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The Medium May Determine Who Listens to the Message:

A Proposed Criterion for Comparison of Media

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The Medium May Determine Who Listens to the Message:

A Proposed Criterion for Comparison of Media

by

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The Medium May Determine Who Listens to the Message: A Proposed Criterion for Comparison of Media

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This research suggests that, because media choice is integral to the effectiveness of an advertising message, there is a need to compare the effects related to media choice. This paper establishes the need for a new way to evaluate comparative media effectiveness. Specifically, it provides a perspective regarding how media effectiveness is currently evaluated and indicates why the transformation of mass media requires a new model. A new conceptual model, The Advertising Receptivity Model, is proposed for this purpose. The results establish a relationship between the context of the media usage, the perception of advertising value, and receptivity to the advertising message.

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CHAPTER 1

INTRODUCTION AND BACKGROUND

Mass media in America has been a source of information, entertainment, and concern since the early 19th century. While Americans have enthusiastically adopted media innovation, the emergence of new media has always fueled debate regarding its potential power. Because American mass media is subsidized by advertising rather than the government, media effects research has implications regarding both consumers and advertisers.

Traditionally, the defining characteristics of mass media are the large audience, the public and simultaneous transmission of the message, and a powerful, organized source of communication (C. R. Wright, 1975). The mass media provide four overarching functions. First, media inform the public by providing both news and information. Second, media provide correlations, or interpretation, of the news. In this respect, the media influence public perception of the causes and consequences of the news. Third, media transmit values and norms by providing shared experience. Finally, media provide entertainment. In fact, in the United States, the primary function of most mass media is the provision of entertainment (Lasswell, 1948; C. R. Wright, 1975).

Scholars have studied mass media to determine the relationship between consumers and media. Initially, it was assumed that mass media had powerful effects. The U. S. government sponsored mass media research during World War I and World War II to assess mass media efficacy as a purveyor of propaganda. The communications model resulting from this research proposed a one-way relationship between the source,

the message, the medium, and the audience (Lasswell, 1948). The Lasswell model assumes that the source controls both the message and the effect. The model does not analyze meaning nor account for audience feedback. This analysis of mass communication was termed the "bullet theory" (Schramm, 1971). It suggested that the audience was easily influenced by mass communication.

Research conducted after World War II challenged prevailing wisdom by indicating that media had limited effects (Hovland, Lumsdaine, & Sheffield, 1949). Specifically, the research indicated that consumers did not accept all news and information conveyed by media at face value. When confronted with alarming or unexpected information, consumers are likely to rely on an opinion leader's interpretation of the news rather than the media report (Katz & Lazarsfeld, 1955). Furthermore, it was demonstrated that strongly held opinions are difficult to change (Festinger, 1957; Klapper, 1957). By the late 1960s, Information Processing Theory (McGuire, 1968) moved the pendulum back to the middle, suggesting that persuasion is determined by a range of factors related to message reception and subsequent yielding to the message. A message is less persuasive if it is difficult to understand or if the receiver is distracted, for example. It is also generally acknowledged that the choice of medium can affect message persuasiveness (Aaker & Brown, 1972; Fuchs, 1964; Hovland & Weiss, 1951). Wright (1974) suggested that the choice of media affects persuasiveness because it influences the way a receiver experiences and responds to a message. In a 2 (media: print, television) x 2 (involvement: high, low) experiment involving 160 housewives, he determined that print and television evoked significantly different responses from consumers.

Media proliferation has created an urgent need for advertisers to better understand the impact of media choice because it is no longer advisable or affordable to advertise in only one medium. Although the media landscape has changed dramatically over the past 30 years, the methods of assessing media effectiveness have not changed at all. Despite the fact that there are hundreds of television channels and numerous ways to avoid commercials, media analysis continues to rely upon quantitative methods based upon media delivery rather than media reception.

Scholars have studied how the choice of medium affects message processing. Marshall McLuhan's famous assertion that "the medium is the message" proposed that a medium – a transmission device used to deliver a message – generates effects that are independent of the message (McLuhan & Fiore, 1967). Consumers do not view all media as equal. Research indicates that consumer response to various media reflects differing attitudes toward the media (Aaker & Brown, 1972), motivations for use (A. M. Rubin, 1984), involvement with the media (Chaiken & Eagly, 1983; Greenwald & Leavitt, 1984; Petty & Cacioppo, 1981), mood when using the media (Gorn, 1982), and degree of interactivity with the media (Li & Leckenby, 2007). Consumers differentiate between media on the basis of trustworthiness (Shavitt, Vargas, & Lowrey, 2004), credibility (Johnson & Kaye, 1998), and entertainment value (Haller, 1974; Mittal, 1994; Speck & Elliott, 1997). Empirical research also demonstrates that media choice can effect message memorability (Sundar & Narayan, 1998).

While Krugman (1965) did not agree with McLuhan's characterization of television as an active medium, he did concur with the notion that the medium determines

how the message will be processed. Specifically, Krugman (1965) suggested that different media require different degrees of audience involvement. Print, for example, is a relatively involving medium because pages must be turned and text must be read. Television, on the other hand, is a low-involvement medium because it requires almost no participation from the audience. There are, however, divergent notions regarding whether or not media is inherently involving.

The cognitive school maintains that a medium can be as involving as the audience requires. Rubin (1984) suggests that the occasion, rather than the medium, drives the level of involvement. The behavioral school, on the other hand, maintains that media selection is driven by affective needs to produce selective exposure and mood management (Zillmann & Bryant, 1994), suggesting that media has inherent properties of involvement. Internet usage, for example, is frequently goal-oriented. Research also indicates that, unlike traditional media, the Internet places heavy demands on users in terms of required response, the constant need to make choices, and the subsequent choices that result from those choices (Ruggiero, 2000).

Ha and James (1998) sorted these online behaviors into Higher Levels of involvement, such as information-seeking and reciprocal communication, and Lower Levels of involvement such as play, choice, and connectedness. They determined that Internet usage is involving because of the physical demands of interactivity, but also because of the goal-driven nature of most Internet usage.

Empirical research also demonstrates how media choice affects the processing of advertising messages. Dahlén (2005) found that media choices that are congruent with

the message can improve advertising effectiveness. In an experiment involving 589 students, advertising efficacy was tested for two fictitious products (an insurance company; an energy drink) using two unconventional media (an egg; the interior elevator buttons) and one traditional medium (a newspaper). It was determined in pretests eggs were a congruent medium for the insurance ads due to the associations consumers had regarding the fragility and breakability of eggs. Elevators were found to be a congruent medium for the energy drink ads because consumers regarded them as powerful and quick. The research indicated that media congruence improved brand associations, ad credibility, attitude toward the ad, and attitude toward the brand (Dahlen, 2005).

Media characteristics can also affect perceptions, involvement, and effectiveness of the advertising message (Aaker & Brown, 1972). In a 2x2x2 factorial design involving vehicle (prestige magazine, expert magazine), advertising message (image, reason-why), and consumer experience (user, non-user), they discovered that attitude change increased among non-users when exposed to the message in a prestige magazine. Because non-users are usually less involved in an advertising message, the results suggest that the vehicle provides a cue that is easily accessed during peripheral processing of the message.

The field of advertising is built upon the belief that mass mediated communication can influence behavior. The Advertising Hierarchy of Effects model (Lavidge & Steiner, 1961), for example, suggested that consumers process advertising in a sequential, cognitive manner. Specifically, the model assumes a Think - Feel - Do sequence wherein the consumer attends the message, processes it, forms an attitude, and

makes a purchase decision. Subsequent theories proposed the moderating effect of involvement (Greenwald & Leavitt, 1984; Krugman, 1966; Vaughn, 1980, 1986), suggesting that an ad is processed according to the consumer's level of involvement in the message. Involvement could be determined by consumer interest in the product category as well as the degree of risk represented by purchase.

The Dual Processing theoretical models formally integrated consumer involvement with information processing (Chaiken & Eagly, 1983; Petty & Cacioppo, 1981). Both the Heuristic-Systematic Model and the Elaboration Likelihood Model propose that consumers process information in two entirely different ways based upon their level of involvement. Consumers who are highly involved in the message will process it cognitively (Think - Feel - Do). Consumers who are not involved in the message will process it non-cognitively, using heuristics (Chaiken & Eagly, 1983) or affective processing (Petty & Cacioppo, 1981). In this case, the consumer may actually form an attitude before processing the information and making the purchase (Feel - Think - Do). In other situations, however, the consumer may form an attitude after purchase (Do-Think-Feel). This behavior is prevalent when purchasing low risk items and characteristic of impulse purchase.

Because research suggests that media choice is integral to the effectiveness of an advertising message, there is a need to compare the effects related to media choice. This paper will establish the need for a new way to evaluate comparative media effectiveness. Specifically, it will provide a perspective regarding how media effectiveness is currently evaluated and indicate why the transformation of mass media requires a new model. The

paper will then propose a new conceptual model, the methodology to test the model, present the results, summarize the conclusions, and propose areas for further research.

CHAPTER 2

LITERATURE REVIEW

The American media landscape has changed dramatically over the past three decades reflecting changes in legislation and technology. As the media alternatives proliferate, advertisers have been challenged by the need to address an increasingly fragmented audience.

Cable Television

Television remains the most popular mass medium in the United States. Ninety-eight percent of households have at least one television and the average American watches nearly five hours of television a day (U.S. Census Bureau, 2009). During the last three decades, however, the medium has shifted from a mass-oriented medium to a niche-oriented medium.

During the 1980s, the supremacy of network television was challenged by cable television networks following the deregulation of the cable industry. By 2006, 72% of U.S. households had cable television access, representing more than 300% growth since 1980 (U.S. Census Bureau, 2009). The growth of cable access significantly increased the size of the cable television audience. From 1980 to 2005, the broadcast networks experienced a 6% increase in viewing hours per year while the cable networks realized a 26% increase. By 2007, advertiser-supported cable networks accounted for 48% of the total day viewing while the broadcast networks accounted for only 24% of the total day viewing (Bear Stearns, 2007). The new, competitive environment generated significant proliferation of television channels -- the average household now has access to more than

100 channels (The Nielsen Company, 2008) -- and corresponding audience fragmentation.

The Internet

The emergence of the Internet during the 1990s not only created a new kind of mass media; it further marginalized old media. Nearly 75% of U. S. households now have Internet access (The Nielsen Company, 2009). The rapid increase in Internet usage is driven by the broad range of services that can be accessed online. Increasingly, adults turn to the Internet for information that was traditionally sought from other sources. Among online adults, 80% use the Internet for information about the weather, 70% seek news, 47% seek information about jobs, 39% seek information about housing, and 37% download music (Jones & Fox, 2009). As a consequence, the Internet has reduced the need for newspapers, radio, and print as sources for news, information, and entertainment. From 2001 to 2008, time spent listening to radio, reading magazines, and reading newspapers declined 3%, 8%, and 15%, respectively. The waning radio and print usage is in stark contrast to the fact that time spent on the Internet increased 48% from 2001 to 2008 (U.S. Census Bureau, 2009).

The changing media habits are even more pronounced among the younger audience segments. Young adults (18-34) are less likely to use traditional media and more likely to use new media. Thirty percent of young adults don't read newspapers; nearly 25% don't read magazines; and nearly 20% don't listen to radio. However, 62% of young adults spend more than one hour a day using the Internet compared to 48% of the total adult populations (The Gallup Poll, 2009). The amount of time young adults

dedicate to the Internet ensures that they will use it to provide at least some entertainment. Nearly 90% of young adults use their computers to listen to music, 64% play video games on their computers, and 21% make their own videos on their computers (Mintel, 2006).

Radio has been particularly affected by the use of personal music players. More than 40% of people own an iPod or MP3 player (Heine, 2009). Among online adults, 19% download podcasts and 37% download music (Jones & Fox, 2009). Among young adults (18-34), 25% download podcasts and 58% download music. Interestingly, the radio industry believes that new digital platforms will allow online listening to salvage their deteriorating audience. In fact, 20% of adults and nearly 64% of young adults (18-24) indicate that they now listen to online radio, representing a 33% increase among adults and a 25% increase among young adults versus last year (Heine, 2009).

The Era of Digital Convergence

The effort on the part of the radio industry to move to an online platform indicates the growing reality of media convergence. Digital technology allows consumers to access more media from their computers. It is already possible, for example, to download movies from Netflix and program DVRs online. Digital innovation has also changed the way that Americans watch television. Programs can be watched on a traditional television set in two ways. First, consumers can watch the program at the time it is aired on the network, or in “real time.” Alternatively, consumers can record television programs for later viewing. The industry refers to this practice as "time-shifting." The ability to time-shift television shows or access them online has disrupted assumptions regarding the

broadcast communication model. Whereas broadcast media was once defined in terms of a Sender - Receiver model that assumed simultaneous transmission and reception of the message, digital technology has empowered the Receiver to determine when the message will be received. This is the defining concept of "video on demand." During the first quarter of 2009, the audience for time-shifted television programming increased 40% versus the same period last year. The audience for online video increased 53% for the same time periods (O'Malley, 2009).

Real Time TV (TV)

Television viewing in "real time" assumes that an audience watches a show at the time it is programmed by the network. This particular form of viewing provides the audience with few options beyond the choice of program. The program must be viewed in its entirety and the television commercials are inextricably integrated into the programming.

Networks are attempting to increase the appeal of “real time” television viewing by airing more events that occur in real time, such as sports events and contests. There is considerably less interest in watching episodes of “American Idol” after the losers have been announced, for example. Similarly, it is anticlimactic to watch the Academy Awards broadcast after the Oscars have been awarded and the speeches have been made. Events, such as the Olympics and election coverage, are also more exciting when viewed in “real time.” Despite the networks’ efforts, however, it appears that recording shows is becoming standard practice.

Recorded Television (RTV)

Nearly 90% of U. S. households owned video cassette recorders (VCRs) by 2006 (U.S. Census Bureau, 2009). While VCRs have allowed consumers to record programming for later viewing for over twenty years, digital recording technology has made the practice more prevalent. Over 30% of U. S. TV homes have digital cable (The Nielsen Company, 2008) and household penetration of digital video recorders (DVRs) is projected to grow from 20% of TV households in 2007 to 35% in 2012 (Mintel, 2008).

Illustration 1. Recorded Television

DVR technology has vastly simplified the recording process and TiVo technology actually automates many of the decision making processes as well (Illustration 1). All prerecording systems -- whether analog or digital -- provide mechanical means to avoid advertising. Sixty-four percent of DVR households use the device to skip through commercials (Mintel, 2008). As the incidence of recording rises, it has become more difficult for advertisers to determine when -- or if -- their television advertising will be viewed.

Online Streaming Television (OTV)

A relatively new alternative, online streaming television programming (OTV), offers three important advantages to advertisers. First, the advertising environment is very similar to traditional television in that it provides episodic television programs interspersed with commercials. Second, OTV appeals to an audience that is difficult to reach on traditional television due to their light TV viewership and heavy usage of technology to avoid advertising. Third, the current format of OTV does not provide viewers with the opportunity to zip or zap commercials.

Table 1. Online Streaming Video Websites

Online Streaming Video		
Category	**Content Focus**	**Representative Sites**
Professionally Created Content	News portals TV networks Content aggregators	CNN. com ABC. com Hulu. com, Fancast. com, TV. com
User Generated Content (UGC)	User-produced User-uploaded	YouTube Veoh. com Metacafe. com Break. com
Video Syndication	Online advertising networks	Betawave Broadband Enterprises Tremor Media VideoEgg Yahoo's Maven Networks
Video Search	News Entertainment Information	Google AOL Blinkx

Online streaming video sites fall into four categories: professionally created content sites, user-generated content sites (UGC), video syndication sites, and video

search (Bear Stearns, 2008). Table 1 indicates the categories of video sites, the content focus of each category, and websites that are representative of the category.

