

Kellogg on Advertising & Media

THE KELLOGG SCHOOL OF
MANAGEMENT

EDITED BY
Bobby J. Calder

FOREWORD BY
PHILIP KOTLER



Kellogg
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Foreword

PHILIP KOTLER

Media-based advertising has been first among equals for the traditional Ps of marketing for over a hundred years. Indeed the advertising agency model of translating a company's marketing strategy into carefully crafted *messages* that are inserted into media vehicles that *reach* the targeted consumer with appropriate *frequency* has perhaps been the most defining characteristic of modern marketing. The product/brand manager works with the agency account, creative, and media specialists to communicate to the consumer the benefits of the product. It is a world that generations of marketers have grown up in.

All this is changing. Today, the standard approach to advertising faces many challenges. The most obvious is consumer overload. The sheer amount of advertising "clutter" has grown to be a burden on consumers. Estimates vary but it is clear that consumers are exposed to thousands of messages a day. At the very least, this means that consumers process ads in an ever more cursory way. Certainly companies attempt to make their ads stand out more, but this is an increasingly uphill battle.

Even more challenging is the fact that consumers themselves are changing. Consumers engage more and more in ad avoidance. They actively seek to limit their exposure to advertising. Digital video recorders (DVRs) are only the tip of the iceberg of this phenomenon. Younger consumers engage in surfing behavior specifically intended to decrease the burden of information overload. They want to take in only information that they actively select. A new millennial generational cohort of consumers may even have trained itself to be fairly oblivious to the advertising around them. And the messages that manage to get through may be subjected to a more critical eye based on a sophisticated, not to say cynical, consciousness of potential manipulation by marketers. It is coming to be as likely for an ad to be posted on YouTube for comment, or ridicule, as it is for the ad to elicit a really strong intention to buy the product.

There is a great need to rethink the traditional approach to advertising. There is a need to think through basic issues such as how to design messages that do not necessarily depend on the consumer consciously processing the message's content. There is a need to think about information that consumers get not from ads but from media coverage of companies and products. There is a need to think about the relative effectiveness of ads carried on traditional media versus ads carried on new digital media. There is a need to think about how ads can be customized to be more relevant to individual consumers. There is a need to think about how ads can be more interactive, facilitating more two-way communication. In general, there is a need to think about how the consumers' engagement with the medium affects their response to advertising. All of these issues and more are explored in this book.

This book reflects a continuing interest at the Kellogg School in the future of

marketing and advertising. And the realization that changes in media management and media technology will play a profound role in this future. Our MBA program has both a major in marketing and a major in media management. Students frequently combine the two. We have a Media Management Center for research studies that is jointly affiliated with the Kellogg School of Management and the Medill School of Journalism. We have developed relationships with experts in a variety of companies for dialogues about the future of marketing and advertising. The variety of companies represented by contributors to this book reflects this.

It is important to remember that this book is not intended to be the last word on marketing and advertising. Quite the contrary, our hope is that it is among the first words on the change that is taking place and what the future might look like. The book does not present a pat, business trade book approach, telling you how things should be done. The reader is invited to think along with us.

Introduction

Advertising and Media

BOBBY J. CALDER

Not too long ago, this title would have signaled the discussion of narrow issues in the backwaters of marketing. Today, it is the new frontier. The past was cheap media and relatively easy advertising. The future? Well, the future is worth thinking about, but not predicting. That is what this book is about.

Throughout most of the twentieth century, consumers and companies had a bargain. In return for cheap, easily accessible media, consumers agreed to look at ads. It was not a bad deal for either side. It made a company's job of communicating and building brands easier and consumers got cheap information and entertainment. The highpoint was three TV networks that came over the air for free with the turn of a 1 to 13 dial. All the consumer had to do was sit back and watch the ads go by. From there, TV began to fragment into hundreds of networks and the cable bill became a major consumer expenditure. The change was not overnight, the official date will have to wait for hindsight, but the era of cheap media and relatively easy advertising was over. If you are reading this, you have probably gotten the word.

