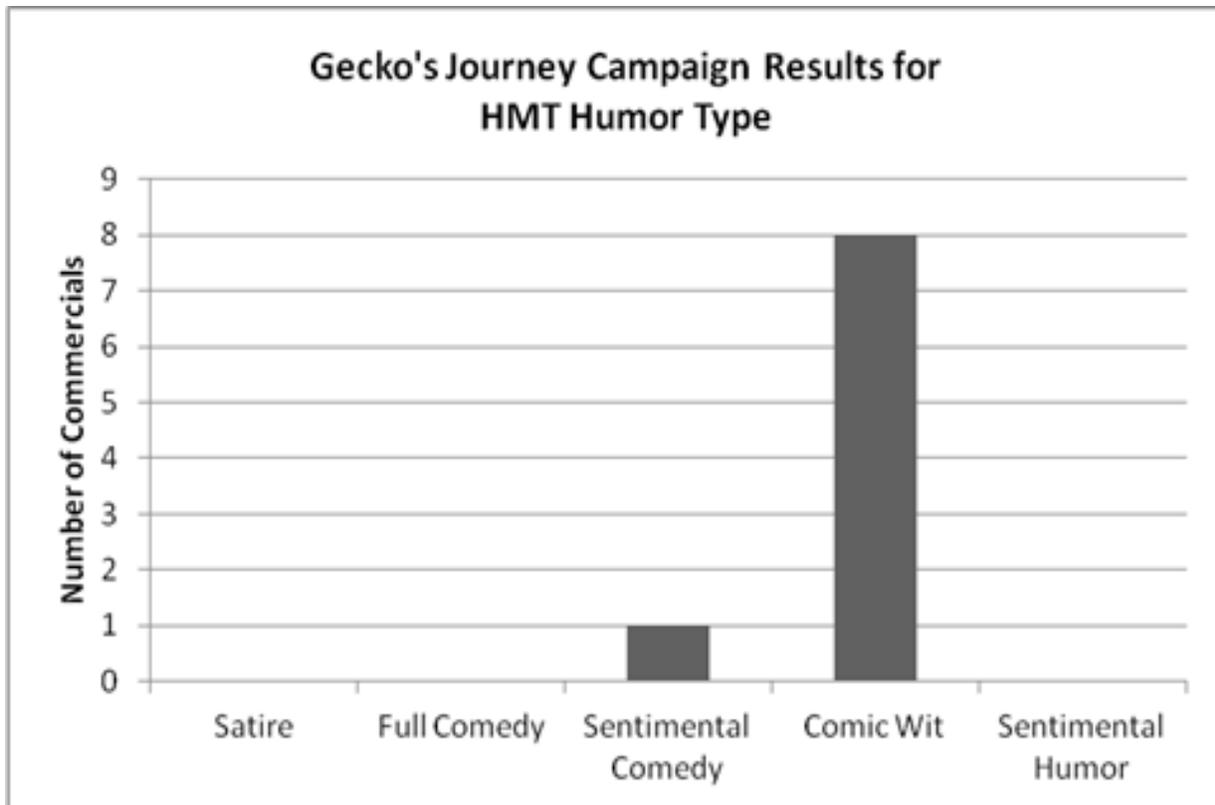
“Taste Test” Campaign Graphs



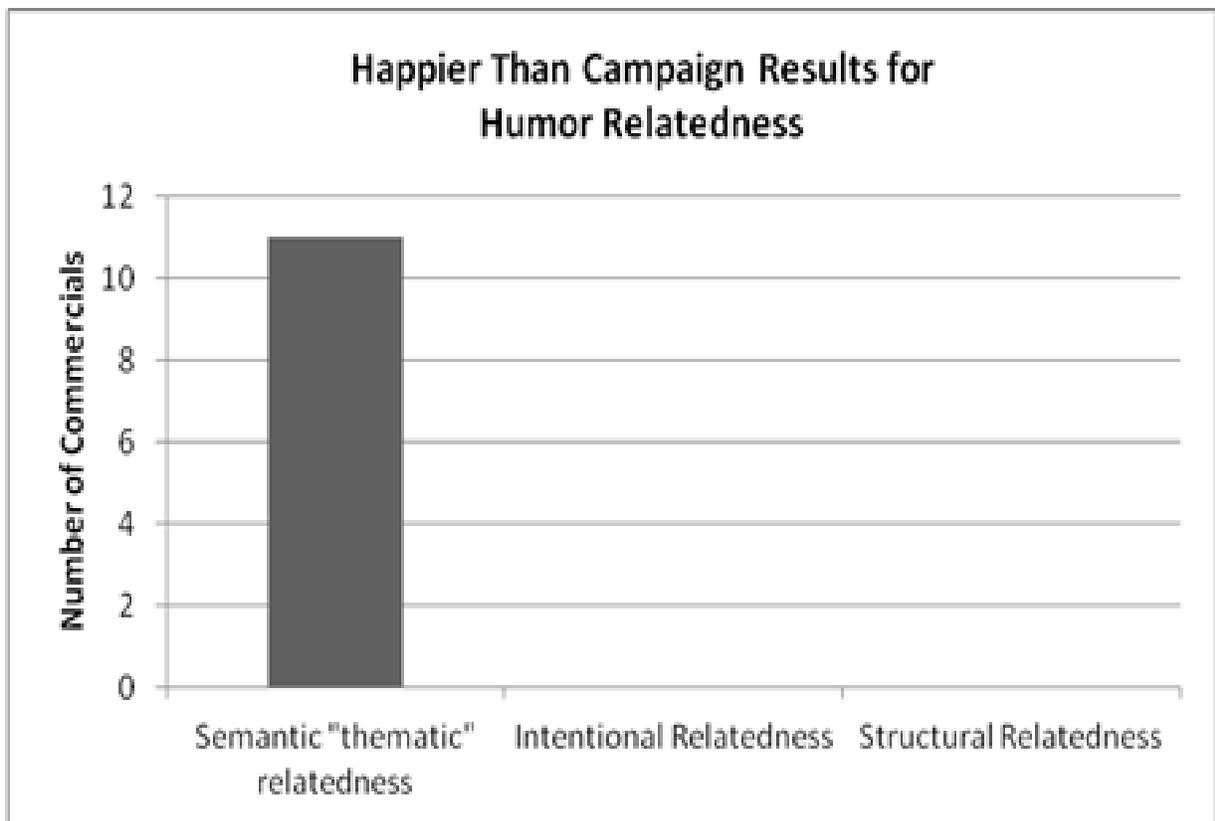