Online, user-generated content video took off during 2006 as a result of the YouTube launch in December 2005. Three technological developments made this phenomenon possible. First, increased household access to high-speed Internet connections improved the ease of uploading video files on home computers. By 2005, penetration of high speed Internet access approached 50% of U. S. households (U.S. Census Bureau, 2009). Second, the broad availability of streaming video made it faster to upload video files. "Streaming video" refers to the way video is transmitted. It is a sequence of moving images sent in a compressed form over the Internet and viewed as it arrives, eliminating the need to wait until a file is downloaded (SearchUnified Communications.com, 2009). Third, broadly available video editing tools such as iMovie, Jumpcut, Videoegg, and Eyespot made home video production both easy and affordable (Godwin-Jones, 2007).

Initially, television networks fought the use of their content in UGC sites citing copyright infringements and threatening lawsuits (Sandoval, 2006). By 2007, however, the major networks began to realize that – like music downloads – online video represents a new way to access traditional media. The networks began to compete head-on with UGC sites by launching advertising-supported sites that featured their professionally produced content (Illustration 2).

Illustration 2. Online Streaming Television

Episodic television on streaming video (OTV) has been available to consumers since 2008. At present, consumers can access first-run television shows on all of the major network sites including ABC.com, CBS.com, CWTV.com, Fox.com, and NBC.com. Current television programming can also be accessed on content aggregation sites such as Hulu.com, Fancast.com, and TV.com. These aggregator sites are the result of partnerships between networks and production companies and, consequently, offer a broader range of programs than the network sites. The sites are somewhat differentiated from each other on the basis of search, community orientation, and content (Dana & Steel, 2008). Hulu. com, for example, offers exceptional video search, while TV. com offers information about 19,000 shows, and Fancast. com provides programming from quality sources such as Showtime and PBS (Kramer, 2008). YouTube provides vintage full length movies and television shows (Graham, 2008).

Implications

The limitations of current media evaluation practices become increasingly evident as the media choices continue to expand. For decades, the media alternatives targeted a mass audience and provided limited opportunity for audience targeting or feedback. The Sender – Receiver communication model supported the evolution of a multinational advertising industry that efficiently produced advertising messages for the broad, undifferentiated targets provided by television, print, radio, and outdoor media. As a consequence, both academic and industry research focused on media measurements and consumer response models that were developed to explain the impact of mass media. Media effectiveness was measured in terms of the number of people exposed to a program or message.

Over the past three decades, the traditional media have become increasingly niche in their scope, driven by the evolving technology and corresponding changes in audience behavior. As new media have been introduced, the academy has researched the purposes that they serve in terms of user gratification and compared new media usage to old media usage. As a result, there is a relatively robust body of scholarship regarding new media usage and the motivations underlying media selection. What is lacking, however, is a framework to explain how the media selection relates to advertising effectiveness.

Comparative Effectiveness across Media

Industry evaluations of media selection focus on audience assessments rather than media effects (Finch & Quackenboss, 2001). The focus on physical aspects of media delivery has limited the ability to draw comparisons across media. There are academic

studies, however, that have attempted to compare advertising effectiveness across media based on the cognitive, affective, and behavioral responses of the audience rather than measurements concerned with delivery of a message to an audience.

MacKenzie and Lutz (1985) identified the importance of consumers' attitude toward advertising in general as a determinant of advertising effectiveness. Attitude toward advertising in general is defined as "a learned predisposition to respond in a consistently favorable or unfavorable manner to advertising in general" (p. 53). Research indicates that attitudes toward advertising can be compared across media. Attitude variation across media has been attributed to the relative intrusiveness of the media (Shavitt et al., 2004); the consumer's ability to respond in that medium (P. L. Wright, 1974), the quality of content associated with the medium, the perceived believability of a medium, and the Hedonic attributes of the media (Elliott & Speck, 1998; Haller, 1974; Mittal, 1994).

Speck and Elliott (1997) compared predictors of ad avoidance across four media (magazines, newspapers, radio, and television). Ad avoidance was defined as "all actions by media users that differentially reduce their exposure to ad content (p. 61). The study considered the effect of demographic variables, media-related variables, advertising perceptions, and communication problems on advertising avoidance for all four media. Their survey-based results indicated that attitudes toward advertising in the medium were the strongest predictors of advertising avoidance. In particular, assessments that advertising is useful and interesting related to reduced ad avoidance. Assessments that advertising is excessive were related to increased ad avoidance. Breadth of use -- defined

as number of articles read, number of radio stations listened to, or number of TV channels watched -- was the most significant, indicating that a willingness to try alternatives within the media increased the likelihood of ad avoidance. Their findings regarding communication problems (search hindrance, disruption, and distraction) failed to provide a diagnostic measure across media. Rather, the research revealed that disruption appears to be a communication issue for television; distraction is a communication issue for radio, and search hindrance appears to be a common issue for all four media.

These findings suggest that media usage patterns and advertising perceptions are related to a consumer's willingness to attend advertising. While the results provide diagnostics regarding the target-appropriateness of each medium, they also describe the primary target for each medium as the target most likely to avoid the advertising. This suggests that crucial information is missing such as motives and affinity regarding specific media. On a comparative basis, a specific media choice could be appropriate despite avoidance behaviors simply because it outperforms the other media choices in terms of media preference. Similarly, the incorporation of a better, media-agnostic measure of communication problems could also indicate the relative problems associated with other media choices.

Li, Edwards, and Lee (2002) approached the need for a media-agnostic measure of communication problems by developing a scale to measure advertising intrusiveness. Advertising intrusiveness is defined as "a psychological reaction to ads that interfere with a consumer's ongoing cognitive processes" (p. 39). The purpose of the Advertising

Intrusiveness scale is to measure the source of the irritation rather than the negative emotions evoked by advertising or the various means of ad avoidance. Their research confirmed, however that the scale correlates with measures of irritation and behavioral advertising avoidance. Ad avoidance measures were limited to observable behavior and, therefore, did not include measures of cognitive or mechanical avoidance.

The distinct advantage of the advertising intrusiveness measure is that its structure allows for comparison of widely disparate media. In this respect, it provides an important measure of comparative media effectiveness. Importantly, however, the advertising intrusiveness measure focuses on the negative behavioral consequences of negative advertising perceptions. The measure is based upon the assumption that positive advertising perceptions will reduce the intrusiveness measure. Consideration of both negative and positive perception measures, however, would provide a more comprehensive comparison across media.

Ducoffe (1995) proposed a new construct, advertising value, to measure consumers' perceptions regarding the relative worth or utility of advertising. This measure of advertising utility represents the positive perceptions of advertising that Speck and Elliott (1997) found to reduce advertising avoidance. The concept of advertising value is related to Uses and Gratifications theory in that it acknowledges that consumers can seek certain gratifications from advertising, such as information and entertainment. The results indicated, in fact, that informativeness and entertainment are significantly related to advertising value (Ducoffe, 1995). In subsequent research, Ducoffe (1996) demonstrated that the Advertising Value measure could be applied to

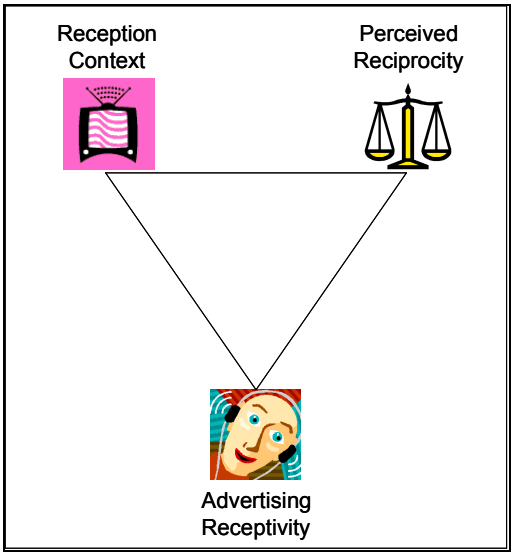
Internet advertising as well as television, indicating that the measure is applicable across media types.

The Advertising Receptivity Model

This paper proposes a framework to assess potential advertising effectiveness that is not only media-agnostic, but also sufficiently flexible to adjust to the rapid evolution of media. The Advertising Receptivity Model (Figure 1) contributes to the literature by providing a single framework that allows comprehensive comparison of media effects across media types. Specifically, the Advertising Receptivity Model provides a means to assess and compare how a specific target interacts with various media. The model quantifies a target's cognitive, affective, and behavioral responses to a medium and assesses the likelihood that an advertising message will be attended by the target in that medium. Unlike existing academic models, the Advertising Receptivity Model provides a means to compare the relative effectiveness of various media alternatives on the basis of attitudes, motivations, perceptions, and behavior.

The model is comprised of three constructs which will vary according to the choice of medium and target: Reception Context, Perceived Reciprocity, and Advertising Receptivity (Illustration 3).

Illustration 3. The Advertising Receptivity Concept



Reception Context

The first construct, Reception Context, refers to the degree of audience activity associated with a specific medium. This construct describes why and how a specific consumer target uses a specific medium. Reception Context is defined as a composite of motives for use of a specific medium, usage patterns, and affinity for the medium. The research that is most applicable to this construct involves Uses and Gratifications theory. The three primary purposes of Uses and Gratifications research are to explain how people use mass media to meet their needs, discover the underlying motives for media use, and identify the consequences of media use (Siraj, 2007). Uses and Gratifications theory assumes that consumers' expectations of various media determine which media are selected to satisfy certain wants (Haridakis & Whitmore, 2006).

Rubin (1984) determined that two kinds of media use -- ritual and instrumental -- reflect significantly different intentionality, selectivity, and utility. Rubin defined ritual media use as “ritualized use of a medium to gratify diversionary needs or motives" (p. 69). Ritual use is related to enjoyment and, to a certain extent, occupation of time. Instrumental use, on the other hand, is “goal-directed use of media content to gratify informational needs or motives" (p. 69). Instrumental use is a more involving user experience.

A dichotomous view of media use does not imply, however, that media can be segmented on the basis of ritual or instrumental usage. Nor does it imply that consumers can be neatly categorized as ritual or instrumental users. Rather, Rubin (1984) suggests that consumers’ goals will determine how a medium will be used on a situational basis. And, because consumers’ goals will not remain constant, it is likely that they will use the same medium to satisfy different goals. Television, for example, can be used in a ritual or instrumental manner. Watching a newscast is an instrumental use of television. Because the viewers seek information, they are involved in the program content. Watching re-runs of “Law & Order” late at night, however, is most likely a low-involvement, ritualized use of the medium.

Motivation for Media Use

Uses and gratifications theory assumes an active, rather than passive, media audience. Audience activity is characterized by purposeful use of media. Motives for media use are defined as ". . . general dispositions that influence people's actions taken to fulfill a need or want" (Papacharissi & Rubin, 2000, p. 179). Six major motivations for

interpersonal communication are pleasure, affection, inclusion, escape, relaxation, and control (R. B. Rubin, Perse, & Barbato, 1988). Motives for media use fall into similar categories, suggesting that media can be used to satisfy a range of needs. The gratifications sought from media relate the degree of audience selectivity, involvement, and utility regarding the media.

Level of Media Use

Ritual and Instrumental media use are each associated with distinct levels of media use. The level of media use refers to quantity of time spent with a specific medium. Empirical research has related the motives for media use to the amount of media used. Rubin (1984) noted that ritual use was related to higher levels of media use, while instrumental use was related to selective -- or reduced -- media use. Media use levels appear to be inversely related to the level of involvement in content.

Media Content

There is a significant body of research regarding the media effects related to content. Media content refers to the program or editorial content that surrounds the advertising message (Lutz, 1985). Most media content can be categorized by topic, such as news, information, sports, events, and entertainment. Uses and gratifications research indicates that there is a relationship between how media is used and the editorial content that is sought (A. M. Rubin, 1981a, 1981b, 1984). Specifically, ritualized use of television was most often associated with entertainment programming such as dramas, comedies, game shows and variety shows. Instrumental television use, on the other hand, was most often associated with informational programming such as news broadcasts,

magazine shows, documentaries, and talk shows.

Research has focused on how an advertising message is affected by the surrounding media content. Goldberg and Gorn (1987) researched the relationship between program content, the mood of the consumer, and the effectiveness of the advertisements within the content. A series of three experiments demonstrated an interaction between program and commercial type. Their findings suggest that the mood established by a program carries over to the commercials and affects consumer reaction to the commercials. They concluded that the influence of the mood established by the program content can be attributed to priming (Bower, 1981), affect transfer (Gorn, 1982), or the consumer's judgment regarding the consistency of fit (Brown, 1965).

Park and McClung (1986), on the other hand, determined that high program involvement did not necessarily relate to high message involvement. In an experiment involving 102 women, levels of program involvement (low, moderate, high) as well as the type of program involvement (cognitive, affective) were manipulated to determine the effect of program involvement on commercial involvement. Their research indicates that consumers lack the capacity to process commercials when they are highly involved in the program content. In fact, consumers engaged in low-involvement viewing are more likely to have sufficient capacity to process advertising. It appears, therefore, that advertisers would benefit more from selection of content based on congruency between the affect of the program and the advertising than selection of content on the basis of high audience involvement (Park & McClung, 1986).

Media Affinity

Affinity refers to the felt importance of a medium in a person's life. Rubin (1981a) found a positive relationship between affinity for television and frequency of television usage. He also determined that affinity for the medium corresponded to motivations for entertainment, passing time, companionship, and information-seeking. He indicated that affinity for a medium relates to an individual's context and, therefore, those who have less affinity for television may rely more heavily on other media. This suggests that affinity for a specific medium is related to the motivations for its use.

Perceived Reciprocity

Perceived Reciprocity, the second construct within the Advertising Receptivity Model, provides the target consumer's overall evaluation regarding the pros and cons of advertising within a specific medium. The construct balances the benefits provided by the advertisers and the negative effects of advertising clutter. It represents the perceived fairness of exchange between the consumer and the advertiser. If the value of the advertising does not sufficiently compensate the consumer for lost content utility, the exchange is not fair.

The Perceived Reciprocity Construct is based on the theory of exchange (Bagozzi, 1975; Houston & Gassenheimer, 1987). According to Houston and Gassenheimer (1987), the concept of exchange hinges upon the requirement that each party involved possesses something that is valued by the other party. It is the mutuality of the relationship that differentiates exchange from other forms of need satisfaction. The currency of exchange, however, is not limited to tangible entities (Bagozzi, 1975; Kotler, 1972). Exchange can

be based on market transactions involving payment or non-market transactions involving an exchange of resources such as gifts, services, time, energy, or feelings. In the case of advertising, the exchange is between the advertiser who provides free (or subsidized) content in exchange for the opportunity to advertise products, and the consumer who provides an audience for an advertising message in exchange for free (or subsidized) content (Becker & Murphy, 1993). In other words, the content compensates consumers for being exposed to the ads and, conversely, advertisers are compensated for the cost of the content because they have the opportunity to generate new customers.