It is difficult to sort out cause from effect, but the changes are clear. Most visible is the decline in network TV viewing and ad avoidance with digital video recorders (DVRs). No longer is the *sine qua non* of marketing communications the 30-second TV spot. Marketers are increasingly turning to online and mobile advertising, alternative media, product placement, branded entertainment (integration), and other "marketing services" such as customer relationship management (CRM) and direct marketing. Advertising agencies now generate more revenue from these than from traditional media—more than 50 percent at Omnicom, Interpublic, and WPP. But traditional media are taking on new life as well. ESPN is a TV network but it is also a magazine, online site, radio network, mobile network, and more. It is a *media brand*. And like *National Geographic* and many others, it offers myriad ways of communicating with consumers. Technology is the wild card in the deck. A hypermedia environment is likely to compound any corporate missteps.

Most marketers have a sense of being in uncharted territory. This book is an effort to explore the new landscape and to help point out some promising directions. The overarching theme is the search for "engagement." Most marketers today face strong competition from products that are well positioned and at parity in quality. The job of marketing communications is increasingly to find ways of not just delivering a brand benefit message but also of engaging the consumer, of getting the consumer to feel the brand is relevant to their lives. What the new landscape offers, the good news, is an abundance of promising directions for achieving this.

In the first chapter, Ed Malthouse and I examine in some detail the *concept of engagement* and its connection to media. We argue that engagement is not another marketing buzzword. There are those who would like to see it as a buzzword, probably so they can move on to the next one, but it is not. Whether you call it engagement or something else, the challenge marketing faces is to promote not only a liking for the brand but a sense of engagement with it. It is not a new challenge, but it is one that today has more urgency for more brands. We present an approach to measuring engagement and show the relationship of media engagement to advertising effectiveness.

Mike Schreiber of NBC Universal, and a Kellogg graduate, then looks at how TV is moving from a lean-back medium to be more of a lean-forward medium. The development of *interactive TV* offers considerable promise in this regard. Marketers in the future may be able to engage consumers with their brands as much with the old medium of TV as with online and other new media.

Scott Berg of Hewlett Packard makes the case for moving on to the *new media*. He provides insight into the opportunities and the potential pitfalls. Engagement will come from burning your boats and learning to use online and other new media.

Claudio Marcus of Visible World, and another Kellogg graduate, adds a different dimension. He and his company are pioneers in customizing video for TV and online. Commercials no longer need to be static. *Tailored ads* can be dynamically designed to fit specific consumers. A path to greater engagement lies in moving away from treating consumers as a mass audience.

Jim Webster, against this backdrop, reviews the evolving field of *audience measurement*. Accountability is the watchword among marketers today. It is essential for measurement to keep pace with changes in the advertising and media landscape.

Angela Lee revisits the core advertising discipline of *message design*. She points out that in the past advertisers assumed that consumers were processing and absorbing brand messages. Increasingly, we must face the possibility that consumers do not dwell on brand messages. It may be better to design messages intended for less conscious processing by consumers.

The next three chapters look at the company's larger environment. Michelle Roehm and Alice Tybout turn to marketing communications in a world of hypermedia. They provide specific advice as to what a company should do when confronted with a *crisis situation*. Then Daniel Diermeier considers how a company should manage its *corporate reputation* on an ongoing basis by monitoring all of the media communications surrounding it. Clarke Caywood calls for an expanded role for *public relations* in recognizing that marketing communications should be targeted at a wide variety of stakeholders in a highly interdependent world.

Jim Newcomb of Boeing, and a Kellogg graduate, shows that the use of sophisticated media can bring increased engagement with *B-to-B products* as well. He points out that marketing typically does not extend very deeply into the personal selling process that is at the core of B-to-B. Marketing can play a greater role, however, by using intensive and immersive media.

Charles Spinoso and David Le Brocq of Vision Consulting join me in contending that the search for engagement will require more than an advertising strategy.

Companies need a parallel commitment strategy that uses contacts between employees and customers, and even employees with each other, to turn the brand promise into something that is enacted by employees. This requires more than CRM or internal communications. It requires *commitment conversations with the customer*. The organization itself becomes an interactive medium of marketing communication.

Julie Roehm, who has led change efforts at companies like Ford and Wal-Mart, gives advice on how to get organizations to face change. Perhaps the biggest obstacle to taking advantage of the new advertising and media landscape is to get the company to embrace *marketing change*.

Finally, Richard Kolsky and I take up the relationship between advertisers and media companies. Very often there has been a wall limiting the interaction of advertisers and content providers. Yet, this flies in the face of the current trend toward *advertising and media content integration*, as in product placements. We try to provide an approach to dealing with both the practical and the ethical issues that arise from closer relationships between journalistic and artistic content providers and advertisers.

