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| **Ime i Prezime prvog autora, zvanje1****(Name and Surname of the first author, affiliation)****Ime i Prezime drugog autora, zvanje2****(Name and Surname of the second author, affiliation)****Ime i Prezime trećeg autora, zvanje3****(Name and Surname of the third author, affiliation)** | **NASLOV RADA NA HRVATSKOM JEZIKU****(NASLOV SE PIŠE TIMES NEW ROMAN, VELIČINA 12, PORAVNATO PO SREDINI, VELIKIM TISKANIM SLOVIMA)*****Sažetak:*** *Sažetak sadržava maksimalno 150 riječi. U sažetku se navode svrha i ciljevi rada, metode, rezultati i zaključak o mogućoj primjeni rezultata.**Sažetak dolazi iza naslova, a mora biti jasan i pisan u trećem licu na hrvatskom i engleskom jeziku.**U pisanju sažetka, koristiti Times New Roman, veličine 11, italic, kao u ovom primjeru.****Ključne riječi:*** *navesti do osam ključih riječi, odvojenih zarezom, po abedednom redu****.*** *U pisanju ključnih riječi, koristiti Times New Roman, veličine 11, italic, kao u ovom primjeru.***TITLE OF THE PAPER IN ENGLISH LANGUAGE (The title is written in Times New Roman, size 12, centered, in capital letters*****Abstract:*** *The abstract contains a maximum of 150 words. In the abstract, the purpose and goals of the work are stated, as well as methods, results and a conclusion on the possible application of the results.**The abstract comes after the title, and should be clearly understandable and written in the third person. It should be written in Croatian and English language.**When writing the abstract, Times New Roman, size 11, italics should be used, as in this example.****Keywords:*** *list up to eight keywords, separated by commas, in alphabetical order. When writing the keywords, use Times New Roman, size 11, italics, as in this example.* |

**INTRODUCTION**

In the past decade social media become an established marketing arena. The increased development of information and communication technologies, increased ease with which one can consume them produced habits of social media usage on every day basis. Interactive digital communications are a global phenomenon which penetrates deep into society and entertains personal and business relationships between people. By January 2022, 58,4% of the world’s population uses social media and the average daily usage is 2 hours and 27 minutes (Chaffey, 2022). These numbers alone justify and explain the magnetism of social media for companies that utilize this channel as a powerful marketing asset. It enables reach and engagement that no other channel provides. Within marketing communication exist many subtle ways to improve communication effectiveness and efficiency that frame messages in a way that is easier to absorb. One of these ways is also usage of humor. In this paper two way of marketing communication will be observed and compared. The ones that have elements of humor and the ones that don’t. By the means of metrics provided by the social media platforms a 20-day experiment was conducted with lots of data which will help distinguish the success of communication – humorous or humorless.

1. **HUMOR DEFINITION, PLACE AND PERCEPTION**

There are many theories that attempt to explain what humor is, is there a goal to humor and who is to determine whether something is humor or not (or something in between). Relief theory argues that laughter is a homeostatic mechanism through which accumulated psychological tension is reduced (Buijzen and Valkenburg, 2004). By recognizing humor people satisfy their need to laugh, that is to relieve pressure caused by mental discomfort such as stress or fear.

Superiority theory of humor dates back to Plato and Aristotle and the general idea is that people laugh at misfortunes of others and possibly themselves (so called *shadenfreude*, which is German for being happy for other people misfortunes) (Mulder and Nijholt, 2002). It basically means that people laugh at inferiorities of individuals for it makes them superior.

Incongruous juxtaposition theory, or shorter, incongruity theory maintains that humor is perceived at the moment of realization of incongruity between concept involved in a certain situation and the real objects thought to be in some relation to the concept (Mulder, and Nijholt, 2002). It involves a frame of the story which is lead into a certain direction, and then suddenly the frame changes leaving the consumer of the story somewhat surprised. This is the moment when humor is perceived, or not.

There are many other theories of humor like for example, the general theory of verbal humor which entertains the idea that the consumer of a joke needs to rely on own knowledge resources and finds the intended pun correlating with that knowledge, like for example the light bulb joke which ends with a stereotype (existing knowledge) of a group which is the target of the joke (Krikmann, 2006).

All the theories try to frame humor within explanatory algorithms but their number and approach varies to the extent that is easier to state that the humor is very hard to explain rather than sufficiently explain it within one congruent theory. Nevertheless, the place of humor in everyday communication is untouched by the contemporary means of communication and interaction, rather it is possibly enhanced by genuine humor in digital communications like for example memes. A meme, or Internet meme, is an image remixed, copied and circulated in common cultural experience online (Shifman 2014). A meme pushes an idea often in an opposite direction of the originally intended image (as a message). That creates humor. The meme is a good example of how to measure the impact of humor for it is digitally possible to track and trace the “life” of a meme by reach and engagement on social media following its path, trend and activity provided by the social media analytics. In that way it is possible to learn which type of a meme is more active and by using analytics as feedback it is possible to focus on more funny approaches learned on the fly. The important place of a meme today is also in marketing communications which utilize humor as a door-opener to carry the main marketing message across.