Reciprocity is defined as "the process of actualizing mutual exchange of acceptable terms" (Houston & Gassenheimer, 1987, p. 11). One party provides something that evokes a compensating movement from another party. Bagozzi (1975) stated that the two characteristics of a restricted exchange are an attempt to maintain equality and reciprocity, or *quid pro quo*. Something of value must be exchanged for something of equal value for an exchange to be fair. Mittal (1994) evoked the reciprocity principle when he noted that consumers appreciate that advertising enables free TV. The fact that 60% of young adults (18-34) who listen to any type of Internet audio are willing to hear “a couple” of commercials in exchange for songs or other free content is also a measure of reciprocity between the consumer and the advertiser (Mintel, 2007). Because reciprocity requires that exchanged items are of equal value, both Advertising Value and Advertising Intrusiveness are key factors in the Reciprocity Construct. Specifically, consumers must identify the exchange values to determine if the advertiser has provided sufficient value in terms of both media content and advertising content to compensate

them for lost content utility.

Advertising Value: Informativeness & Entertainment

The Information and Entertainment Value aspects of the Perceived Reciprocity construct refer to the target consumer's perception of the overall utility of advertising in a specific medium. Ducoffe (1995) proposed an Advertising Value Construct as a cognitive antecedent to attitude toward advertising in general. Advertising value is defined as "the relative worth or utility of advertising to consumers" (Ducoffe, 1995, p. 1) and is a composite of consumer perceptions regarding the informativeness, entertainment, and irritation of advertising. This suggests that advertising possesses inherent value above and beyond the provision of media content to consumers.

Advertising is frequently justified, for example, on the basis of its role as a source of information about products and services. Some advertising is also noted for its entertainment value, as evidenced by the fascination with the Super Bowl commercials each year. Ducoffe (1996) determined, however, that advertising was not consistently evaluated across media, suggesting that perceptions of informativeness, entertainment, and irritation differ by media type. When asked to rank seven media in terms of Advertising Value, consumers indicated that television advertising has the greatest value followed by newspapers, magazines, direct mail, radio, the Internet, and outdoor (Ducoffe, 1996). Research also indicates that consumers' perceptions of advertising as misleading vary across media. A mail survey fielded among 314 residents of two cities in California revealed that consumers believed that telephone, mail and television advertising were perceived to be the worst offenders (Schutz & Casey, 1981).

Becker and Murphy (1993) employed the term "utility" to describe content value. The utility concept relates to advertising content as well as the program or editorial content that surrounds the advertising. They suggested that the presence of advertising lowers the utility of media content. However, the degree of lost utility is determined by the perceived advertising value. Furthermore, consumers' expectations regarding content utility vary according to the cost of media access. Consumers who pay $4. 50 for an issue of *Rolling Stone Magazine*, for example, expect more utility from the advertising and media content than consumers who listen to a free FM radio broadcast. In this respect, the concept of content utility is related to the perceived intrusiveness of the advertising.

Advertising Intrusiveness

The Advertising Intrusiveness aspect of the Perceived Reciprocity construct refers to the target consumer's perception of the negatives associated with advertising in a specific medium. Intrusion measures the extent that advertising interferes with the enjoyment of media content, or content utility. It reflects consumers' perceptions of advertising clutter as well as their perceived ability to avoid the advertising.

Importantly, perception is not a fact-based assessment. The perception of advertising clutter, for example, reflects one's belief – as opposed to quantitatively calculated evidence – that the amount of advertising in a medium is excessive (Elliott & Speck, 1998). Perception of clutter doesn't necessarily correlate with actual levels of advertising in different media, but reflects a level of irritation which Elliott and Speck (1998) attribute to goal interruption in the form of search hindrance, distraction, and disruption.

Search Hindrance refers to obstacles that hinder the consumer's ability to identify preferred content. When reading a magazine it is relatively easy to identify and distinguish between editorial and advertising content. A reader can choose when – or if – the ad will be read. The task can be complicated, however, if the ratio of ads to editorial is increased. This can be even more problematic in broadcast media where the ratio of ads to editorial may actually make it difficult to locate a program when channel-surfing (Elliott & Speck, 1998).

Disruption refers to compulsory exposure to advertising in lieu of the preferred content. Disruption does not occur in traditional print media (newspapers and magazines). It is pervasive, however, in broadcast and electronic media in the form of television ads, radio ads, and pop-ups. Consumers react negatively to disruption because it is an impediment to their media use goals.

Distraction refers to advertising that competes simultaneously with content for the consumer's attention. In the case of print media, ads that are placed within the editorial content are considered to be distracting. Television has introduced numerous distracting elements including alerts that print across the bottom of the screen and program promotions that appear on the bottom left or right side of the screen during an ongoing program. Internet advertising frequently runs concurrent with the consumer's internet activity in the form of search recommendations and banner ads.

Research indicates that television is perceived to have more clutter than radio, magazines, newspapers, yellow pages, and direct mail (Elliott & Speck, 1998). In fact, the ratio of ads to content on television is considerably lower than the ads-to-content ratio

in all print media. This distorted perception of clutter reflects the consumer's ability to control exposure to advertising. For example, although the ratio of advertising to content is approximately twice as high in print media versus broadcast media, print provides the consumer with greater autonomy regarding advertising exposure. It is much easier to skip a magazine ad than to skip a television ad. If, however, the consumer chooses to read a magazine ad, the ad exposure has been "self-selected." Shavitt et al. (2004) suggest that "self-selection" is the polar opposite of "intrusion" because it indicates consumer choice rather than advertiser harassment. Compared to print, broadcast media are perceived to impose advertising on the consumer rather than allowing consumer choice. Advertising intrusiveness, then, is an assessment of the consumer's control over advertising exposure within a specific medium.

Lutz (1985) suggested that commercial interruptions will be perceived as more intrusive when they occur during goal-oriented use of television. Elliott and Speck (1998) specified the primary ways that media goals are interrupted and Li et al. (2002) developed and tested an Intrusiveness Index based on these assumptions. In their research, Cho and Cheon (2004) adapted the methods of Elliot and Speck (1998) research to develop a causal model of advertising avoidance on the Internet. They determined that Internet users found banner advertising to be an impediment to goal-oriented Internet use, for example. Advertising intrusiveness, then, is a cognitive process that relates to the viewers' goals for media use and the type of programming that is viewed.

Media that allow for "self-selected experience" may be regarded more favorably than intrusive media (Shavitt et al., 2004). Self-selected experiences are those that allow

consumers to determine when to be exposed to advertising as well as the length of time spent with an ad. Print advertising offers a self-selected experience. Consumers can turn pages to avoid some ads and spend limitless time perusing other ads they find interesting. Some Internet advertising also offers this benefit. In fact, the intrusive nature of television advertising has created a market for mechanical means (VHS, DVR, Tivo, etc.) to impose self-selection on the television advertising experience. Empirical research confirms that television advertising is perceived more annoying than print and radio (Haller, 1974; Mittal, 1994).

Self-selection may also reflect a consumer's ability to respond in that medium (P. L. Wright, 1974). While print affords opportunities to engage or ignore the content, television offers little response opportunity unless the program is recorded, thus allowing zipping and zapping. A research experiment involving 160 participants determined that print and broadcast media differ substantially regarding the extent and nature of the evaluative responses they elicit, suggesting that advertising intrusiveness can be seen as a measure of the consumer's perceived control regarding the reception of advertising messages. Advertising that is viewed within a media environment that provides greater consumer control regarding advertising exposure is likely to be viewed as less intrusive.

Advertising Receptivity

The third construct, Advertising Receptivity, assesses the likelihood that the target consumer will attend an advertising message in a specific medium. The receptivity of consumers -- their openness to ideas and suggestions -- is critical to the success of an advertising message. A consumer's receptivity to advertising is determined by attitudinal

and behavioral responses to advertising. Specifically, Advertising Receptivity is determined by the balance between the consumer's overall attitude toward advertising and advertising avoidance behaviors.

Attitude toward Advertising

As a construct, attitude toward advertising involves both general and personal assessment. The area of general assessment tends to regard advertising as an institution while the personal assessment reflects experience with actual ads. MacKenzie and Lutz (1985) suggested that a consumer's response to an ad is mediated by the consumer's prior knowledge and experience regarding advertising in general. Attitude toward advertising in general is also related to a consumer's predisposition to attend or avoid a specific ad. Greyser (1973) stated that public dislike of advertising leads to inattention. Mittal (1994) indicated that a significant relationship exists between negative attitudes toward advertising and advertising avoidance. And, because ad avoidance opposes attendance to the advertising, the behavior is related to reduced advertising effectiveness (Shavitt et al., 2004).

Ad Avoidance

Ad avoidance is described by Speck and Elliott (1997) as "all actions by media users that differentially reduce their exposure to ad content" (p. 61). Ad avoidance is a consumer response to the expanding presence of advertising that has systematically colonized discursive space (the media), public space (roads, public buildings, recreation areas, and schools), and psychic space (daily surroundings). As the amount of advertising increases, consumer coping mechanisms emerge to avoid exposure (Rumbo, 2002).

Research indicates that when consumers can avoid advertising, they are likely to do so (Abernathy, 1991; Clancey, 1994; Speck & Elliott, 1997). Avoidance can take the form of behavioral, mechanical and cognitive responses.

Behavioral responses include any action taken by the consumer to avoid advertising exposure. When watching television, consumers may choose to leave the room when a television show goes to commercial. Alternatively, they may engage in conversation or check their e-mail. When reading magazines, consumers frequently choose to rip ads stiff pages of advertisements that interrupt the reading process.

Mechanical responses refer to the use of mechanical devices such as zipping and zapping to avoid commercials. Internet advertising can be avoided by moving to a new page. An empirical study utilized two quantitative models to identify factors that influence channel switching during commercials (Siddarth & Chattopadhyay, 1998). The study employed a binary logit model to determine the likelihood of zapping and a proportional hazard model to estimate the length of commercial exposure prior to zapping, and Nielsen scanner panel data from 1712 households. The findings indicated that zapping behavior was actually a strong indicator of campaign wear-out. Zapping occurs when there is a lack of motivation to process the commercial message. In other words, consumers avoid ads that have been overexposed.

Cognitive avoidance strategies involve ignoring the message or engaging in conversation or another activity during the commercial (Speck & Elliott, 1997). Frequently this behavior involves simultaneous use of media wherein one form of media provides relief from a commercial message in another medium. An analysis of television

audience behavior found that 65% of respondents were engaged in another activity while watching television including eating, reading, talking, chores, child care, cooking, homework, and resting (Clancey, 1994).

A predisposition to avoid ads by medium may reflect beliefs regarding the advertising intrusiveness in that medium (Li et al., 2002). This concept has been most fully developed in reference to advertising clutter. It has been suggested that clutter -- or overexposure to advertising -- in a specific medium may provoke ad avoidance in that medium (Elliott & Speck, 1998; Greyser, 1973). An online survey conducted among 266 students confirmed that the predictors of ad avoidance were goal impediment, perceived ad clutter, and prior negative experience (Cho & Cheon, 2004).

Demographic characteristics are also strong predictors of media avoidance (Speck & Elliott, 1997). Younger consumers are most likely to avoid advertising. When evaluating online advertising, for example, young adults (18-34) are very likely to ignore pop-up windows, banner ads, and click-through ads (Mintel, 2007). Among young adults (18-34), more than 40% report that they avoid watching television commercials and nearly 50% of them change the channel when commercials air (Mintel, 2005).

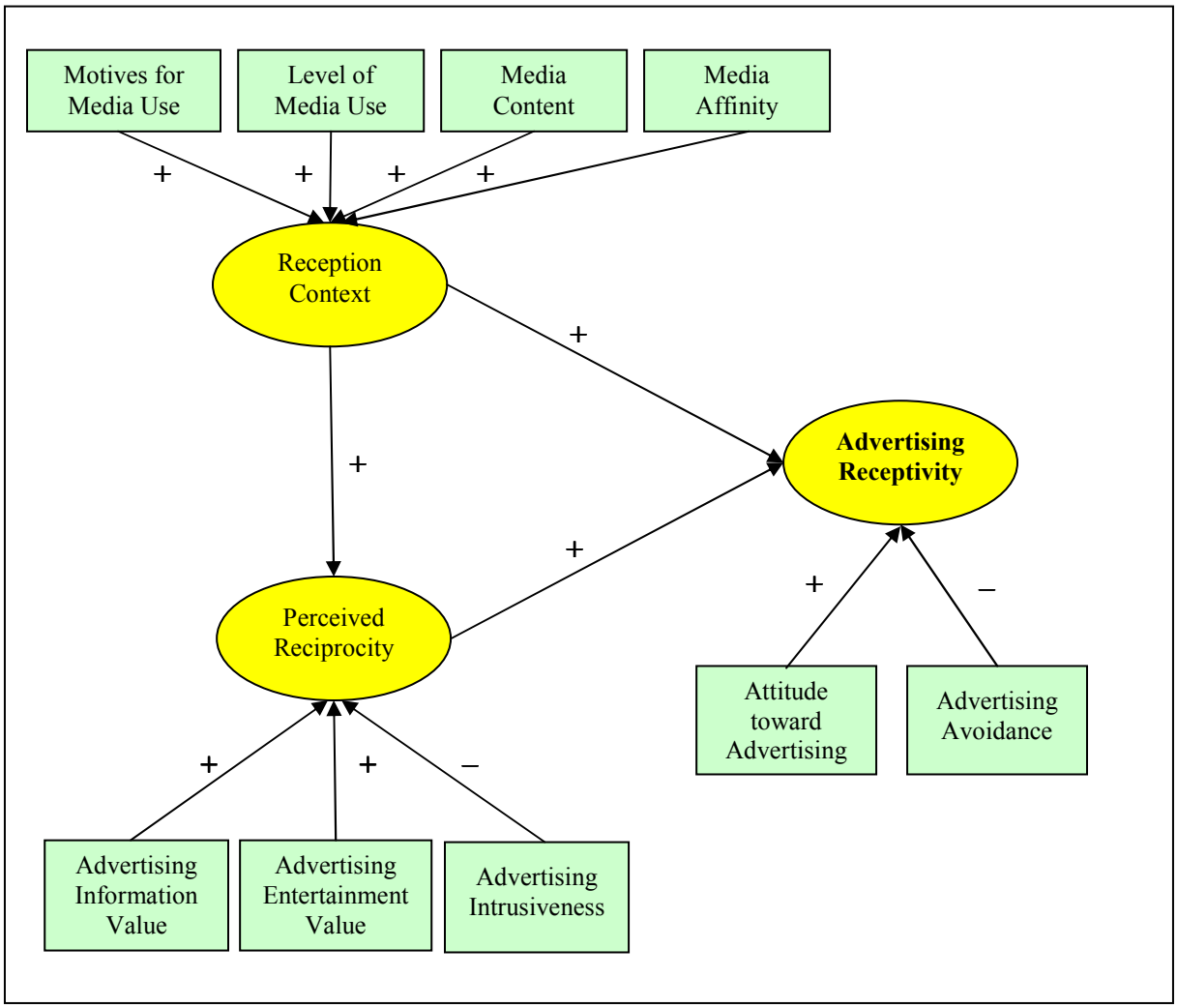
The Research Goal

The transformation of mass media from a limited number of mass-oriented choices to a seemingly limitless number of niche-oriented choices has created an enormous communication challenge to advertisers in terms of both efficiency and effectiveness. Because it is increasingly difficult for advertisers to locate their potential

consumers, it is crucial that when they select a medium there is a reasonable expectation that the correct target will be receptive to the message.