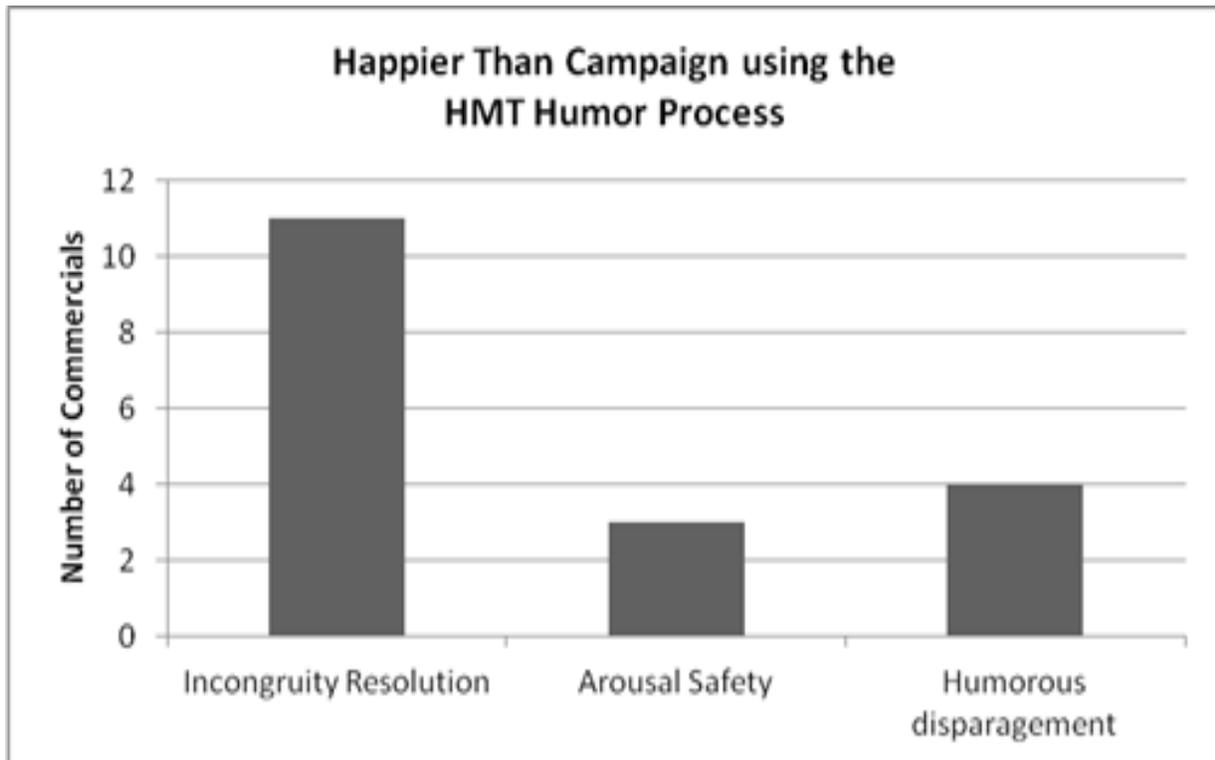


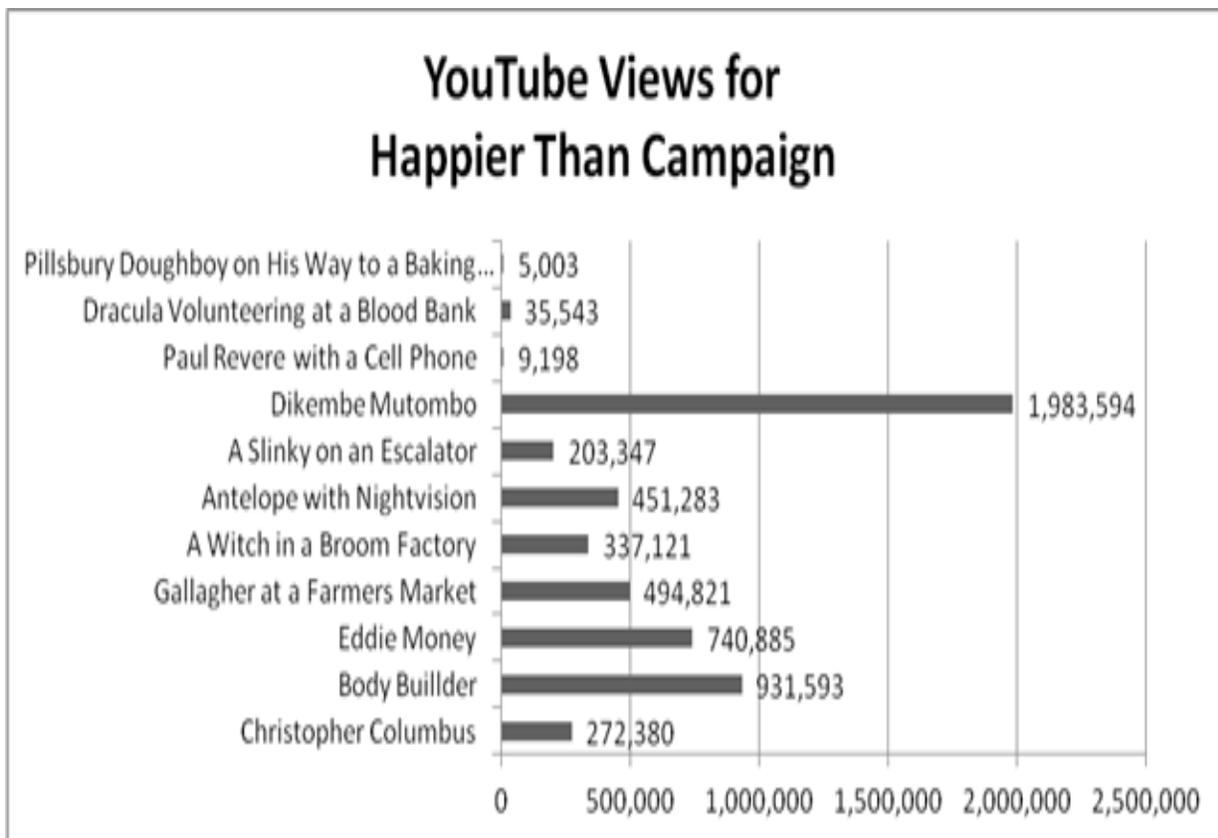