1. **HUMOR IN ADVERTISING**

One in five TV ads uses humor (Beard, 2005). This can be further extrapolated to a conclusion that humor is even expected in advertising since its frequency is significant. Today’s ads do not only inform but also entertain. The entertainment part goes along with the relief theory of humor which argues that humor provides positive feelings, reduces stress and provoke reciprocity toward the source meaning that some individuals may feel thankful to the source of the humor. That being our product and/or our brand. This in turn may result in better perception of and attitude toward the ad

**Table 8.** Facebook metrics ordered chronologically

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **REACH** | **REACTION TO CONTENT (RC)** | **SHARES** | **CLICK ON LINK** | **POST TYPE** | **CTA – RC** | **CTA -C**  |
| 11.936 | 50 | 2 | 81 | Humor | No | No |
| 12.123 | 83 | 2 | 88 | Humor | Yes | No |
| 11.669 | 71 | 0 | 245 | Humor | No | Yes |
| 11.336 | 21 | 0 | 413 | No humor | No | Yes |
| 9.607 | 41 | 0 | 109 | No humor | No | Yes |
| 12.346 | 37 | 0 | 101 | Humor | Yes | No |
| 14.059 | 84 | 1 | 110 | Humor | Yes | No |
| 9.778 | 30 | 0 | 24 | Humor | No | No |
| 12.245 | 28 | 0 | 326 | No humor | No | Yes |
| 8.021 | 27 | 1 | 70 | No humor | No | Yes |
| 12.326 | 28 | 0 | 130 | Humor | No | Yes |
| 7.649 | 14 | 0 | 24 | Humor | No | Yes |
| 11.036 | 19 | 0 | 80 | Humor | No | No |

Source: Authors

Before general conclusion about Facebook activity ordinal logistic regression model is applied to determine whether there is predictability between Call to action – reaction to content (CTA – RC: dependent variable) and Reaction to content (RC). It is to say, can the number of reactions predict that the call to action is used. The results are: (number of observations is 13) OLR Coeff.=0,072548, Std. Err.=0,03826, z=1,9, P>|z|=0,058, LR chi2(1)=5,3, Prob>Chi2=0,0213.

The conclusion is that the p-value is very close to 0,05 which makes the correlation almost significant meaning that the independent variable RC predicts the CTA – RC. Also, the Prob>Chi2 is lower than 0,05 which means that the model has some explanatory value. This relationship is larger than any other in the model and it can be interpreted that the usage of call to action predicts more reactions and possibly vice versa. As in previous OLR model the number observations is low so the model is marginally statistically sound.

Furthermore, another ORL model is used to determine the connection of presence of humor (post type) and reaction to content (RC). The reaction to content is set as an independent variable which should predict whether the humor is used or not (post type as a dependent variable). Meaning if the post has more reactions can we predict that the humor is used. The results are: OLR Coeff.=0,044311, Std. Err.=0,040133, z=1,1, P>|z|=0,27, LR chi2(1)=1,79 and Prob>Chi2=0,1809. Since the p-value is larger than 0,05 and Prob>Chi2 is larger than 0,05, there is no sound correlation significance and the model has no explanatory power. It is to be concluded that there is no statistical connection between usage of humor and number of reactions.

However, the variable Shares although with low numbers indicates that the humorous posts are more shareable than the posts without humor (total of 5 shares of posts with humor, versus 1 share of post with no humor).

**CONCLUSION**

The usage of humor in marketing communication is probably as old as the marketing communications themselves. In the first part of this paper the given conclusion is that the humor is used depending on the product or service type, the ability of the consumer to consume the message, the resources available (time, risk, education, intelligence) for users to comprehend the message and the platform, for example, social media. The usage of humor can enhance positive attitude toward the ad and the message, consequently the product within the message, but not necessarily to the brand. The experiment showed, although

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**Slika 2.** Naziv slike



Izvor:.

Na Slici 2. prikazano je zadatak koji rješavaju svi učenici, te također možemo reći da tu nema suradničkog učenja. Takav primjer je čest u našem obrazovnom sustavu.

Grupa Slagalica (Aronson, 1978; prema: Bennett, 2001) s U ovoj vrsti suradničke skupine zadatak je podijeljen na onoliko dijelova koliko ima članova u skupini. Svaki učenik radi na jednom dijelu zadatka, a zadatak može biti riješen dok svi učenici uspješno ne riješe svoje pojedinačne zadatke. Kada su svi dijelovi zadatka riješeni, moguće je spojiti dijelove u »slagalicu«. Suradnja u ovoj vrsti skupine jest u samom zadatku, ali i odgovornosti svakog pojedinog člana skupine.

 Grupno istraživanje (Johnson i Johnson, 1975; prema: Bennett, 2001.) U ovoj vrsti skupinâ učenici moraju međusobno surađivati kako bi riješili zadatak i pritom njihovo djelovanje mora biti koordinirano. U početku, u nižim razredima, učitelj može učenicima podijeliti uloge poput: predsjedavajući, tajnik, nadglednik, izvjestitelj, mjeritelj vremena, promatrač i dr., dok u višim razredima, kada su učenici iskusniji, mogu im se dati i veća zaduženja, odnosno veće uloge.

Pored navedenih modela organizacijske strukture suradničkog učenja također postoje i:

1.  Piramidalni model podrazumijeva višeslojnost skupnog rada glede učeničke komunikacije, kao i razina na kojima se suradnja ostvaruje. Rad se odvija kroz tri razine učeničke suradnje, počevši od suradnje u učeničkim tandemima (parovima), čemu može prethoditi individualan rad, pa do suradnje na razini skupine.

2.  Sferni model organizacijske strukture suradničkog učenja sličan je prethodnome, s razlikom da se zadatak postavljen pred skupinom segmentira isključivo na dva dijela na kojima rade učenički tandemi (parovi) u prvoj fazi rada, dok se u drugoj fazi prelazi na skupni rad. Ovdje je u biti primijenjeno načelo »slagalice«.

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