The Advertising Receptivity Model will establish how advertising effectiveness is related to the advertiser's choice of media. While the ideal media choices may vary according to target audience, the key determinants of advertising effectiveness will not. The Advertising Receptivity Model proposes that for a specific media target each medium generates a Reception Context, Perceived Reciprocity, and Advertising Receptivity that will determine the potential effectiveness of an advertising message. The proposed framework will determine the target's receptivity to an advertising message and its probable effectiveness.

Figure 1. Advertising Receptivity Conceptual Model



CHAPTER 3

METHODS AND PROCEDURES

Paradigm and Research Design

This research seeks to demonstrate significant differences in terms of advertising receptivity between three media when each medium is assessed for a specific media target utilizing the proposed model. This procedure parallels the process that would be followed by an advertiser seeking an optimal medium. For purposes of this research, the consumer target is young adults, aged 18-34. The research will compare results for three different media scenarios. A theoretical Path Model was constructed consisting of one composite, exogenous variable (Reception Context) and two composite, endogenous variables (Perceived Reciprocity and Advertising Receptivity).

The study proposes that each medium will exhibit different relationships among the three constructs that pertain to different levels of advertising effectiveness. The research also suggests that the potential advertising effectiveness of a specific medium can vary significantly between different media targets. A medium that provides favorable advertising receptivity for young adults may prove to be less effective when targeting aging baby boomers, for example. The purpose of the Advertising Receptivity Model is to determine the relative effectiveness of a specific medium when targeting a specific consumer segment. The model proposes that Reception Context predicts Perceived Reciprocity and that Reception Context and Perceived Reciprocity simultaneously predict Advertising Receptivity.

Variables and Operational Definitions

Reception Context - Perceived Reciprocity

Reception Context is determined by how and why a specific target group uses a specific medium. The construct is a composite exogenous variable and it is defined operationally as the summation of the formative, observed variables associated with the construct. The model measures Reception Context by determining the most common motives, level of media usage, type of media content, and media affinity expressed by a specific media target regarding a specific medium.

Perceived Reciprocity is a composite endogenous variable and is defined operationally as the summation of the formative observed variables associated with the construct, specifically the indices for Advertising Information Value, Advertising Entertainment Value, and Advertising Intrusiveness. The indices for Advertising Information Value and Advertising Entertainment Value provide calculations of the target consumer's assessment regarding the benefits of advertising in a specific medium. Advertising Intrusiveness, on the other hand, provides a calculation of the consumer's opinion regarding the degree to which advertising clutter affects their enjoyment of media content. The Perceived Reciprocity construct will determine how a specific media target balances the value and intrusiveness of advertising exposure within a specific medium.

The Reception Context will affect Perceived Reciprocity. The consumer's motives for media use, level of media usage, type of media content, and media affinity will affect how the consumer perceives the value of advertising and advertising intrusiveness. If, for example, consumers choose to watch television for ritual use they will probably view

advertising as less intrusive than an instrumental viewer. Similarly, an instrumental television viewer may perceive advertising to be more intrusive than ritual users because advertising interferes with their motives for media use.

Ha and Litman (1997) concluded that media use declines when the amount of advertising is perceived as excessive and irritating. They found, however, that entertainment magazines' circulation numbers corresponded negatively to the presence of advertising while news magazines' circulation numbers did not (Ha & Litman, 1997). This suggests that consumers will tolerate different levels of intrusiveness depending upon the editorial context.

H1: Reception Context predicts Perceived Reciprocity for TV, RTV, and OTV.

Reception Context - Advertising Receptivity

Advertising Receptivity is a composite endogenous variable and is defined operationally as the summation of the formative observed variables associated with the construct, specifically the indices for Attitude toward Advertising in General and Advertising Avoidance. Advertising Avoidance assesses the general inclination of the consumer to avoid advertising in a specific medium. Media choice determines the range of cognitive, mechanical, and behavioral options available to consumers in order to avoid advertising. Viewers of online streaming television have access to cognitive and behavioral methods, but do not have mechanical means to avoid ads. Viewers of recorded

television can easily avoid ads, while viewers of real time television must exert more effort in terms of their cognitive, mechanical, and behavioral ad avoidance options.

Advertising Receptivity is affected by Reception Context because the motives for media use, media use levels, media content, and media affinity are related to the level of audience involvement. A highly involved consumer will process advertising differently than an uninvolved consumer (Greenwald & Leavitt, 1984). Advertising involvement is attributable to message relevance, message congruence with the media content, as well as consumer attitudes toward advertising in general and the specific medium (MacKenzie & Lutz, 1989). This research proposes that the motives that drive media choice are related to consumers' expectations regarding advertising exposure and predict their willingness to attend advertising.

H2: Reception Context predicts Advertising Receptivity for TV, RTV, and OTV.

Perceived Reciprocity - Advertising Receptivity

Consumers' receptivity to an advertising message is also affected by their perceptions of advertising value and intrusiveness. If, for example consumers perceive advertising to be primarily intrusive, they will most likely avoid the message. If, on the other hand, consumers feel that advertising is generally valuable and minimally intrusive, they are more likely to perceive relevance in advertising messages.

H3: Perceived Reciprocity predicts Advertising Receptivity for TV, RTV, and OTV.

Media Comparisons

Consumers have preexisting beliefs and attitudes regarding each medium which drive media choice as well as subsequent behaviors. The Media Receptivity Model predicts attentiveness to advertising by comparing media choices on the basis of why and how the media is used as well as the media target's perceptions regarding advertising. Because each medium has unique properties and satisfies different needs, it is likely that Advertising Receptivity will vary across media.

H4: The Advertising Receptivity Model will generate significantly different results for TV, RTV, and OTV.

Instrumentation

The research utilized a between-subjects design. The analysis used PLS (Partial Least Squares) Path Modeling, a component-based approach to Structural Equation Modeling (SEM). Smart PLS software was employed. PLS modeling was selected because it can accommodate emergent, or formative, variables while covariance-based SEM can only support reflective variables. Much like linear regression, PLS is designed to examine the significance of relationships and their resulting R^2. It is, therefore, better suited to theory-building than the covariance-based SEM that, due to its focus on model

fitting, is more oriented toward confirmatory research (Gefen, Straub, & Boudreau, 2000).

Sample

Data was collected by a professional online research service. A national sample of approximately 380 participants was recruited for each media type (TV, RTV, and OTV) between the ages of 18-34. The sample size was determined by the requirements of the PLS Path Model which specifies that the data points should exceed the number of items in the most complex construct by ten times. Participants were screened to reflect the gender, race, ethnicity, education, and income of the U.S. adult internet users (Appendix A). Participants were also screened for media usage. Specifically, all participants viewed television programs in real time, pre-recorded television programs, and online streaming television during the past three months. The unusually specific requirements for participation resulted in a high rate of disqualification. Table 2 indicates that only 27.9% of all respondents qualified for participation in the research and completed the questionnaire.

Table 2. Participant Screening Results

	TV Group	%	RTV Group	%	OTV Group	%	Total	%
Total Screened	1,346	100.0%	1,366	100.0%	1,360	100.0%	4,072	100.0%
Screen Outs	934	69.4%	963	70.5%	953	70.1%	2,850	70.0%
Partials	33	2.5%	23	1.7%	30	2.2%	86	2.1%
Completes	379	28.2%	380	27.8%	377	27.7%	1,136	27.9%

Measures

The three constructs are formatively measured, composite variables (Reception Context, Perceived Reciprocity, and Advertising Receptivity). The measures consisted of questionnaire items administered in a Likert format. Indices were calculated for each indicator by summing the items and determining an average.

Reception Context

The Reception Context construct is an exogenous variable that is the composite of the four indicators (Motives for Media Use, Level of Media Use, Media Content, and Media Affinity).

Motives for Media Use. Participants were asked to indicate on a Likert scale their agreement with thirty statements regarding each medium where 1="Strongly disagree" and 5="Strongly agree." Statements reflect a variety of gratifications sought from media use such as "Because it relaxes me," "Because it entertains me," and "So I can get away from what I'm doing" (Appendix B).

Level of Media Use. Respondents' usage patterns were assessed in terms of amount of media used. For each medium, respondents indicated for each of six, three-hour-long time periods the number of hours and minutes they spent with each medium during the previous day (Appendix C).

Media Content. Participants then indicated on a 5-point scale (1="Never watch" and 5="Regularly watch") how often they watched 16 categories of television programs on each medium. The program categories included areas such as "Situation Comedies," "News," "Game Shows," and "Reality Programs" (Appendix D).

Affinity for the Medium. For each medium, respondents indicated their agreement with five statements on a five-point Likert scale (1="Strongly disagree" and 5="Strongly agree") regarding each medium's importance in their daily lives. Statements reflected sentiments such as "If the TV wasn't working, I would really miss it" (Appendix E).

Perceived Reciprocity

Perceived Reciprocity is a latent endogenous variable that is a composite of the formative observed variables associated with the construct, specifically the indices for Advertising Information Value, Advertising Entertainment Value, and Advertising Intrusiveness.

Advertising Information Value & Advertising Entertainment Value. These two indices were developed to assess Advertising Value (Ducoffe, 1995). For each of the two indices, participants indicated their agreement to a number of statements regarding each medium on a five-point Likert scale (1="Strongly disagree" and 5="Strongly agree"). The six scale items for the Informativeness scale included statements such as "Is a good source of product information." The four scale items for the Entertainment scale included statements such as "Is entertaining" (Appendix F).

Intrusiveness. The Intrusiveness variable is an index. For each medium, participants indicated their agreement with seven items on a five-point Likert scale (1="Strongly disagree" and 5="Strongly agree") regarding their perception of advertising intrusiveness. Scale items included "distracting," "disturbing," "forced," "interfering," "intrusive," "invasive," and "obtrusive" (Appendix G).

Advertising Receptivity

Advertising Receptivity is a latent endogenous variable that is a composite of the formative observed variables associated with the construct, specifically the indices for Attitude toward Advertising in General and Advertising Avoidance.

Attitude toward Advertising in General. The Attitude toward Advertising in General variable consists of a single index. For each medium, participants indicated their attitudinal position on five-point scales (Appendix H) for three very general semantic differential pairs (Bad=1 to Good=5, Negative=1 to Positive=5, and Unfavorable=1 to Favorable=5).

Advertising Avoidance. For each medium, participants were asked to indicate on a five-point Likert scale (1="Never" and 5="Always") their likelihood to engage in five advertising avoidance behaviors (Appendix I). The behaviors included "Leave the room during TV commercials," "Skip past TV channels that are in commercial," "Mentally tune out TV commercials," "Switch TV channels during commercials," and "Lower the TV's volume during commercials."

CHAPTER 4

RESULTS/FINDINGS

Group 1: Television Viewership

Constituent Components

The following discussion pertains to the individual variables that are used in the Television Viewership model to form three constructs: Reception Context, Perceived Reciprocity, and Advertising Receptivity.

Reception Context

The Reception Context construct consists of indices for Ritual Motivations for Media Use (α=.86, M=3.67, SD=.64), Instrumental Motivations for Media Use (α=.85, M=2.98, SD=.80), Ritual Program Content (α=.59, M=3.79, SD=1.02), Instrumental Program Content (α=.83, M=2.58, SD=.99), Affinity for the Medium (α=.85, M=2.64, SD=0.93), and Level of Media Use (one item). When constituent items from each of the component scales were pooled (38 total items) the construct had acceptable internal consistency (α=.94). Findings regarding each of the component scales are described as follows.

Motives for Media Use. Table 3 provides descriptive statistics for the viewing motivations. Specifically, the table provides the mean and combined scores (Agree/Strongly Agree) for each item. Nearly 60% of respondents agreed that they watch television for entertainment. Other common reasons for watching television were to pass time (54%), out of habit (48%), and for relaxation (46%).

Table 3: Motivations for Television Use

Item	N	Mean	SD	Agree/ Strongly Agree
Entertainment	379	3.76	0.74	57.6%
Pass Time	379	3.72	0.74	53.8%
Habit	379	3.65	0.72	48.3%
Relaxation	379	3.57	0.82	46.1%
Economics/Inexpensive	379	3.45	0.92	41.2%
Convenience	379	3.16	1.04	40.7%
Social Interaction	379	3.48	0.79	36.3%
Escape/Forget	379	3.26	0.85	26.1%
Information/Learning	379	3.02	0.91	20.3%
Companionship	379	2.90	0.99	20.0%
Arousal/Excitement	379	3.02	0.83	15.8%

The Pearson product-moment correlation matrix (Table 4) indicates significant interrelationships between all of the television viewing motives. The strongest pairings are "is entertaining" with "is relaxing", "is exciting to watch" with "for companionship", and "out of habit" with "to pass time." An examination of the correlations supports the concept of different types of viewing use (Rubin, 1984).

Table 4. Pearson Correlations for Motivations for Television Use (N=379)

	1	2	3	4	5	6	7	8	9	10	11
Arousal	1.00										
Companionship	.76**	1.00									
Entertainment	.54**	.40**	1.00								
Economics	.47**	.48**	.52**	1.00							
Escape	.63**	.67**	.56**	.54**	1.00						
Habit	.48**	.51**	.66**	.58**	.60**	1.00					
Information	.70**	.54**	.43**	.48**	.53**	.43**	1.00				
Pass Time	.39**	.47**	.52**	.50**	.54**	.69**	.34**	1.00			
Relaxation	.60**	.46**	.71**	.51**	.57**	.59**	.44**	.50**	1.00		
Social	.60**	.46**	.55**	.51**	.53**	.58**	.58**	.50**	.55**	1.00	
Convenience	.54**	.53**	.42**	.52**	.52**	.53**	.57**	.43**	.47**	.53**	1.00

**p<.01

Confirmatory use of exploratory factor analysis, employing TV data, was used to determined if the loadings of items for Motivations for Media Use corresponded to the two patterns of media use (ritual and instrumental) identified by Rubin (1984) for television viewing. Two factors were produced by the oblique-rotated, principal axis factoring method employed by Rubin. The first factor had an Eigenvalue of 6.33 and explained 57.5% of the total variance. The second factor was less substantial with an Eigenvalue of 1.04, explaining 9.4% of the total variance. Table 5 shows the loadings of each motivation on the two factors.

Table 5. Factor Matrix - Motives for Television Viewership

Motivation	*Factor 1*	*Factor 2*
Arousal/Excitement	-.07	**-.96**
Companionship	.06	**-.74**
Entertainment	**.77**	-.01
Economics/Inexpensive	.52	-.00
Escape/Forget	.39	-.45
Habit	**.93**	.09
Information/Learning	-.03	**-.79**
Pass Time	**.78**	.06
Relaxation	**.63**	-.06
Social Interaction	.43	-.37
Convenience	.26	-.48

Loadings on Factor 1 correspond to a pattern of ritualistic television viewing. Specifically, the loadings for habit (.93), pass time (.78) and relaxation (.63) are consistent with the pattern determined by Rubin (1984). Although Rubin's findings did not include entertainment within the ritualistic viewing motives, this analysis found the entertainment loading (.77) placed the motive within the ritualistic viewing cluster. Similarly, although the loadings on Factor 2 correspond to Rubin's pattern of instrumental television viewing, there was one exception. Loadings for arousal (-.96) and information (-.79) conform to Rubin's pattern. Contrary to Rubin's findings, however, this analysis found the companionship loading (-.74) placed the motive within the instrumental viewing cluster. A factor analysis of the total sample (viewers of television, recorded television, and online television) revealed that the entertainment motive consistently clustered with instrumental viewing and the companionship motive consistently clustered with instrumental viewing (Table 6).