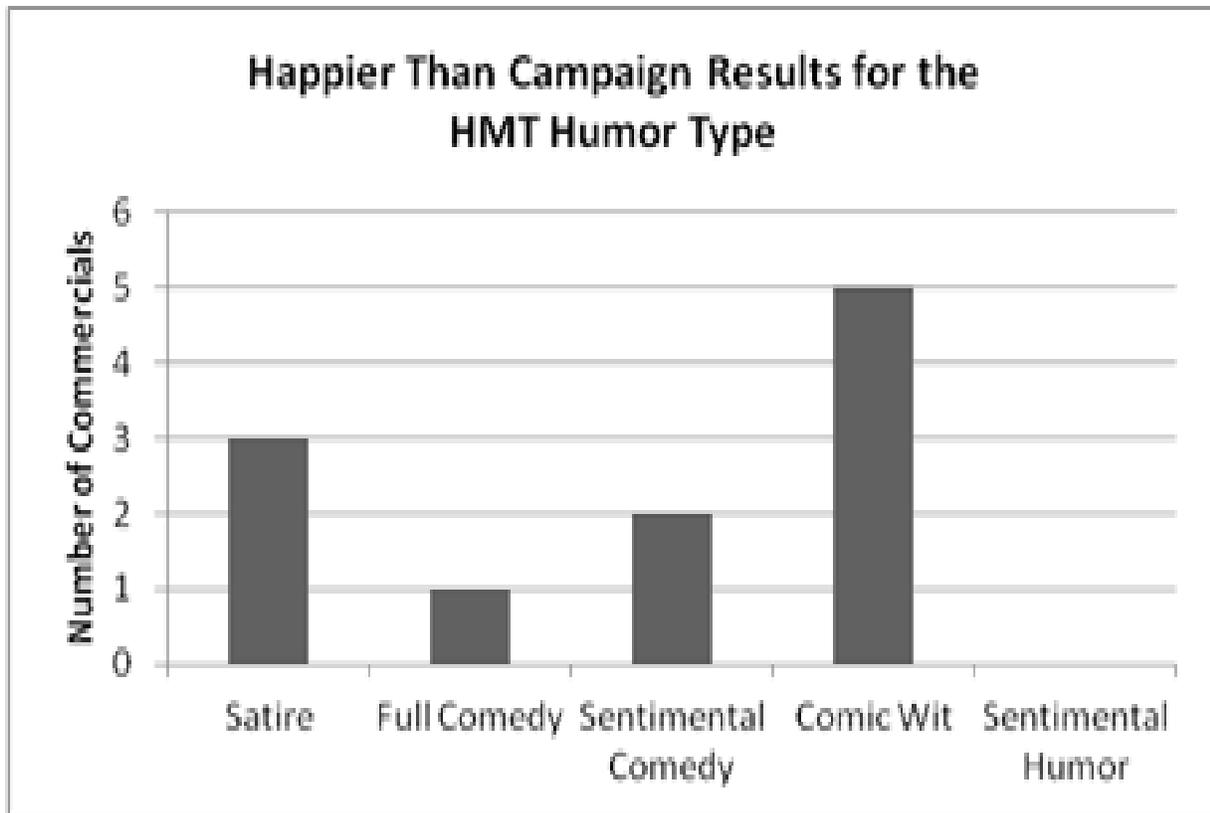
“Gecko’s Journey” Campaign Graphs