This book is thus intended to provide a road map to the emerging new world of advertising and media. It is not a list of prescriptions or predictions. It is a map of potential paths to greater consumer engagement.

CHAPTER 1

Media Engagement and Advertising Effectiveness

BOBBY J. CALDER, EDWARD C. MALTHOUSE

In an era of extreme advertising clutter and consumer avoidance, perhaps no other recent concept has captured more interest from marketers than *engagement*. This interest is symptomatic of changes in the field. Traditionally, marketers have thought about advertising as a process of translating a brand, expressed as a benefit, a promise to the consumer, a value proposition, or a positioning in the consumer's mind into a message that is delivered to the consumer through some medium. This advertising will be effective to the extent that the consumer values the brand idea and the message does a good job creatively of communicating the idea. Two things are critical, the quality of the brand and the quality of the message. The media used is more of a tactical matter of achieving the desired reach and frequency against the consumer target group. The present interest in engagement brings something new to this picture.

You can think about engagement in two ways. One way, and the focus here, is on *engagement with the advertising medium*. If the journalistic or entertainment content of a medium engages consumers, this engagement may affect reactions to the ad. In the past, the medium was thought of as being only a vehicle for the ad, a matter of buying time or space to place the ad to expose the audience to it—a matter of buying eyeballs. But this ignores the fact that the medium provides a context for the ad. If the media content engages consumers, this in turn can make the ad more effective. Another way of thinking about engagement is in terms of *engagement with the advertised brand itself*. We return to this at the end of the chapter; the focus here is on how engagement with the medium affects advertising effectiveness.

The Advertising Research Foundation (ARF) defines engagement as follows: “Engagement is turning on a prospect to a brand idea enhanced by the surrounding media context” (ARF 2006). This definition highlights the synergy between the brand idea and media context as the key issue for marketers. What is not clear from the definition is what engagement *is*, as opposed to what it might do.

What Is Engagement?

We all know what engagement feels like. It embodies a sense of involvement. If a person is engaged with a TV program, he or she is connected with it and relates to it. But the concept is hard to pin down beyond this. Ultimately, we need not only to pin it

down but also to measure it.

Let's start with what engagement *is not*. Our conceptualization of engagement is different from others who often characterize it in ways that we regard as the *consequences* of engagement. Marc (1966), for example, defines engagement as “how disappointed someone would be if a magazine were no longer published.” Syndicated market research often asks whether a publication is “one of your favorites,” whether a respondent would “recommend it to a friend” or is “attentive.” Many equate engagement with behavioral usage. That is, they define engaged viewers or readers as those who spend substantial time viewing or who read frequently.

While all of these outcomes are important, we argue that they are consequences of engagement rather than engagement itself. It is engagement with a TV program that causes someone to want to watch it, to be attentive to it, to recommend it to a friend, or to be disappointed if it were no longer on the air. Likewise, it is the absence of engagement that will likely cause these outcomes not to occur. But, while these outcomes may reflect engagement, many other things can produce the same outcomes as well. A person may watch a TV program for many reasons. Your spouse may watch it with you to be companionable. Someone in the household gets a magazine so you look at it in spare moments because it is on the coffee table. You like the local newspaper and even recommend it to people moving into the area, but you do not have time to read it yourself. All of these outcomes or consequences are due to something else besides engagement. They should not be confused with engagement. Moreover, to the extent that an outcome is due to engagement, the outcome still does not tell us what engagement actually *is*.

To think about what engagement really means, come back to engagement as a sense of involvement, of being connected with something. This intuition is essentially correct. It needs elaboration to be useful, but it is correct in that it captures a fundamental insight—engagement comes from *experiencing* something like a magazine or TV program in a certain way. To understand engagement, we need to be able to understand the experiences consumers have with media content.

The notion of focusing on consumer experiences has itself become a hot topic in marketing, and the question that follows is: What is an experience? A simple answer is that an experience is something that the consumer is conscious of happening in his or her life. The philosopher John Dewey (1934/1980) captured the nuances of experience best:

. . . we have *an* experience when the material experienced runs its course to fulfillment. Then and then only is it integrated within and demarcated in the general stream of experience from other experiences. . . is so rounded out that its close is a consummation and not a cessation. Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency. It is *an* experience. (p. 35)

There is always experience, but Dewey points out that much of it is “so slack and discursive that it is not *an* experience” (p. 40). Much of what we do has, in Dewey's words, an “anesthetic” quality of merely drifting along. An experience is the sense of doing something in life that leads somewhere. Experiences can be profound but typically they just stand out from the ordinary in the stream of experience.