Table 6. Factor Matrix - Viewership Motivations (All Groups)

Motivation	*Factor 1*	*Factor 2*
Arousal/Excitement	.43	-.29
Companionship	.32	-.54
Entertainment	-.01	**-.78**
Economics/Inexpensive	**.93**	.19
Escape/Forget	**.56**	-.07
Habit	.34	-.51
Information/Learning	**.68**	-.11
Pass Time	-.11	**-.89**
Relaxation	**.67**	-.06
Social Interaction	**.72**	-.09
Convenience	.19	**-.56**

The inconsistency between this study and the Rubin (1984) findings regarding the entertainment and companionship motives may be attributable to differences in the samples as well as the significant passage of time since the Rubin research was conducted. The Rubin sample was older. The median age of the sample was 38.8. The sample for this study was between the ages of 18-34. Rubin found that increases in age are related to increased instrumental use. Perhaps more important, the Rubin research was conducted 25 years ago. During that era, VCRs were only used in 21% of U.S. TV households (Television Bureau of Advertising, 2009). Therefore, during the time of the Rubin research, most television viewing occurred during the actual broadcast time. It seems highly likely that motivations driving real time viewership of television have evolved as the practice has become optional. The younger audience may be more likely to seek companionship from purposeful, instrumental television use and, given their tendency toward ritual television use, it is likely that a younger audience may equate ritual use with entertainment rather than their rare occasions of instrumental use.

Following confirmation of the two viewing patterns, the data was sorted into two indices, Ritual and Instrumental, based on the clusters indicated by the factor analysis. The ritual motivations index (α=.86, M=3.67, SD=.64) was the mean of the scale scores for entertainment, habit, pass time, and relaxation. The instrumental motivations index (α=.85, M=2.98, SD=.80) was the mean of the scale scores for arousal, companionship, and information.

Media Content. Table 7 indicates the type of programming content most likely to be viewed by the participants. Specifically, Table 7 provides information regarding the mean score for each program type and the percent of the sample that reported weekly viewership of each programming type. About half the respondents indicated they watched televised movies and dramas on a weekly basis. The distribution indicates that the sample was more inclined to watch entertainment content (e.g. sitcoms, movies, and drama) than informational content (e.g. sports, news, and magazine or documentary formats).

Table 7. Television in Real Time - Programming Preferences

Program Type	N	Mean	SD	Every Week
Movies	379	4.05	1.20	50.4%
Drama	379	3.80	1.42	47.8%
Sitcoms	379	3.52	1.52	40.4%
Sports	379	3.27	1.58	35.6%
Action	379	3.12	1.60	30.9%
Talk	379	2.96	1.56	27.2%
Reality	379	3.00	1.59	26.4%
Variety	379	2.80	1.60	23.5%
News	379	2.79	1.59	23.0%
Humor	379	3.09	1.41	22.2%
Children's	379	2.54	1.64	21.6%
Fake News	379	2.68	1.55	19.3%
Game	379	2.91	1.46	19.0%
Mag/Doc	379	2.60	1.45	14.2%
Daytime serials	379	1.84	1.39	10.3%
Religious	379	1.66	1.25	6.9%

Canonical correlation analysis was employed to determine if, consistent with Rubin's findings (1984), certain program types were associated with ritual or instrumental use. Table 8 indicates two primary roots significant beyond the .001 level. The table provides the canonical correlations, Eigenvalues, and significance for the two roots as well as the canonical coefficients (the standardized canonical weights) and the structure correlation coefficients (the canonical factor loadings) for each individual variable. Canonical coefficients show the relative importance of the individual variables within the correlation while the structure correlation coefficients explain the underlying construct. In this case, the two roots support the concept of two patterns of media usage. The first root, providing evidence of instrumental television use, explains 40% of the variance in the motivation variables. The second root, providing evidence of ritual television use,

explains 23% of the variance in the program content variables. The structure coefficients indicate that arousal, companionship, and information -- motives associated with instrumental media usage -- are predominantly associated with Root 1. The types of program content associated with this pattern of media usage are talk shows, news programs, magazine and documentary programs, humor (e.g. "Saturday Night Live"), variety (e.g. "American Idol"), game shows, daytime serials (soap operas), and religious programming. The structure coefficients indicate that entertainment, habit, pass time, and relaxation -- motives associated with ritual media usage -- are predominantly associated with Root 2. The types of program content associated with this pattern of media usage are situation comedies, movies, and dramas.

Following confirmation of the relationship between program content and the two viewing patterns, the program content data was sorted into two indices, Ritual and Instrumental, based on the clusters indicated by the canonical correlation analysis. The ritual program content index (α=.59, M=3.79, SD=1.02) was the mean of the scores for situation comedies, movies, and dramas. The instrumental index (α=.83, M=2.58, SD=.99) was the mean of the scores for talk shows, news programs, magazine and documentary programs, humor, variety, game shows, daytime serials, and religious programming. The low alpha coefficient for the ritual program content index reflects the small number of items in the scale.

Table 8. Canonical Correlation Matrix for Television

Viewing Motives and Programs

	Root 1		Root 2	
Canonical Correlation	.63		.48	
Eigenvalue	.66		.30	
Wilks lambda	.33		.33	
Significance	p<.001		p<.001	
	Canonical coefficients	Structure correlations	Canonical coefficients	Structure correlations
Viewing motives				
Arousal/excitement	-.41	**-.89**	.08	-.10
Companionship	-.03	**-.72**	.52	.06
Entertainment	-.01	-.50	-.23	**-.62**
Economy/inexpensive	-.05	-.53	.45	-.10
Escape/to forget	-.36	-.76	-.14	-.30
Habit	.06	-.44	-.53	**-.65**
Information	-.50	**-.89**	.23	-.02
Pass time	.17	-.31	-.25	**-.55**
Relaxation	.05	-.52	-.35	**-.58**
Social interaction	.00	-.60	-.34	-.48
Convenience	.04	-.57	.06	-.16
Program Type				
Sitcom	-.02	-.31	-.37	**-.58**
Talk	-.09	**-.53**	.00	-.15
News	-.06	**-.58**	-.11	-.08
Magazine/documentary	-.28	**-.75**	.33	.08
Sports	.00	-.26	-.08	-.09
Movies	-.28	-.47	-.35	**-.56**
Drama	.08	-.31	-.52	**-.66**
Humor	.00	**-.50**	.01	-.26
Variety	-.02	**-.46**	.19	.00
Action	-.15	-.41	.11	-.25
Game	-.14	**-.58**	-.15	-.19
Children's	.10	-.41	-.16	-.10
Daytime serials	-.07	**-.66**	.02	.08
Religious	-.49	**-.79**	.42	.33
Fake news	-.11	-.46	.03	-.06
Reality	.02	-.38	-.18	-.23

Level of Media Use. Respondents' television usage was assessed in terms of hours viewed the prior day. Respondents indicated the number of hours and minutes they spent with each medium during the previous day for each of six, three-hour time periods. Table 9 shows the distribution of hours devoted to media usage by daypart during the prior day. Participants reported an average of 5.2 hours of television usage during the prior day, which is consistent with the 4.8 hours estimated by the U.S. Census (2009). Most television usage occurred during the afternoon and evening. Specifically, 70% of the total viewing hours occurred after 2:00 PM and 44% of the total viewing hours occurred between the hours of 5:00 PM and 11:00 PM. The Usage Level index was constructed by summing the total TV viewership hours.

Table 9. Minutes of Television Usage by Daypart (Prior Day)

Time Periods	N	Mean	SD	% Total Viewing
5:00 AM - 7:59 AM	379	24.53	44.42	7.8%
8:00 AM - 10:59 PM	379	31.19	47.56	9.9%
11:00 AM - 1:59 PM	379	40.16	54.84	12.8%
2:00 PM - 4:59 PM	379	79.79	99.61	25.4%
5:00 PM - 7:59 PM	379	60.20	59.29	19.2%
8:00 PM - 11:00 PM	379	78.04	56.08	24.9%

Affinity for the Medium. The five items assessing television affinity were summed to calculate a mean score (α=.85, M=2.64, SD=0.93). Table 10 provides the means, standard deviations and response summary for the five items that form the Affinity index. The means of the variables indicate that respondents disagreed with statements regarding the personal importance of television viewing. While 41% of respondents indicated that

they would miss watching television if it wasn't available, 61% stated that they could do without television for several days.

Table 10. Affinity for Television in Real Time

	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Watching TV in real time is one of the most important things I do each day	379	2.47	1.15	19.8%	26.4%	53.9%
If it wasn't possible to watch TV in real time, I would really miss it	379	2.98	1.22	40.9%	22.4%	36.6%
Watching TV in real time is very important in my life	379	2.77	1.17	27.7%	30.3%	41.9%
I could easily do without watching TV in real time for several days	379	2.36	1.13	61.0%	22.7%	16.3%
I would feel lost without being able to watch TV in real time	379	2.65	1.19	26.9%	23.7%	49.3%

Correlation analysis (Table 11) shows significant correlations between affinity for the medium, level of media use, motives for media use, and program content. There are strong, statistically significant relationships between instrumental motivations and instrumental program content. Similarly, there are strong, statistically significant relationships between ritual motivations and ritual program content. Affinity for the medium correlates at strong, significant levels with instrumental motivations and instrumental program content.

Table 11. Television Use - Pearson Correlation Matrix

	1	2	3	4	5	6
1. Affinity for the Medium	1.00					
2. Level of Media Use	.43**	1.00				
3. Instrumental Motivations	.60**	.44**	1.00			
4. Ritual Motivations	.40**	.31**	.61**	1.00		
5. Instrumental Program Content	.47**	.46**	.54**	.32**	1.00	
6. Ritual Program Content	.28**	.31**	.29**	.44**	.44**	1.00

**p<.01

Perceived Reciprocity

The Perceived Reciprocity construct was formed by the Advertising Entertainment Value index (α=.90, M=2.87, SD=0.91), the Advertising Information Value index (α=.90, M=3.11, SD=0.80), and the Advertising Intrusiveness index (α=.89, M=3.33, SD=0.76). When constituent items from each of the component scales were pooled (17 total items) the construct had acceptable internal consistency (α=.86). The findings regarding each of the component scales are described as follows.

Entertainment Value. Table 12 provides the means, standard deviations and response summary for the three items that form the Entertainment index. Respondents did not give advertising high scores for entertainment value. Specifically, less than a third of the respondents were in agreement with positive statements regarding the entertainment value of advertising.

Table 12. Advertising Entertainment Value - Television/Real Time

When I watch television in real time, the advertising is	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Entertaining	379	3.05	1.02	33.8%	37.2%	29.0%
Enjoyable	379	2.85	1.06	26.1%	35.9%	38.0%
Pleasing	379	2.78	1.04	22.1%	38.3%	39.6%
Exciting	379	2.80	1.05	21.9%	38.5%	39.6%

Information Value. Respondents did, however, indicate that advertising has good information value. Table 13 provides the means, standard deviations and response summary for the three items that form the Advertising Information Value index. About 44% of the participants agreed that advertising is a good source of "information" and "up-to-date product information." While 36% disagreed that advertising provides complete information, only about 25% of the respondents disagreed with the other positive statements regarding the information value of advertising.

Table 13. Advertising Information Value - Television/Real Time

When I watch television in real time, the advertising	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Is a good source of information	379	3.16	1.02	43.8%	31.9%	24.3%
Supplies relevant product information	379	3.16	0.95	38.3%	40.1%	21.6%
Provides timely information	379	3.04	0.98	31.9%	41.7%	26.4%
A good source of up-to-date product information	379	3.26	0.94	44.1%	37.2%	18.7%
A convenient source of product information	379	3.17	1.02	38.6%	37.2%	24.3%
Supplies complete product information	379	2.84	0.98	23.8%	40.6%	35.6%

Intrusiveness. Despite agreement regarding the informative value of advertising, the majority of the respondents found advertising to be intrusive. Table 14 provides the means, standard deviations and response summary for the three items that form the Advertising Intrusiveness index. In fact, about half of the respondents agreed that advertising is "forced," "interfering," "distracting," and "intrusive." Less than 25% of the sample disagreed with the statements regarding the intrusiveness of advertising. This scale was eliminated from the construct to achieve internal consistency.

Table 14. Advertising Intrusiveness - Television/Real Time

When I watch television in real time, the advertising is …	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Distracting	379	3.39	1.01	48.3%	31.1%	20.6%
Disturbing	379	3.07	1.06	33.3%	37.2%	29.6%
Forced	379	3.47	0.96	51.2%	33.5%	15.3%
Interfering	379	3.48	0.96	51.5%	34.3%	14.2%
Intrusive	379	3.43	0.98	48.1%	37.2%	14.7%
Invasive	379	3.25	0.96	36.7%	43.5%	19.8%
Obtrusive	379	3.21	0.98	35.9%	43.0%	21.2%

Advertising Receptivity

The Advertising Receptivity construct was formed by the Attitude toward Advertising index (α=.95, M=2.91, SD=1.08 and the Advertising Avoidance index (α=.68, M=3.21, SD=0.65). When the constituent items from the component scales were pooled (8 total items) the construct was judged to have acceptable internal consistency (α=.60). Findings regarding both of the component scales are described as follows.

Attitude toward Advertising. Table 15 provides the means, standard deviations and response summary for the three items that form the Attitude toward Advertising index. The chart indicates that the respondents were fairly evenly split between negative, neutral, and negative assessments of advertising in general. Nearly 40% of the respondents indicated that their attitude toward advertising was unfavorable, however.

Table 15. Attitude toward Advertising - Television/Real Time

My attitude toward advertising when I am watching television in real time is…	N	Mean	SD	Rating Scale 1-2	3	4-5
Bad (1) - Good (5)	379	2.95	1.11	32.2%	37.7%	30.1%
Negative (1) - Positive (5)	379	2.92	1.11	33.0%	38.3%	28.8%
Unfavorable (1) - Favorable (5)	379	2.86	1.17	37.7%	34.0%	28.3%

Advertising Avoidance. Table 16 provides the means, standard deviations and response summary for the five items that form the Advertising Avoidance index. The chart indicates that nearly half of the respondents avoid advertising by switching channels or by mentally tuning out the commercials. They are less likely to avoid commercials by leaving the room or reducing the television volume.