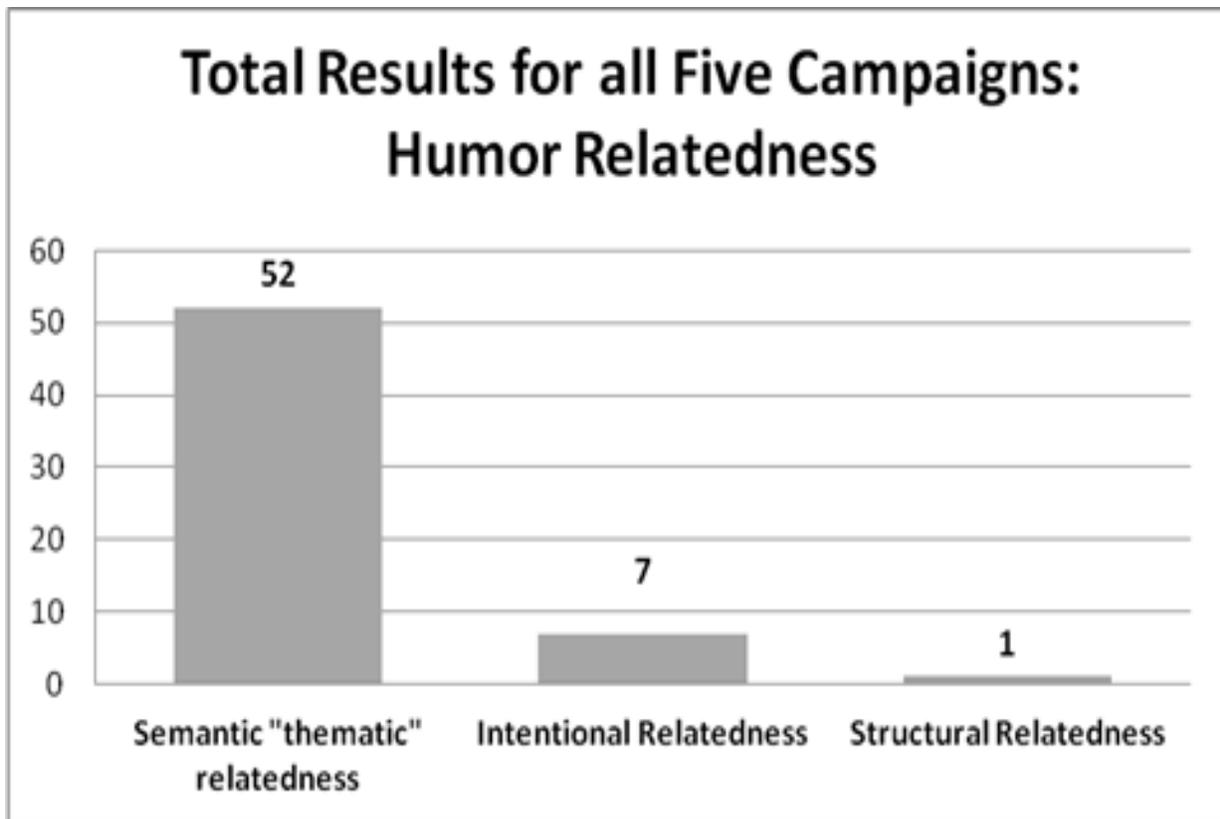
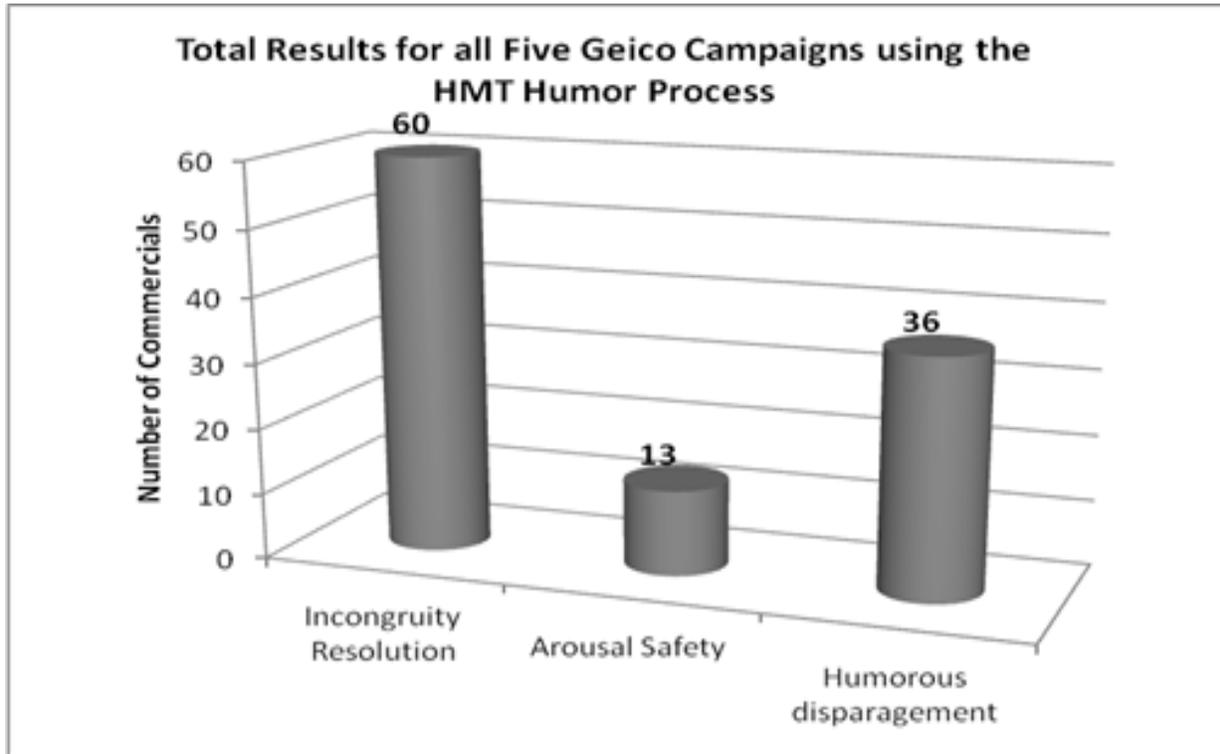


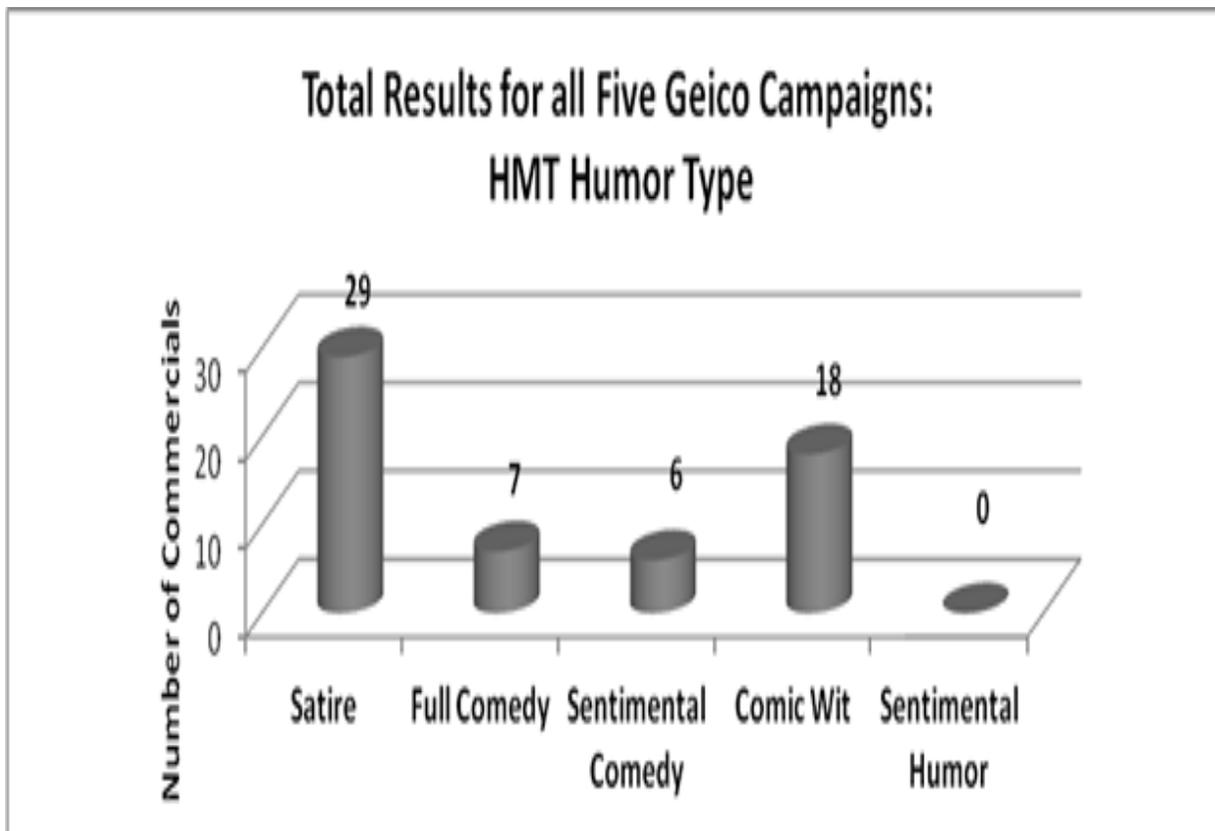