Experiences are inherently qualitative. That is, they are composed of the stuff of consciousness. They can be described in terms of the thoughts and feelings consumers have about what is happening when they are doing something. As such they are primarily accessible through qualitative research that attempts to “experience the experience” of the consumer (for more on this view of qualitative research, see Calder 1977, 1994, 2000). Thus, we can seek to capture the qualitative experience of, for instance, reading a magazine. This experience will have a holistic or unitary quality but can be broken down into constitutive experiences that have their own holistic quality. As we will see, one such experience for magazines has to do with consumers building social relationships by talking about and sharing what they read with others, the *Talking About and Sharing* experience. You have undoubtedly had the experience of reading something then using it in conversation with others. To the extent that this experience stands out in the ordinary stream of experience, it constitutes a form of engagement with the magazine.

To further clarify what is unique about the engagement concept, it is useful to distinguish experiences that are closely related to engagement from other experiences. For this, we turn to some ideas from psychology.

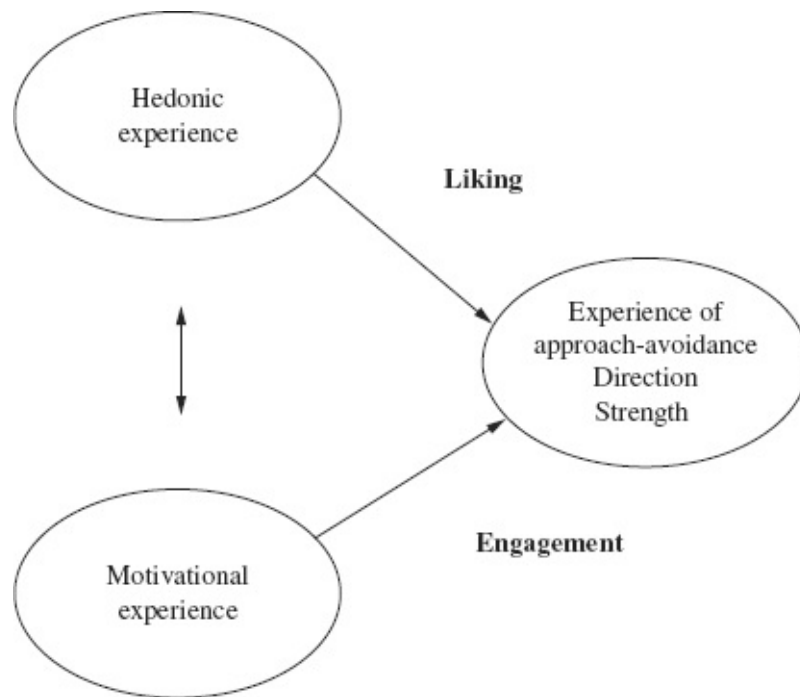
Engagement and Experiences

Although much of our work is anchored in qualitative research on experiences, a theoretical model proposed by Columbia University psychologist Tory Higgins (2005, 2006) provides a useful framework for thinking about the relationship of engagement and experience. We follow Higgins and a long tradition in psychology of conceptualizing experience as either *approach* toward something or *avoidance* of something. Experiencing something positively means feeling attracted toward it; experiencing something negatively means feeling repulsion away from it. This holistic experience of approach or avoidance is what we want to understand.

[Figure 1.1](#) presents a model of the approach-avoidance experience. One factor affecting the experience is the hedonic value associated with the object of the experience—what is desirable or undesirable about it, the pleasure/displeasure taken in it. This factor, call it *liking*, primarily affects the direction of the experience toward approach or toward avoidance. The second factor affecting the experience is engagement. Engagement is thus one of two components of experience, and it is different from the liking component of experience. I may like the local newspaper, but not be particularly engaged with it. Or, I may be engaged with it, but not particularly like it.

[Figure 1.1](#) Engagement as Motivational Experience

Adapted from Higgins (2006).