Table 16. Advertising Avoidance - Television/Real Time

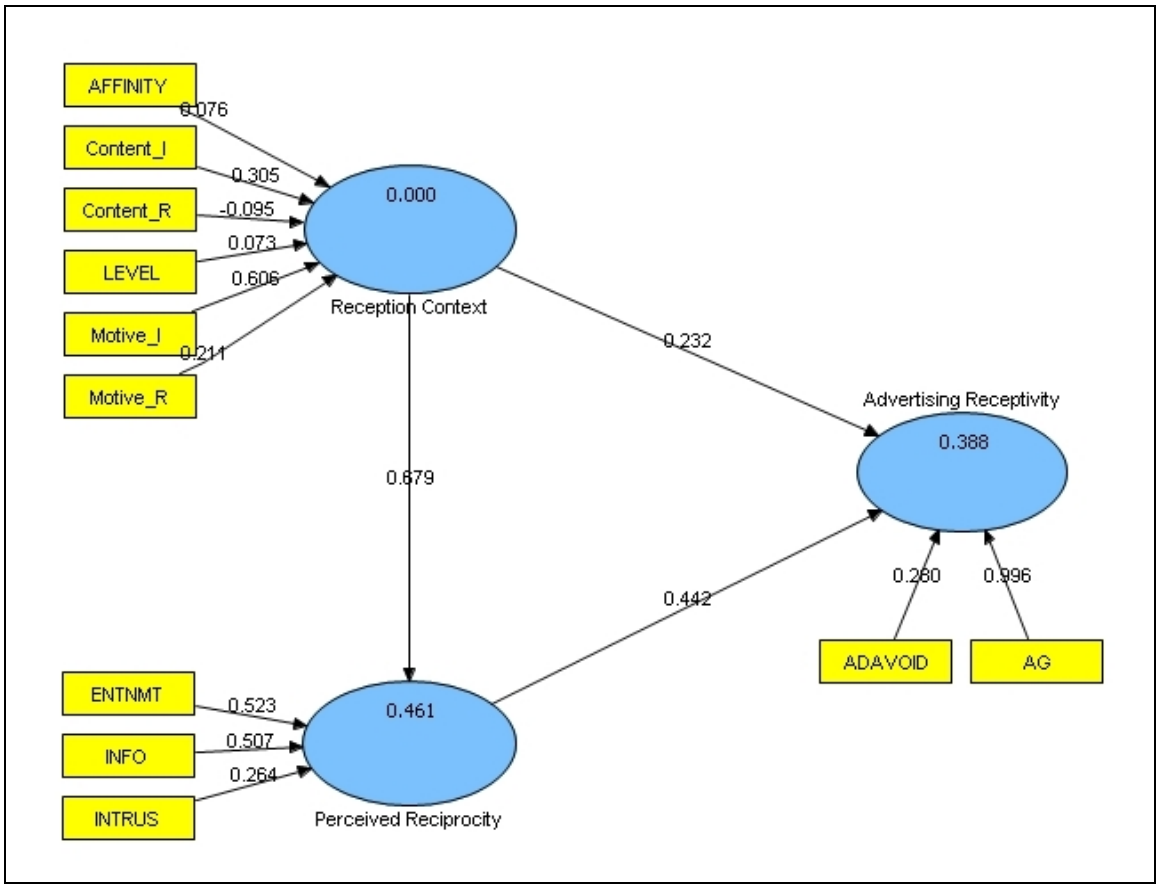
During commercials I …	N	Mean	SD	Never/ Almost Never	Some times	Almost Always/ Always
Leave the room	379	3.22	0.71	8.7%	63.9%	27.5%
Mechanically skip past TV commercials	379	3.08	1.23	26.6%	33.8%	39.5%
Mentally tune out the commercials	379	3.44	0.88	9.0%	45.9%	45.1%
Switch programs during commercials	379	3.47	0.92	10.8%	42.0%	47.3%
Lower the volume during commercials	379	2.86	1.10	34.3%	39.6%	26.1%

Structural Model

The following discussion pertains to the structural model relating the Reception Context and Perceived Reciprocity constructs to the Advertising Receptivity construct.

Partial Least Squares (PLS) modeling was selected because it can accommodate emergent, or formative, variables while covariance-based SEM can only support reflective variables. Much like linear regression, PLS is designed to examine the significance of relationships and their resulting R^2. It is, therefore, better suited to theory-building than the covariance-based SEM that, due to its focus on model fitting, is more oriented toward confirmatory research (Gefen et al., 2000). Using SmartPLS software, PLS path modeling performs an iterative set of factor analyses combined with path analyses until the differences in the average R^2 of the constructs becomes insignificant (Thompson, Barclay & Higgins, 1995). Once the path are estimated, a bootstrap approach is applied to estimate the standard errors of the paths. Figure 2 shows the path model for the Advertising Receptivity Model.

Figure 2. PLS Path Model - Television/Real Time



Link	Coefficient (T-value)	R^2
RC → Advertising Receptivity	.23 (1.51)	.39
PR → Advertising Receptivity	.44 (2.99**)	
RC → Perceived Reciprocity	.68 (9.94***)	.46

**p<.01, ***p<.001

Table 17 provides various coefficients related to model quality. In this case, 48%, 89%, and 47% of the variance in the indicators is explained by the Advertising Receptivity, Perceived Reciprocity, and Reception Context constructs, respectively.

R-square measures the overall effect size for the endogenous variables, Advertising Receptivity and Perceived Reciprocity. The R-squares are of moderate

strength (Chin, 1998; Hock & Ringle, 2006), indicating that 39% of the Advertising Receptivity construct is explained by the model and 46% of the Perceived Reciprocity construct is explained by the model.

The redundancy coefficients show that 16% of the variance in the indicators for Advertising Receptivity and 25% of the variance in the indicators for Perceived Reciprocity is explained by Reception Context, the exogenous factor.

Table 17. Overview - Television/Real Time

	R-square	*Communality*	*Redundancy*
Advertising Receptivity	0.39	0.47	0.16
Perceived Reciprocity	0.46	0.57	0.25
Reception Context	0	0.46	0

Table 18 provides the correlation coefficients for the factor scores for the three constructs, demonstrating strong correlation between all three constructs.

Table 18. Latent Variable Correlations - Television/Real Time

	Advertising Receptivity	*Perceived Reciprocity*	*Reception Context*
Advertising Receptivity	1		
Perceived Reciprocity	0.60	1	
Reception Context	0.53	0.68	1

Table 19 shows how the indicators load on the three constructs. Since the PLS factors are orthogonal, multicollinearity is not a problem. However, to the extent that the

indicators are multicollinear, PLS lacks a simple factor structure and the constructs are more difficult to label, interpret, and distinguish (Garson, 2009). For the most part, the indicators in this model have strong loadings on the expected constructs and weaker loadings on the other constructs. The cross-loadings are greater, however, than in a model with a simple factor structure due to multicollinearity. Two indicators, Advertising Intrusiveness and Advertising Avoidance, have weak loadings on all three constructs.

Table 19. Latent Variable Cross Loadings - Television/Real Time

Construct	Item	Composite Construct		
		Reception Context	Perceived Reciprocity	Advertising Receptivity
Reception Context	Instrumental Motives	.95	.63	.52
	Ritual Motives	.69	.46	.38
	Instrumental Content	.73	.52	.35
	Ritual Content	.35	.24	.19
	Level of Media Use	.55	.39	.27
	Affinity for Medium	.67	.45	.37
Perceived Reciprocity	Entertainment	.57	.94	.61
	Information	.63	.95	.56
	Intrusiveness	.24	.23	.04
Advertising Receptivity	Attitude toward Adv	.49	.58	.96
	Advertising Avoidance	.14	.06	.15

Table 20 provides the indicators and their paths to their respective, formative constructs. The results indicate that, for young adults watching television in real time, the Reception Context construct is most affected by instrumental motives and content. For this viewing target, the advertising value perceptions are equally important. The

Advertising Receptivity construct, however, has become a measure of attitude toward advertising only.

Table 20. Measurement Model Coefficients - Television/Real Time

	Reception Context	Perceived Reciprocity	Advertising Receptivity
Reception Context			
Instrumental Motives	0.61***		
Ritual Motives	0.21		
Instrumental Content	0.30*		
Ritual Content	0.09		
Level of Media Use	0.07		
Affinity for the Medium	0.08		
Perceived Reciprocity			
Entertainment		0.52**	
Information		0.51**	
Intrusiveness		0.26	
Advertising Receptivity			
Attitude toward Adv			0.99***
Advertising Avoidance			0.28

*p<.05, **p<.01, ***p<.001

Table 21 summarizes the path coefficients. The Advertising Receptivity construct is indirectly affected by the Reception Context construct. Advertising Receptivity is directly affected by Perceived Reciprocity. In this case, Reception Context is a moderator variable. The target audience's tendency to use media to satisfy instrumental motives, and their selection of program content significantly affects the way they perceive the reciprocal role of advertising. The perception of reciprocity significantly affects the audience's receptivity to advertising.

Table 21. Structural Model Path Coefficients - Television/Real Time

	Advertising Receptivity	*Perceived Reciprocity*	*Reception Context*
Advertising Receptivity	0	0	0
Perceived Reciprocity	0.44**	0	0
Reception Context	0.23	0.65***	0

**p<.01, ***p<.001

Group 2: Recorded Television Viewership

Constituent Components

The following discussion pertains to the individual variables that will be used in the Recorded Television Viewership model to form three constructs: Reception Context, Perceived Reciprocity, and Advertising Receptivity.

Reception Context

The Reception Context construct consists of indices for Ritual Motivations for Media Use (α=.84, M=3.69, SD=.61), Instrumental Motivations for Media Use (α=.74, M=2.82, SD=.85), Ritual Program Content (α=.40, M=3.45, SD=1.21), Instrumental Program Content (α=.86, M=2.45, SD=.98), Affinity for the Medium (α=.86, M=2.45, SD=0.98), and Level of Media Use (one item). When constituent items from each of the component scales were pooled (36 total items) the construct had acceptable internal consistency (α=.91). Findings regarding each of the component scales are described as follows.

Motives for Media Use. Table 22 provides descriptive statistics for the viewing motivations. Specifically, the table provides the mean and combined scores (Agree/Strongly Agree) for each item. Nearly 66% of respondents agreed that they watch

recorded television for entertainment. Other common reasons for watching television were for relaxation (53%), to pass time (49%), out of habit (48%), and convenience (47%).

Table 22: Motivations for Recorded Television Use

Item	N	Mean	SD	Agree/ Strongly Agree
Entertainment	380	3.89	0.74	65.6%
Relaxation	380	3.70	0.74	53.1%
Pass Time	380	3.63	0.84	48.5%
Convenience	380	3.32	1.03	46.6%
Economics/Inexpensive	380	3.50	0.87	40.5%
Habit	380	3.55	0.68	37.2%
Social Interaction	380	3.36	0.81	30.0%
Arousal/Excitement	380	3.22	0.81	23.7%
Escape/Forget	380	3.19	0.85	22.1%
Information/Learning	380	2.89	0.95	16.3%
Companionship	380	2.76	0.96	15.2%

The Pearson product-moment correlation matrix (Table 23) indicates interrelationships between all of the television viewing motives. The strongest pairings are "is entertaining" with "is relaxing", "out of habit" with "to pass time," and "is exciting to watch" with "is entertaining." An examination of the correlations supports the concept of different types of viewing use (Rubin, 1984).

Table 23. Pearson Correlations for Motivations for Recorded Television Use (N=380)

	1	2	3	4	5	6	7	8	9	10	11
1. Arousal	1.00										
2. Convenience	.47**	1.00									
3. Companionship	.48**	.45**	1.00								
4. Entertainment	.61**	.43**	.23**	1.00							
5. Economics	.43**	.44**	.38**	.42**	1.00						
6. Escape/Forget	.58**	.50**	.60**	.47**	.41**	1.00					
7. Habit	.46**	.48**	.41**	.51**	.38**	.48**	1.00				
8. Information	.60**	.39**	.59**	.28**	.36**	.54**	.33**	1.00			
9. Pass Time	.41**	.52**	.44**	.56**	.37**	.52**	.64**	.29**	1.00		
10. Relaxation	.60**	.45**	.30**	.68**	.40**	.53**	.48**	.34**	.50**	1.00	
11. Social Interaction	.60**	.37**	.40**	.42**	.27**	.39**	.40**	.52**	.38**	.45**	1.00

**p<.01

Confirmatory use of exploratory factor analysis, employing recorded television data, was used to determined if the loadings of items for Motivations for Media Use corresponded to the two patterns of media use (ritual and instrumental) identified by Rubin (1984) for television viewing. Two factors were produced by the oblique-rotated, principal axis factoring method employed by Rubin (1984). The first factor had an Eigenvalue of 5.56 and explained 50.5% of the total variance. The second factor was less substantial with an Eigenvalue of 1.16, explaining 10.5% of the total variance. Table 24 shows the loadings of each motivation on the two factors.

Table 24. Factor Matrix - Motives for Recorded Television Viewership

Motivation	*Factor 1*	*Factor 2*
Arousal/Excitement	.46	**.42**
Companionship	.00	**.77**
Entertainment	**.96**	-.21
Economics/Inexpensive	.38	.24
Escape/Forget	.36	.48
Habit	**.62**	.11
Information/Learning	-.06	**.84**
Pass Time	**.67**	.07
Relaxation	**.79**	-.02
Social Interaction	.31	.39
Convenience	.44	.29

The factor loadings for recorded television viewing (RTV) were consistent with the patterns of television viewership identified by Rubin (1984) and this study. Loadings on Factor 1 correspond to a pattern of ritualistic viewing. Specifically, the loadings for habit (.62), pass time (.67) and relaxation (.79) are consistent with the pattern determined by Rubin (1984). Consistent with the television viewership findings in this study, the entertainment loading (.96) placed the motive within the ritualistic viewing cluster rather than the instrumental cluster identified by Rubin (1984). Also consistent with the TV factor analysis, loadings for information (.84) and companionship (.77) placed the motives within the instrumental viewing cluster. The RTV results differed from the TV results for the Rubin study (1984) and this study in that the arousal motive was not identified with either of the two clusters of motives.

Following confirmation of the two viewing patterns, the data were sorted into two indices, Ritual and Instrumental, based on the clusters indicated by the factor analysis. The ritual motivations index (α=.84, M=3.69, SD=.61) was the mean of the scale scores

for entertainment, habit, pass time, and relaxation. The instrumental motivations index (α=.74, M=2.82, SD=.84) was the mean of the scale scores for companionship and information.

Media Content. Table 5 indicates the type of programming content most likely to be viewed by those who watch recorded television programs. Specifically, Table 5 provides information regarding the mean score for each program type and the percent of the sample that reported weekly viewership of each programming type. Participants were most likely to view televised movies and dramas on a weekly basis. Specifically, 45% of participants indicated they viewed recorded dramas on a weekly basis and 41% of participants indicated they viewed recorded movies on a weekly basis. The distribution indicates that the sample was more inclined to watch entertainment content (e.g. sitcoms, movies, and drama) than informational content (e.g. sports, news, and magazine or documentary formats).

Table 25. Recorded Television - Programming Preferences

Program Type	N	Mean	SD	Every Week
Drama	380	3.74	1.45	45.3%
Movies	380	3.78	1.30	40.8%
Situation Comedies	380	3.17	1.61	33.2%
Action	380	3.09	1.64	31.1%
Sports	380	2.91	1.66	29.7%
Variety	380	2.70	1.65	23.7%
Reality	380	2.89	1.59	23.4%
Humor	380	2.79	1.54	20.5%
News	380	2.38	1.57	17.6%
Children's	380	2.29	1.58	17.1%
Talk	380	2.51	1.51	16.8%
Game	380	2.47	1.50	15.8%
Fake News	380	2.44	1.56	15.5%
Magazine/Documentary	380	2.37	1.44	12.6%
Daytime Serials	380	1.90	1.46	11.8%
Religious	380	1.57	1.15	5.3%

Canonical correlation analysis was employed to determine if, consistent with Rubin's findings (1984), certain program types were associated with ritual or instrumental use. Table 26 indicates two primary roots significant beyond the .001 level. The two roots also support the concept of two patterns of media usage. The first root, providing evidence of instrumental television use, explains 42% of the variance in the motivation variables. The second root, providing evidence of ritual television use, explains 19% of the variance in the program content variables. The structure coefficients indicate that arousal, companionship, and information -- motives associated with instrumental media usage -- are predominantly associated with Root 1. The types of program content associated with this pattern of media usage are talk shows, news programs, magazine and documentary programs, sports, humor (e.g. "Saturday Night Live"), variety (e.g.

"American Idol"), game shows, daytime serials (soap operas), fake news shows (e.g. The Daily Show with Jon Stewart"), religious, and reality programming. The structure coefficients indicate that entertainment, habit, pass time, and relaxation -- motives associated with ritual media usage -- are predominantly associated with Root 2. The types of program content associated with this pattern of media usage are situation comedies and dramas.