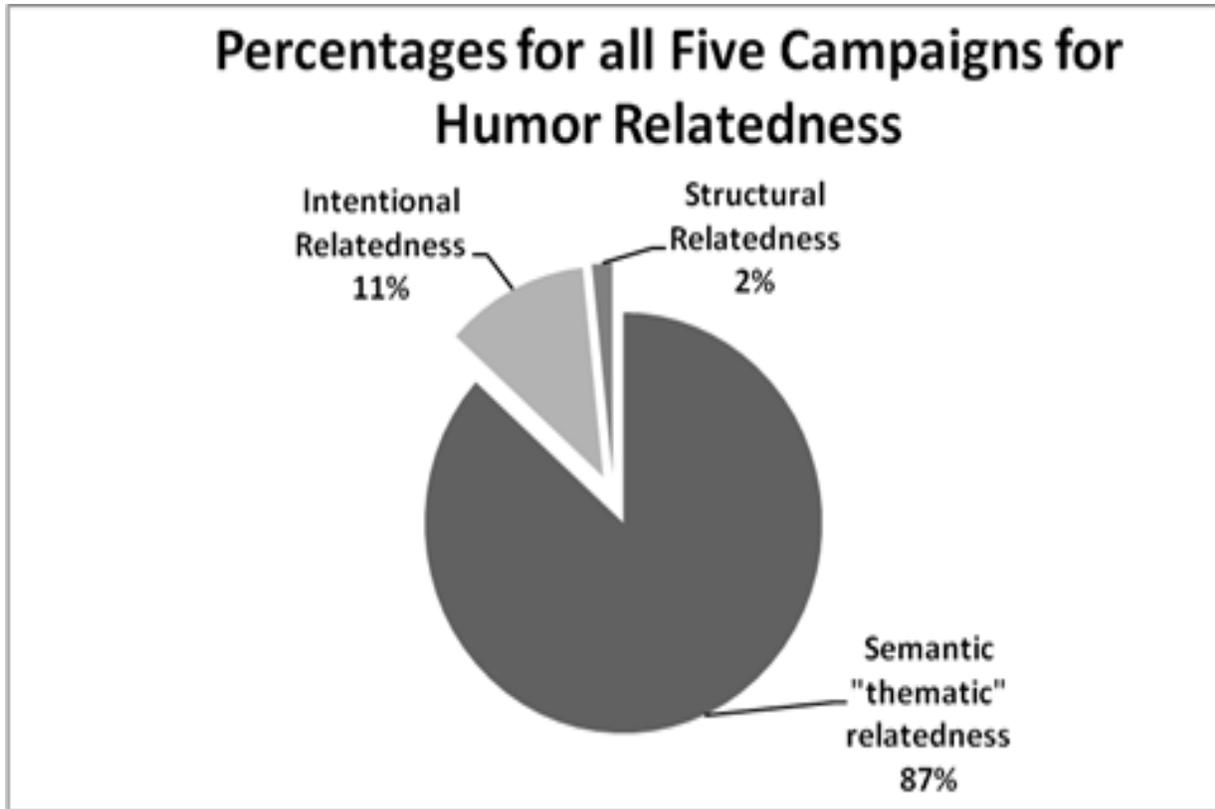
“Happier Than” Campaign Graphs