Engagement stems from the underlying motivational component of the experience. According to Higgins (2006), it is a second source of experience that:

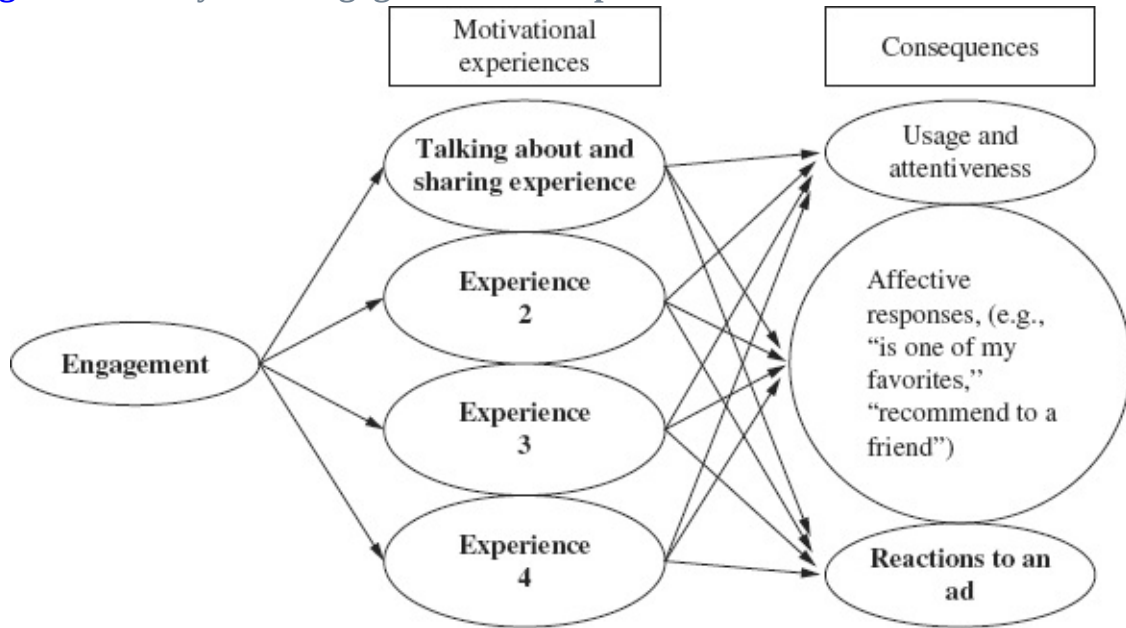
does not involve the hedonic experience of pleasure or pain per se but rather involves the experience of a motivational force to make something happen (experienced as a force of attraction) or make something not happen (experienced as a force of repulsion). Although the hedonic experience and the motivational force experience often are experienced holistically, conceptually they are distinct from one another. (p. 441)

It is thus useful to separate the hedonic side of the experience from the motivational side and to view engagement as the motivational side of the experience.

Media engagement is to be distinguished from liking, that is, the experience of the desirable or undesirable features of a particular magazine, program, or site. In contrast, engagement is about how the magazine or other media product is experienced motivationally in terms of making something happen (or not happen) in the consumer's life. Note that the magazine experience we described earlier, consumers building social relationships by talking about and sharing what they read with others, is just this sort of experience. It is more about what the content does for the consumer than what the consumer likes about it per se.

These considerations lead us to view engagement as the sum of the motivational experiences consumers have with the media product. The individual experiences contribute more or less to an overall level of engagement. We therefore analyze engagement in the way shown in [Figure 1.2](#). Separate motivational experiences underlie an overall level of engagement. One of these might be the *Talking About and Sharing* experience. It is this overall level of media engagement and its constitutive experiences that could affect responses to an ad in the medium. Engagement and experiences may also affect things like usage of the media product, but this should be viewed as a consequence or side effect.

Figure 1.2 Analysis of Engagement and Experiences



Besides providing some conceptual clarity for thinking about engagement, this discussion also points up the reason why media engagement may be important to marketing. All things being equal, it is probably a good idea to place ads in media vehicles that consumers like (have a positive hedonic experience with). However, there is much more at stake with engagement. If consumers are engaged with a media vehicle, and are having at least some strong motivational experiences, an ad potentially becomes part of something the consumer is trying to make happen in his or her life.

Identifying Experiences

Engagement is comprised of motivational experiences. To understand and measure engagement, we need to identify relevant experiences. It is useful to think about these experiences in the following way. As already indicated, some experiences may be positive, about *Approach*, whereas others may be negative, about *Avoidance*. Another useful distinction is that some experiences may reflect *Intrinsic Motivation* and others *Extrinsic Motivation* (see Deci and Ryan 1985). In the former case, the consumer's goal is the activity—it is an end in itself. In the latter case, the activity is the means to an end—the goal is extrinsic to the activity itself. The difference between these two cases is the person who relaxes with the Sunday newspaper over brunch versus the person who busily scans the newspaper looking for something to do later in the evening or for travel tips for a vacation. [Figure 1.3](#) identifies the four types of experiences relevant to engagement.