Following confirmation of the relationship between program content and the two viewing patterns, the program content data were sorted into two indices, Ritual and Instrumental, based on the clusters indicated by the canonical correlation analysis. The ritual program content index (α=.40, M=3.45, SD=1.21) was the mean of the scores for situation comedies and dramas. The instrumental index (α=.86, M=2.45, SD=.98) was the mean of the scores for talk shows, news programs, magazine and documentary programs, sports, humor, variety, game shows, daytime serials, fake news, religious, and reality programming. The low alpha coefficient for the ritual program content index scale reflects the small number of items in the scale.

Table 26. Canonical Correlation Matrix for Viewing Motives and Programs - Recorded Television

	Root 1		Root 2	
Canonical Correlation	.65		.44	
Eigenvalue	.73		.25	
Wilks lambda	.30		.30	
Significance	p<.001		p<.001	
	Canonical coefficients	Structure correlations	Canonical coefficients	Structure correlations
Viewing motives				
Arousal/excitement	-.35	**-.68**	.24	-.32
Companionship	-.19	**-.70**	.64	.19
Entertainment	.23	-.17	-.25	**-.65**
Economy/inexpensive	.07	-.31	.15	-.18
Escape/to forget	-.03	-.54	.09	-.21
Habit	-.26	-.45	-.31	**-.52**
Information	-.55	**-.89**	-.13	-.11
Pass time	.17	-.25	.02	**-.42**
Relaxation	.22	-.23	-.54	**-.72**
Social interaction	-.17	-.62	-.14	-.36
Convenience	-.11	-.46	-.44	-.51
Program Type				
Sitcom	.01	-.34	-.51	**-.52**
Talk	.07	**-.56**	.23	.14
News	-.25	**-.69**	-.10	.04
Magazine/documentary	.02	**-.65**	.14	.12
Sports	-.12	**-.51**	.27	.11
Movies	-.01	-.40	-.43	-.39
Drama	-.01	-.34	-.33	**-.49**
Humor	-.28	**-.67**	-.20	-.18
Variety	.08	**-.43**	.07	.03
Action	-.25	-.56	-.19	-.35
Game	-.15	**-.65**	.01	.09
Children's	-.01	-.48	.41	.38
Daytime serials	-.21	**-.64**	-.02	.16
Religious	-.35	**-.77**	.16	.28
Fake news	.09	**-.45**	.23	.06
Reality	-.14	**-.48**	-.08	-.07

Level of Media Use. Respondents' television usage was assessed in terms of hours viewed the prior day. Respondents indicated the number of hours and minutes they

spent watching recorded television during the previous day for each of six, three-hour time periods. Table 27 shows the distribution of hours devoted to media usage by daypart during the prior day. Participants reported an average of 3.7 hours of recorded television usage during the prior day. Most recorded television usage occurred during the afternoon and evening. Specifically, 67% of the total viewing hours occurred after 2:00 PM and 52% of the total viewing hours occurred between the hours of 5:00 PM and 11:00 PM. The Usage Level index was constructed by summing the total TV viewership hours.

Table 27. Minutes of Recorded Television Usage by Daypart (Prior Day)

Time Periods	N	Mean	SD	% Total Viewing
5:00 AM - 7:59 AM	380	18.68	40.69	8.3%
8:00 AM - 10:59 PM	380	26.33	46.82	11.7%
11:00 AM - 1:59 PM	380	29.93	47.93	12.9%
2:00 PM - 4:59 PM	380	34.71	34.71	15.5%
5:00 PM - 7:59 PM	380	51.18	51.18	22.8%
8:00 PM - 11:00 PM	380	64.79	64.79	28.8%

Affinity for the Medium. The five items assessing television affinity were summed to calculate a mean score (α=.80, M=2.88, SD=0.81). Table 28 provides the means, standard deviations and response summary for the five items that form the Affinity index. The means of the variables indicate that respondents disagreed with statements regarding the personal importance of viewing recorded television programs. Nearly 65% of the participants indicated that they would really miss recorded television if it wasn't

available. Nearly 60% of the participants strongly disagreed with the statement "I could easily do without watching recorded television for several days."

Table 28. Affinity for Recorded Television

	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Watching recorded TV is one of the most important things I do each day	380	2.56	1.09	20.5%	30.0%	49.4%
If it wasn't possible to watch recorded TV, I would really miss it	380	3.66	1.11	64.2%	19.5%	16.4%
Watching recorded TV is very important in my life	380	2.99	1.11	33.4%	33.7%	32.9%
I could easily do without watching recorded TV for several days	380	2.41	1.01	15.6%	25.8%	58.7%
I would feel lost without being able to watch recorded TV	380	2.81	1.17	29.4%	29.7%	40.8%

Correlation analysis (Table 29) shows significant correlations between affinity for the medium, level of media use, motives for media use, and program content. There are strong, statistically significant relationships between affinity for recorded television and instrumental viewing motivations. Similarly, there are strong, statistically significant relationships between level of media use and instrumental program content.

Table 29. Recorded Television Use - Pearson Correlation Matrix

	1	2	3	4	5	6
1. Affinity for the Medium	1.00					
2. Level of Media Use	.24**	1.00				
3. Instrumental Motivations	.46**	.28**	1.00			
4. Ritual Motivations	.33**	.01**	.45**	1.00		
5. Instrumental Program Content	.30**	.48**	.53**	.18**	1.00	
6. Ritual Program Content	.31**	.21**	.26**	.33**	.43**	1.00

**p<.01

Perceived Reciprocity

The Perceived Reciprocity construct was formed by the Advertising Entertainment Value index (α=.93, M=2.50, SD=1.01), the Advertising Information Value index (α=.93, M=2.77, SD=0.96), and the Advertising Intrusiveness index (α=.89, M=3.31, SD=0.82). When constituent items from each of the component scales were pooled (17 total items) the construct had acceptable internal consistency (α=.88). The findings regarding each of the component scales are described as follows.

Entertainment Value. Table 30 provides the means, standard deviations and response summary for the three items that form the Entertainment index. Respondents did not give advertising high scores for entertainment value. Specifically, less than 25% of the respondents were in agreement with positive statements regarding the entertainment value of advertising.

Table 30. Advertising Entertainment Value - Recorded Television

When I watch recorded television , the advertising is	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Entertaining	380	2.58	1.13	21.0%	30.3%	48.7%
Enjoyable	380	2.48	1.11	17.4%	30.0%	52.6%
Pleasing	380	2.51	1.11	17.6%	31.6%	50.8%
Exciting	380	2.46	1.09	14.7%	31.8%	53.5%

Information Value. Respondents were also not convinced that advertising has good information value. Table 31 provides the means, standard deviations and response summary for the three items that form the Advertising Information Value index. About half of the participants disagreed that advertising "provides timely information" and "is a good source of information."

Table 31. Advertising Information Value - Recorded Television

When I watch recorded television, the advertising	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Is a good source of information	380	2.66	1.21	26.0%	29.7%	44.2%
Supplies relevant product information	380	2.90	1.10	29.0%	38.4%	32.7%
Provides timely information	380	2.63	1.11	20.8%	32.6%	46.6%
A good source of up-to-date product information	380	2.83	1.09	25.3%	40.5%	34.2%
A convenient source of product information	380	2.81	1.14	28.2%	33.7%	38.2%
Supplies complete product information	380	2.79	1.04	23.2%	39.7%	37.1%

Intrusiveness. Most of the respondents found advertising to be intrusive. Table 32 provides the means, standard deviations and response summary for the seven items that form the Advertising Intrusiveness index. About half of the respondents agreed that advertising is "interfering" and "distracting." Less than 25% of the sample disagreed with the statements regarding the intrusiveness of advertising.

Table 32. Advertising Intrusiveness - Recorded Television

When I watch recorded television, the advertising is …	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Distracting	380	3.51	1.03	54.5%	30.3%	15.3%
Disturbing	380	3.14	1.09	36.6%	36.6%	26.8%
Forced	380	3.24	1.09	40.2%	36.3%	23.4%
Interfering	380	3.53	1.05	55.7%	29.7%	14.4%
Intrusive	380	3.44	0.99	46.3%	39.5%	14.3%
Invasive	380	3.12	1.05	32.4%	43.2%	24.5%
Obtrusive	380	3.19	1.01	34.0%	45.5%	20.5%

Advertising Receptivity

The Advertising Receptivity construct was formed by the Attitude toward Advertising index (α=.95, M=2.74, SD=1.17) and the Advertising Avoidance index (α=.70, M=3.17, SD=0.74). When the constituent items from the component scales were pooled (8 total items) the construct was judged to have acceptable internal consistency (α=.65). Findings regarding both of the component scales are described as follows.

Attitude toward Advertising. Table 33 provides the means, standard deviations and response summary for the three items that form the Attitude toward Advertising index. The chart indicates that the responses skewed negatively. About 40% of the

respondents indicated that their attitude toward advertising was bad, negative, and unfavorable.

Table 33. Attitude toward Advertising on Recorded Television

My attitude toward advertising when I am watching recorded television is…	N	Mean	SD	Rating Scale 1-2	3	4-5
Bad (1) - Good (5)	380	2.76	1.21	37.6%	36.8%	25.5%
Negative (1) - Positive (5)	380	2.79	1.22	37.1%	36.3%	26.6%
Unfavorable (1) - Favorable (5)	380	2.68	1.24	42.9%	32.1%	25.0%

Advertising Avoidance. Table 34 provides the means, standard deviations and response summary for the five items that form the Advertising Avoidance index. The chart indicates that 72% of the respondents avoid advertising by mechanically skipping past the commercials. More than half of the respondents mentally tune out commercials. They are less likely to avoid commercials by leaving the room or reducing the television volume.

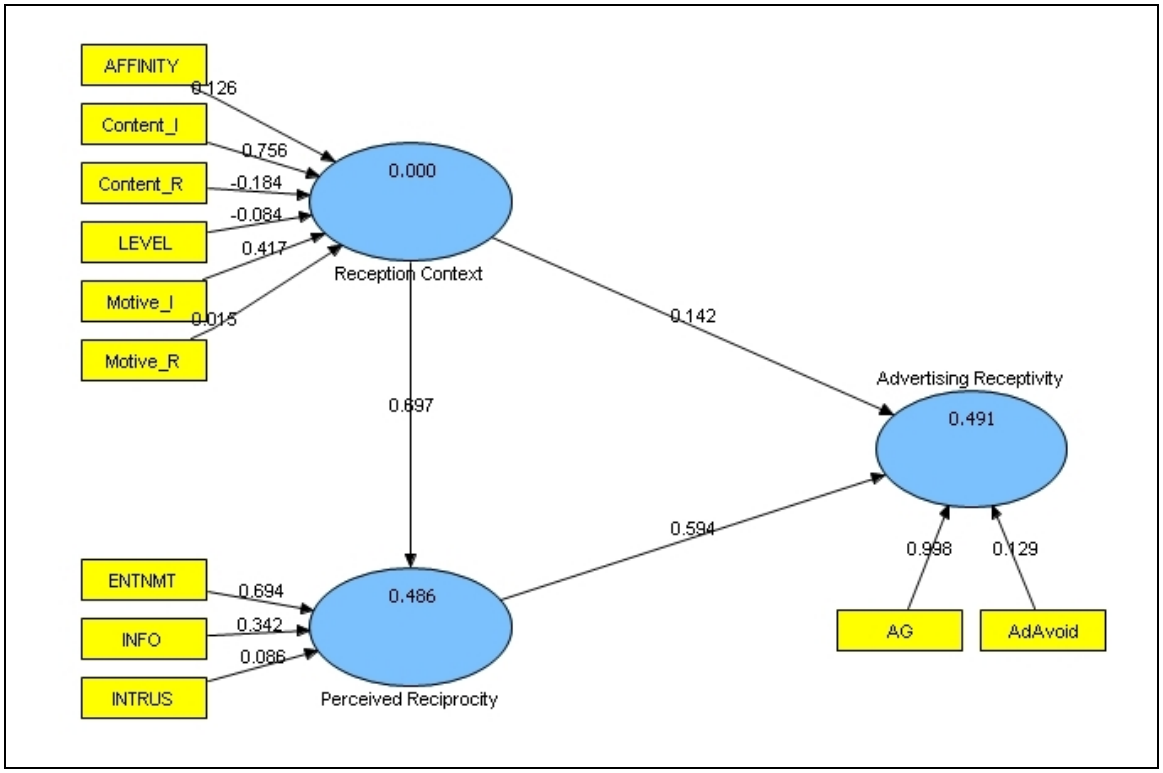
Table 34. Advertising Avoidance - Recorded Television

During commercials I …	N	Mean	SD	Never/ Almost Never	Some times	Almost Always/ Always
Leave the room	380	2.94	1.03	25.6%	48.4%	26.1%
Mechanically skip past TV commercials	380	3.98	0.93	6.0%	21.8%	72.1%
Mentally tune out the commercials	380	3.38	1.04	13.9%	41.1%	55.0%
Switch programs during commercials	380	2.79	1.28	39.2%	29.7%	31.0%
Lower the volume during commercials	380	2.74	1.18	36.6%	41.1%	22.3%

The Structural Model

The following discussion pertains to the structural model relating the Reception Context and Perceived Reciprocity constructs to the Advertising Receptivity construct. Figure 3 shows the path model for the Advertising Receptivity Model.

Figure 3. PLS Path Model - Recorded Television



Link	Coefficient (T-value)	R^2
RC → Advertising Receptivity	.14 (1.06)	.49
PR → Advertising Receptivity	.59 (4.38***)	
RC → Perceived Reciprocity	.70 (11.17***)	.46

***p<.001

Table 35 provides various coefficients related to model quality. Communality measures the average percent of variance in the indicators for the constructs explained by

the construct. It can be interpreted as a reliability measure of the construct. In this case, 49%, 61%, and 34% of the variance in the indicators is explained by the Advertising Receptivity, Perceived Reciprocity, and Reception Context constructs, respectively.

R-square measures the overall effect size for the endogenous variables, Advertising Receptivity and Perceived Reciprocity. The R-squares are of moderate strength (Chin, 1998; Hock & Ringle, 2006), indicating that 49% of the Advertising Receptivity construct is explained by the model and 49% of the Perceived Reciprocity construct is explained by the model.

The redundancy coefficients show that 23% of the variance in the indicators for Advertising Receptivity and 29% of the variance in the indicators for Perceived Reciprocity is explained by Reception Context, the exogenous factor.

Table 35. Overview - Recorded Television

	R-square	***Communality***	***Redundancy***
Advertising Receptivity	0.49	0.49	0.23
Perceived Reciprocity	0.49	0.61	0.29
Reception Context	0	0.34	0

Table 36 provides the correlation coefficients for the factor scores for the three constructs, demonstrating strong correlation between all three constructs.

Table 36. Latent Variable Correlations - Recorded Television

	Advertising Receptivity	*Perceived Reciprocity*	*Reception Context*
Advertising Receptivity	1		
Perceived Reciprocity	0.69	1	
Reception Context	0.56	0.70	1

Table 37 shows how the indicators load on the three constructs. Since the PLS factors are orthogonal, multicollinearity is not a problem. However, to the extent that the indicators are multicollinear, PLS lacks a simple factor structure and the constructs are more difficult to label, interpret, and distinguish (Garson, 2009) . For the most part, the indicators in this model have strong loadings on the expected constructs and weaker loadings on the other constructs. Due to multicollinearity, the cross-loadings are greater than in a model with a simple factor structure. Two indicators, Advertising Intrusiveness and Advertising Avoidance, have weak loadings on all three constructs.