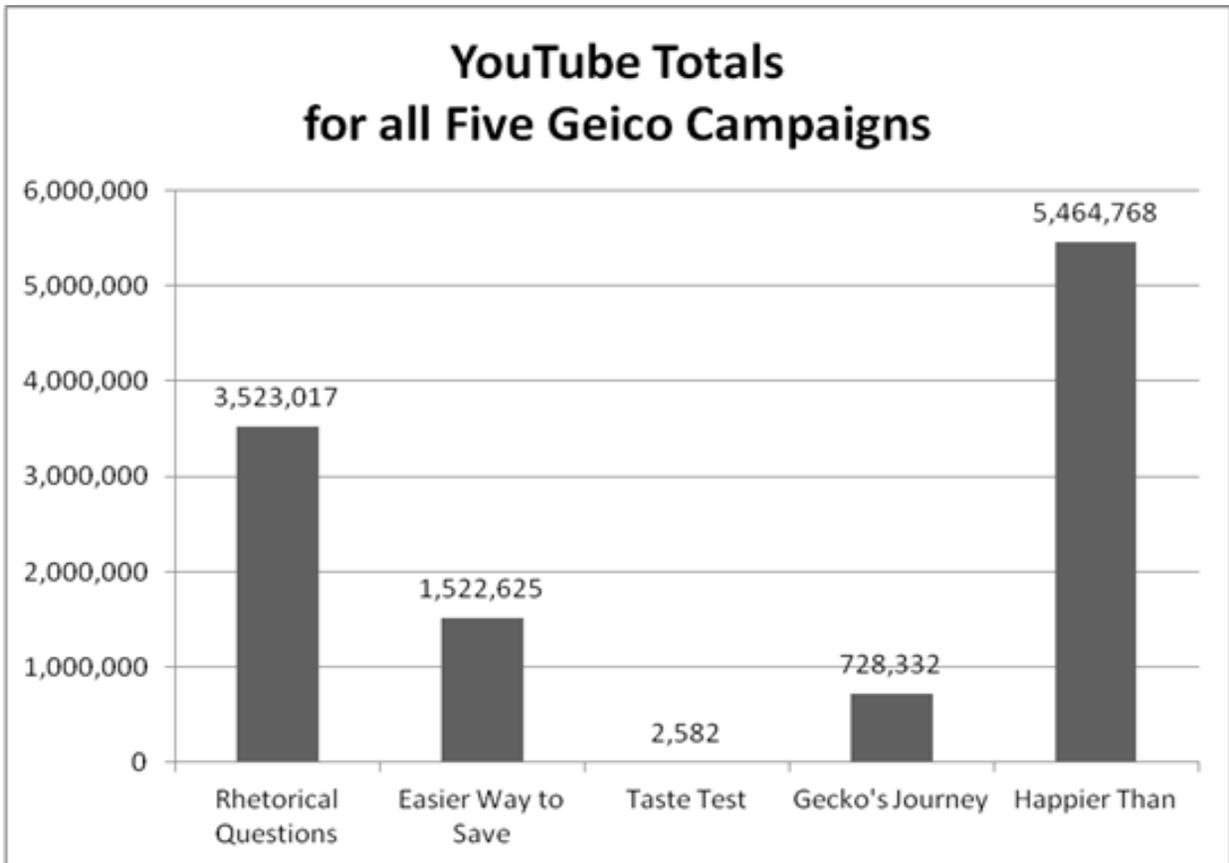
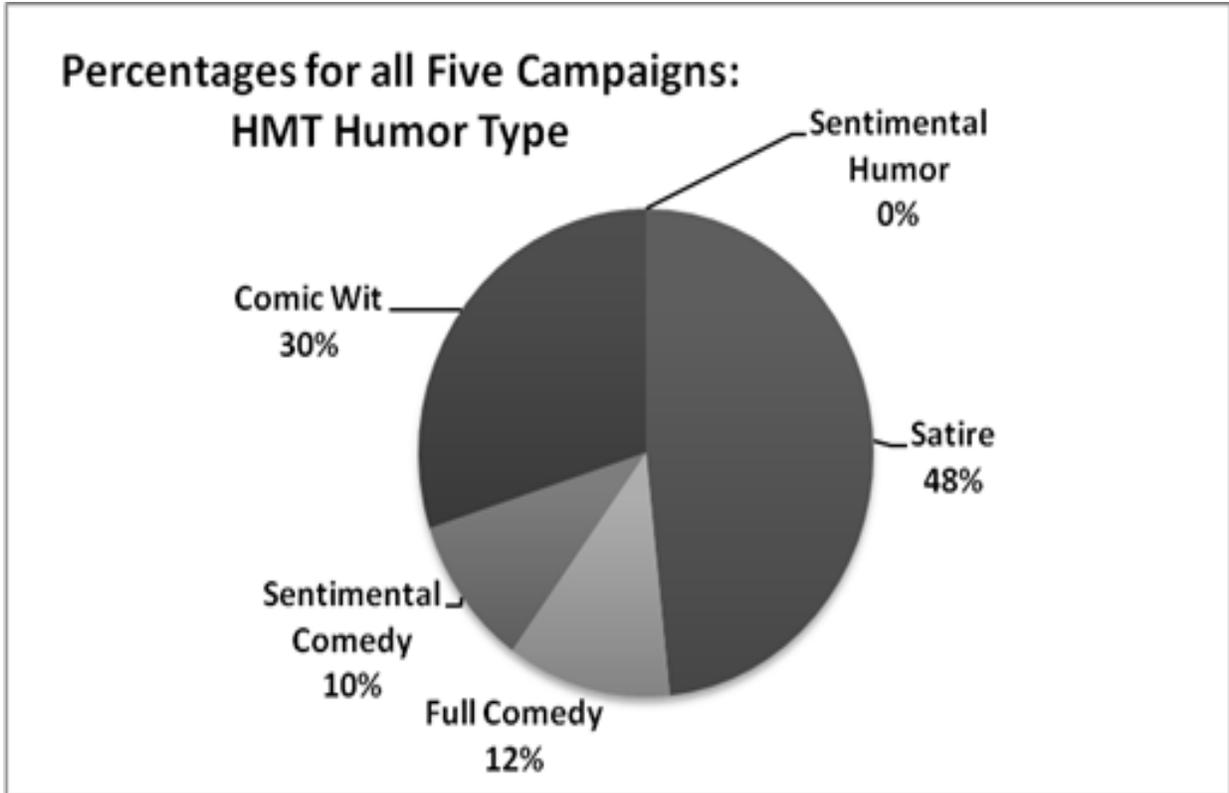