Figure 1.3 The Four Types of Engagement Experiences

	Approach	Avoidance
Intrinsic Motivation	Transportation	Irritation
Extrinsic Motivation	Promotion/Prevention	Rejection

We refer to Approach experiences, where the activity itself is the goal, as *Transportation*. Here the consumer's goal is either to be transported into a different state, from bored to happy for example, or to be transported into taking part in an activity. The latter is especially significant in the case of media. It is the experience of being absorbed into a story or program and shutting out the real world. Researchers (Green and Brock 2000; Green, Strange, and Brock 2002) have defined this form of transportation as "a convergent process, where all mental systems and capacities become focused on events occurring in the narrative (2000, p. 701)." Csikszentmihalyi (1990, 1997) describes the more general variant of the experience as the individual being caught up in the "flow" of an activity and absorbed into it.

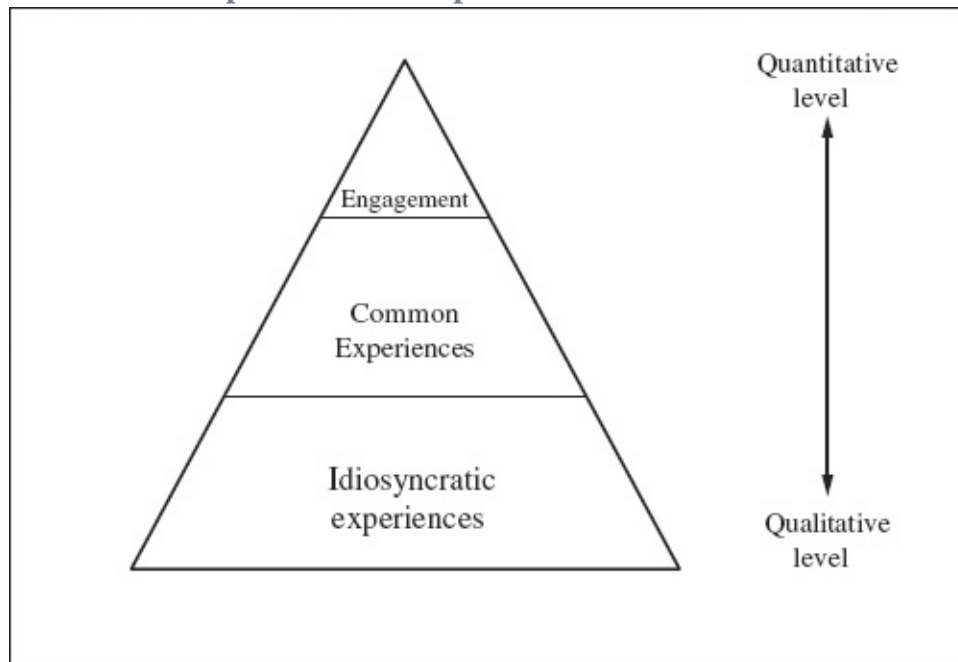
Approach experiences where the goal is extrinsic to the activity are of two kinds. Higgins (1997) distinguished between Promotion experiences and Prevention experiences. The Promotion experience involves the pursuit of hopes and aspirations; the goal is to gain or attain something. The Prevention experience involves duties or obligations, what one ought to do; the goal is to avoid losses.

In our work on media experiences, we have focused on Promotion experiences. Prevention experiences are to some extent just a different way some individuals approach a goal. The *Talking About and Sharing* experience noted previously may be experienced more as a Prevention experience by some consumers (as in using the media content to be sure that one does not get left out of a conversation or appear ignorant). This distinction deserves more attention in future work. Wang and Lee (2006) demonstrate that exposure to an ad in the context of either a Promotion or a Prevention experience can differentially affect a given ad.