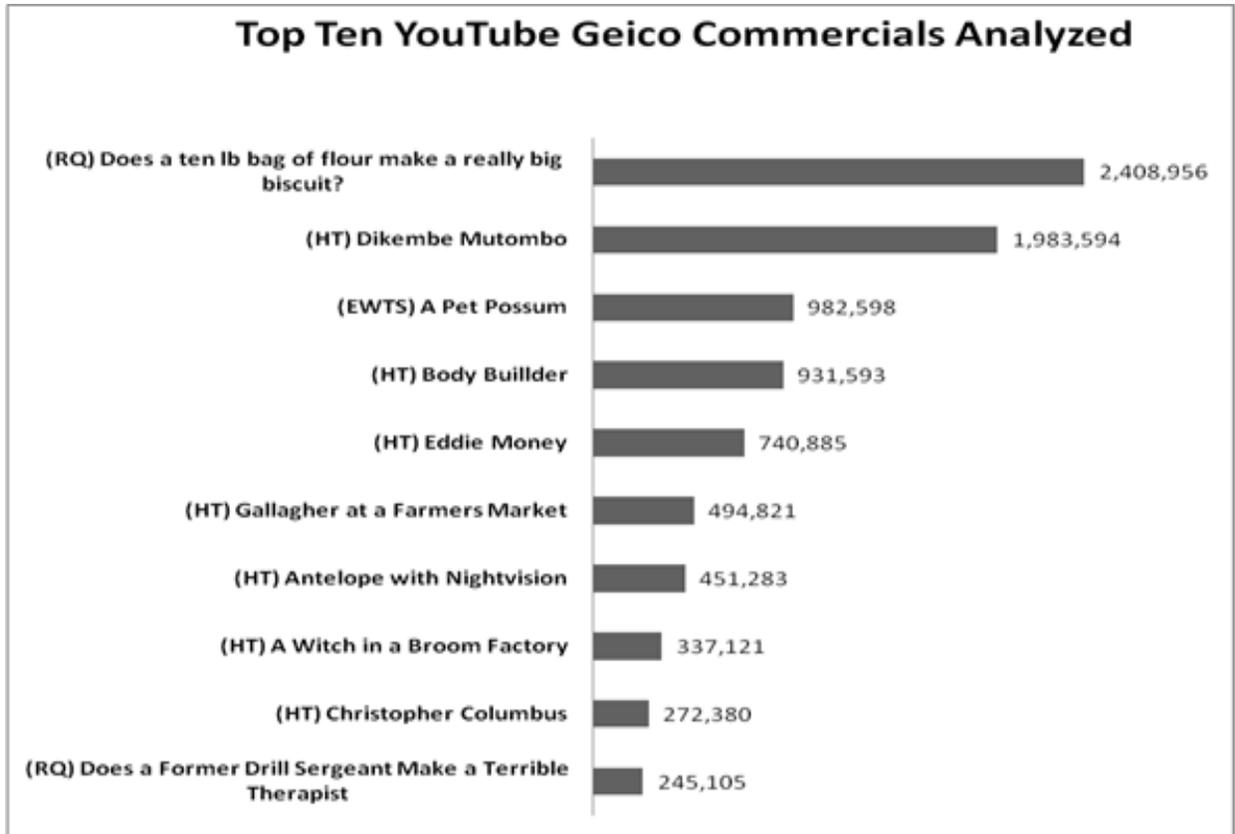


Totals for all Five Campaigns





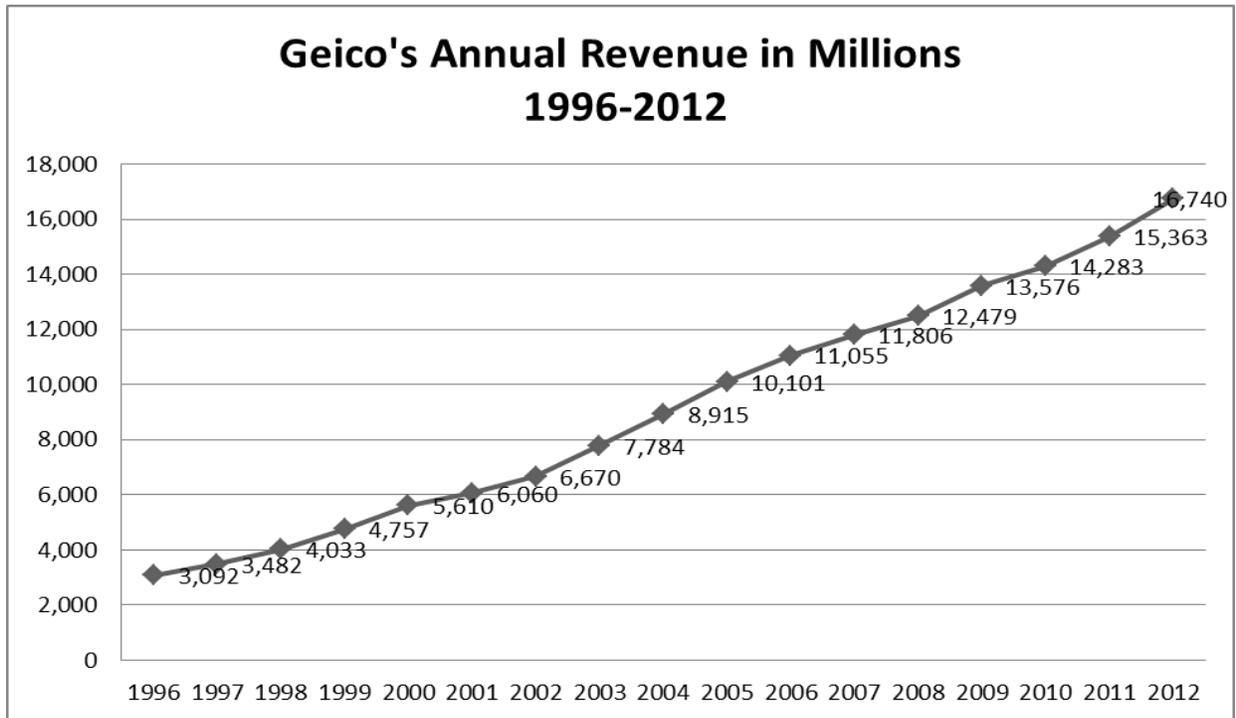




Appendix C

Revenue/Policyholders

Geico's Annual Revenue



Geico's Policyholders