Avoidance experiences are of two types. When the goal is extrinsic to the activity, we have the simple case of Rejection. The person wants to have something not happen as a consequence of the activity. When the person wants to avoid the activity itself, we refer to this as Irritation. The person feels forced to perform the activity and is annoyed by this and adverse to it. Irritation experiences are mitigated, but not irrelevant, in the case of media use because consumers generally exercise choice in this area. In both of these cases, the experience contributes negatively to engagement, that is to say, to disengagement. To see the difference between Rejection and Irritation think about local TV news. A person who sees watching the news as a waste of time because the things it covers are trivial is experiencing Rejection. Probably this person rarely watches the news or views it incidentally. A person who watches the news but feels disheartened by the frequency of negative stories is experiencing Irritation.

This classification of experiences provides a framework for identifying the breadth of experiences that may underlie media engagement. Another dimension to this, however, is depth ([Figure 1.4](#)).

Figure 1.4 Levels of Experience Description



Every individual’s experience is idiosyncratic to herself and the specific object of that experience. An example of an idiosyncratic experience is, for example, you reading a certain magazine. For marketing purposes, we cannot hope to deal with experiences at this level. It is more feasible to try to identify common or shared experiences that cut across people and apply to a wide variety of media products. We can seek to deal with readers of the top 100 magazines, for instance. For these readers, we can try to identify experiences that are common in the sense of being similar, though certainly not exactly the same, across readers and magazines. We seek to identify experiences that large numbers of consumers have, to varying extents, with different media products. At a higher level still, these experiences reduce to an overall level of engagement, and this is highly comparable across people.

There is one last point about identifying experiences. It is possible to take a top-down approach or a bottom-up approach. For instance, Fred Bronner and Peter Neijens (2006) at the University of Amsterdam have taken more of a top-down approach with their Dutch Media Monitor Experience study. Based on a review of the literature, they identified eight experiences as important for media and developed metrics (scales) to measure them (see [Table 1.1](#)). Our approach is more bottom-up. We try to identify common experiences from qualitative research on idiosyncratic experiences—the bottom level in [Figure 1.4](#). This tends to lead to a longer list of somewhat narrower experiences. Aside from this, however, the two approaches seem to yield comparable results.

Table 1.1 Dutch Media Monitor Experiences

Experience	Description
Information	Offered something new, gave useful information, taught me about what is going on

Stimulation	Excited me, made me curious, made me enthusiastic
Negative emotions	Irritated me, was unclear, disturbed me, made me sad
Transformation	Gave me enjoyment, made me cheerful, made me forget everything for a moment, was relaxing
Pastime	Filled an empty moment
Identification	Recognized myself in it, felt involved, empathized with it
Social	Subject of conversation
Practical use	Useful tips/advice, motivated to do something

We now describe our approach in more detail. Following this we describe specific media engagement experiences and consider the evidence that media engagement impacts advertising effectiveness.

Identifying Media Experiences

Media experiences, as noted, can be described at different levels. At the most basic level, there is the concrete experience of the particular content of a given media product. While this level of description may well be of interest, it is too saturated with specific details and unique characteristics of the particular content to be useful for comparison purposes. If our goal is to compare across different media products, we need a more abstract or generalized description of experiences, albeit one that tries to preserve something of the underlying idiosyncratic quality of experience.

We approach this in the following way. As a first step, we conduct qualitative research in the form of individual in-depth interviews with users. Each interview focuses on a specific media product, such as a specific magazine. But we seek to describe the experiences talked about in the interviews at a level that is common across the media category, for example, across magazines. We essentially seek to paraphrase the specific things that people report experiencing with individual media products in a way that preserves the common essence, or gist, across products but does not include details peculiar to individual products in the category. For example, exactly what people say about *Better Homes and Gardens* magazine is different from exactly what others say about *Parents* magazine, but at a higher-level people may be describing the same experience. They may be describing the extent to which they would say, paraphrasing across users, that “I get ideas from this magazine.” We refer to this description as an *experience item*. The “ideas” in the item could be about designing a flowerbed or keeping a toddler occupied on a long trip—in either case, the reader is having a *Utilitarian* experience.

The logic of our approach is as follows. From qualitative interviews we induce a large number of experience items. Then we employ quantitative methods to explore the relationships among the items. If some experience items are highly interrelated, this indicates that they are alternative measures of the same experience. No single item is a perfect measure because no one item captures a single experience in total. We refer to these sets of items as experience metrics or scales and use them to measure experiences.

We have applied this approach to magazines, newspapers, TV, and online sites. The following examples are from our research of some media experiences. Although our research has focused on identifying experiences for different categories of media, for