Table 37. Latent Variable Cross Loadings - Recorded Television

		Latent Construct		
Construct	**Item**	**Reception Context**	**Perceived Reciprocity**	**Advertising Receptivity**
Reception Context	Instrumental Motives	**.81**	.57	.45
	Ritual Motives	**.32**	.22	.18
	Instrumental Content	**.90**	.62	.50
	Ritual Content	**.28**	.20	.14
	Level of Media Use	**.38**	.26	.22
	Affinity for Medium	**.47**	.35	.24
Perceived Reciprocity	Entertainment	.67	**.98**	.69
	Information	.64	**.93**	.65
	Intrusiveness	.12	**.01**	-.11
Advertising Receptivity	Attitude toward Adv	.53	.69	**.99**
	Advertising Avoidance	.18	.02	**.08**

Table 38 provides the indicators and their paths to their respective, formative constructs. The results indicate that, for young adults watching recorded television programs, the Reception Context construct is most affected by instrumental motives and content. For this viewing target, the advertising value perceptions are equally important. The Advertising Receptivity construct, however, has become a measure of attitude toward advertising only.

Table 38. Measurement Model Coefficients - Recorded Television

	Reception Context	Perceived Reciprocity	Advertising Receptivity
Reception Context			
Instrumental Motives	.42*		
Ritual Motives	.01		
Instrumental Content	.75***		
Ritual Content	-.18		
Level of Media Use	-.08		
Affinity for the Medium	.13		
Perceived Reciprocity			
Entertainment		.69***	
Information		.34*	
Intrusiveness		.09	
Advertising Receptivity			
Attitude toward Adv			1.00***
Advertising Avoidance			.13

*p<.05, **p<.01, ***p<.001

Table 39 summarizes the path coefficients. The Advertising Receptivity construct is indirectly affected by the Reception Context construct. Advertising Receptivity is directly affected by Perceived Reciprocity. The target audience's tendency to use media

to satisfy instrumental motives, and their selection of program content significantly affects the way they perceive the reciprocal role of advertising. The perception of reciprocity significantly affects the audience's receptivity to advertising.

Table 39. Structural Model Path Coefficients - Recorded Television

	Advertising Receptivity	*Perceived Reciprocity*	*Reception Context*
Advertising Receptivity	0	0	0
Perceived Reciprocity	0.59***	0	0
Reception Context	0.14	0.70***	0
***p<.001			

Group 3: Online Streaming Television Viewership

Constituent Components

The following discussion pertains to the individual variables that will be used in the Online Streaming Television Viewership model to form three constructs: Reception Context, Perceived Reciprocity, and Advertising Receptivity.

Reception Context

The Reception Context construct consists of indices for Ritual Motivations for Media Use (α=.81, M=3.75, SD=.61), Instrumental Motivations for Media Use (α=.88, M=3.01, SD=.74), Ritual Program Content (α=.40, M=3.45, SD=1.21), Instrumental Program Content (one item), Affinity for the Medium (α=.85, M=2.65, SD=0.90), and Level of Media Use (one item). When constituent items from each of the component scales were pooled (25 total items) the construct had acceptable internal consistency (α=.93). Findings regarding each of the component scales are described as follows.

Motives for Media Use. Table 40 provides descriptive statistics for the viewing motivations. Specifically, the table provides the mean and combined scores (Agree/Strongly Agree) for each item. Nearly 68% of respondents agreed that they watch online streaming television for entertainment. Other common reasons for watching television were economics/inexpensive (60%), convenience (54%), and relaxation (49%).

Table 40: Motivations for Online Streaming Television Use

Item	N	Mean	SD	Agree/ Strongly Agree
Entertainment	377	3.90	.66	67.6%
Economics/Inexpensive	377	3.87	.79	59.9%
Convenience	377	3.48	.98	53.8%
Relaxation	377	3.59	.77	49.2%
Pass Time	377	3.64	.79	48.0%
Habit	377	3.51	.69	33.4%
Arousal/Excitement	377	3.25	.81	24.9%
Escape/Forget	377	3.16	.87	24.0%
Social Interaction	377	3.03	.86	19.1%
Information/Learning	377	2.85	.98	17.5%
Companionship	377	2.74	.96	13.6%

The Pearson product-moment correlation matrix (Table 41) indicates interrelationships between all of the television viewing motives. The strongest pairings are "is entertaining" with "is relaxing", "out of habit" with "to pass time," and "is exciting to watch" with "is entertaining." An examination of the correlations supports the concept of different types of viewing use (Rubin, 1984).

Table 41. Pearson Correlations

Motivations for Online Streaming Television Use (N=377)

	1	2	3	4	5	6	7	8	9	10	11
1. Arousal	1.00										
2. Convenience	.42**	1.00									
3. Companionship	.49**	.39**	1.00								
4. Entertainment	.49**	.40**	.17**	1.00							
5. Economics	.37**	.45**	.15**	.55**	1.00						
6. Escape/Forget	.57**	.49**	.66**	.38**	.37**	1.00					
7. Habit	.57**	.45**	.40**	.55**	.47**	.55**	1.00				
8. Information	.61**	.40**	.65**	.21**	.24**	.57**	.42**	1.00			
9. Pass Time	.38**	.48**	.40**	.54**	.46**	.58**	.64**	.34**	1.00		
10. Relaxation	.66**	.53**	.42**	.62**	.46**	.59**	.57**	.43**	.53**	1.00	
11. Social Interaction	.65**	.42**	.59**	.33**	.29**	.54**	.48**	.71**	.40**	.49**	1.00

**p<.01

Confirmatory use of exploratory factor analysis, employing online streaming television data, was used to determined if the loadings of items for Motivations for Media Use corresponded to the two patterns of media use (ritual and instrumental) identified by Rubin (1984) for television viewing. Two factors were produced by the oblique-rotated, principal axis factoring method employed by Rubin (1984). The first factor had an Eigenvalue of 5.76 and explained 52.4% of the total variance. The second factor was less substantial with an Eigenvalue of 1.47, explaining 13.4% of the total variance. Table 42 shows the loadings of each motivation on the two factors.

Table 42. Factor Matrix - Motives for Online Streaming Television Viewership

Motivation	*Factor 1*	*Factor 2*
Arousal/Excitement	.34	**-.53**
Companionship	-.08	**-.84**
Entertainment	**.88**	.17
Economics/Inexpensive	.72	.09
Escape/Forget	.32	-.57
Habit	**.62**	-.22
Information/Learning	-.07	**-.88**
Pass Time	**.64**	-.14
Relaxation	**.64**	-.24
Social Interaction	.11	-.73
Convenience	.47	-.25

The factor loadings for online streaming television viewing (OTV) were consistent with the patterns of television viewership identified by Rubin (1984) and this study. Loadings on Factor 1 correspond to a pattern of ritualistic television viewing. Specifically, the loadings for habit (.62), pass time (.64) and relaxation (.64) are consistent with the pattern determined by Rubin (1984). Although Rubin's findings did not include entertainment within the ritualistic viewing motives, this analysis found the entertainment loading (.88) placed the motive within the ritualistic viewing cluster. The loadings on Factor 2 correspond to Rubin's pattern of instrumental television viewing for arousal (-.53) and information (-.88). Consistent with the findings for the other media in this study, the companionship loading (-.84) placed the motive within the instrumental viewing cluster. In addition, for the online streaming television, the social interaction loading (-.73) placed the motive within the instrumental viewing cluster.

Following confirmation of the two viewing patterns, the data was sorted into two indices, Ritual and Instrumental, based on the clusters indicated by the factor analysis.

The ritual motivations index (α=.81, M=3.75, SD=.61) was the mean of the scale scores for entertainment, habit, pass time, and relaxation. The instrumental motivations index (α=.88, M=3.01, SD=.74) was the mean of the scale scores for arousal, companionship, information, and companionship.

Media Content. Table 5 indicates the type of programming content most likely to be viewed by those who watch online streaming television programs. Specifically, Table 43 provides information regarding the mean score for each program type and the percent of the sample that reported weekly viewership of each programming type. Participants were most likely to view televised movies and dramas on a weekly basis. Specifically, 32% of participants indicated they viewed online streaming dramas on a weekly basis and 41% of participants indicated they viewed online streaming movies on a weekly basis. The distribution indicates that the sample was more inclined to watch entertainment content (e.g. movies and drama) than informational content (e.g. sports, news, and magazine or documentary formats).

Table 43. Online Streaming Television - Programming Preferences

Program Type	N	Mean	SD	Every Week
Movies	377	3.37	1.51	35.3%
Drama	377	3.18	1.58	31.8%
Situation Comedies	377	2.93	1.54	24.9%
Action	377	2.78	1.60	21.5%
Humor	377	2.74	1.54	18.6%
Sports	377	1.34	1.76	18.3%
Variety	377	2.38	1.58	17.5%
Reality	377	2.45	1.56	17.2%
Children's	377	2.29	1.58	15.1%
Fake News	377	2.32	1.52	13.5%
Talk	377	2.27	1.47	13.5%
News	377	2.20	1.48	13.0%
Magazine/Documentary	377	2.22	1.44	11.9%
Game	377	2.18	1.48	11.9%
Daytime Serials	377	1.76	1.34	8.5%
Religious	377	1.62	1.24	7.4%

Canonical correlation analysis was employed to determine if, consistent with Rubin's findings (1984), certain program types were associated with ritual or instrumental use. Table 44 indicates two primary roots significant beyond the .001 level. The two roots also support the concept of two patterns of media usage. The first root, providing evidence of instrumental television use, explains 50% of the variance in the motivation variables. The second root, providing evidence of ritual television use, explains 19% of the variance in the program content variables. The structure coefficients indicate that arousal, companionship, and information -- motives associated with instrumental media usage -- are predominantly associated with Root 1. The structure coefficients indicate that entertainment, economy, pass time, and relaxation -- motives associated with ritual media usage -- are predominantly associated with Root 2. The analysis indicates that the

program content does not cluster by viewer motivation, suggesting that, in the case of online streaming television, program type is not related to viewer motivation. All types of program content are associated with streaming, online television use including talk shows, news programs, magazine and documentary programs, sports, variety (e.g. "American Idol"), game shows, children's programs, and reality programming show the strongest correlations.

Following the determination of no relationship between program content and the two viewing patterns, the program content data were treated as a single index (α=.88, M=2.31, SD=1.12) comprised of the mean scores for talk shows, news programs, magazine and documentary programs, sports, variety, game shows, children's programs, and reality programming.

Table 44. Canonical Correlation Matrix for Viewing Motives and Programs - Online Streaming Television

	Root 1		Root 2	
Canonical Correlation	.71		.44	
Eigenvalue	1.00		.24	
Wilks lambda	.26		.52	
Significance	p<.001		p<.001	
	Canonical coefficients	Structure correlations	Canonical coefficients	Structure correlations
Viewing motives				
Arousal/excitement	.63	**.70**	-.54	-.46
Companionship	-.53	**.82**	-.50	-.03
Entertainment	-1.53	.12	.11	**-.77**
Economy/inexpensive	-.04	.18	.16	**-.79**
Escape/to forget	-.51	.64	.56	-.39
Habit	-.37	.51	-.37	-.51
Information	-.13	**.88**	1.16	-.03
Pass time	1.28	.24	.71	**-.56**
Relaxation	.10	.42	-.09	**-.74**
Social interaction	.53	**.77**	-.87	-.31
Convenience	.27	.34	-.15	-.44
Program Type				
Sitcom	-.01	.56	-.42	-.55
Talk	.23	**.76**	.13	-.01
News	.05	**.71**	.16	.18
Magazine/documentary	.09	**.77**	.18	.17
Sports	.03	.61	.26	.11
Movies	.17	.63	-.52	-.51
Drama	.14	.59	-.21	-.32
Humor	.07	.61	-.15	-.36
Variety	.03	**.70**	.27	.09
Action	-.00	.52	-.12	-.30
Game	.30	**.84**	-.01	.05
Children's	.02	.61	-.08	-.00
Daytime serials	.05	.71	.06	.25
Religious	.22	.75	.37	.34
Fake news	-.08	.55	-.38	-.26
Reality	.03	**.64**	.06	-.02

Level of Media Use. Respondents' television usage was assessed in terms of hours viewed the prior day. Respondents indicated the number of hours and minutes they

spent watching online streaming television during the previous day for each of six, three-hour time periods. Table 45 shows the distribution of hours devoted to online streaming television usage by daypart during the prior day. Participants reported an average of 27 minutes of online streaming television usage during the prior day. Online streaming television appears to be accessed throughout the day on a relatively even basis. Usage increases, however, during the afternoon and evening. The Usage Level index was constructed by summing the total TV viewership hours.

Table 45. Minutes of Online Streaming Television Usage by Daypart (Prior Day)

Time Periods	N	Mean	SD	% Total Viewing
5:00 AM - 7:59 AM	377	2.87	9.11	10.8
8:00 AM - 10:59 PM	377	3.37	9.91	12.6
11:00 AM - 1:59 PM	377	4.91	12.82	18.4
2:00 PM - 4:59 PM	377	4.79	12.21	18.0
5:00 PM - 7:59 PM	377	5.14	12.64	19.3
8:00 PM - 11:00 PM	377	5.57	12.30	20.9

Affinity for the Medium. The five items assessing television affinity were summed to calculate a mean score (α=.85, M=2.65, SD=0.90). Table 46 provides the means, standard deviations and response summary for the five items that form the Affinity index. The means of the variables indicate that respondents disagreed with statements regarding the personal importance of viewing online streaming television programs. Nearly 50% of the participants indicated that they would really miss online streaming television if it wasn't available. Nearly 66% of the participants strongly disagreed with the statement "I could easily do without watching online streaming television for several days."

Table 46. Affinity for Online Streaming Television

	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Watching online streaming TV is one of the most important things I do each day	377	2.34	1.14	17.2	26.3	56.5
If it wasn't possible to watch online streaming TV, I would really miss it	377	3.28	1.17	48.8	24.1	27.0
Watching online streaming TV is very important in my life	377	2.81	1.12	26.5	35.8	37.7
I could easily do without watching online streaming TV for several days	377	2.25	1.03	13.3	21.0	65.7
I would feel lost without being able to watch online streaming TV	377	2.56	1.18	22.8	26.0	51.2

Correlation analysis (Table 47) shows significant correlations between affinity for the medium, level of media use, motives for media use, and program content. The only relationship that does not correlate significantly is level of use with ritual motivations. There are strong, statistically significant relationships between instrumental viewing motivations and instrumental program content as well as between affinity for online streaming television and instrumental viewing motivations.

Table 47. Online Streaming Television Use - Pearson Correlation Matrix

	1	2	3	4	5	6
1. Affinity for the Medium	1.00					
2. Level of Media Use	.29**	1.00				
3. Instrumental Motivations	.60**	.22**	1.00			
4. Ritual Motivations	.32**	.07	.57**	1.00		
5. Instrumental Program Content	.50**	.33**	.61**	.15**	1.00	
6. Ritual Program Content	.34**	.21**	.37**	.32**	.44**	1.00

**p<.01

Perceived Reciprocity

The Perceived Reciprocity construct was formed by the Advertising Entertainment Value index (α=.93, M=2.55, SD=1.01), the Advertising Information Value index (α=.91, M=2.90, SD=0.87), and the Advertising Intrusiveness index (α=.88, M=3.45, SD=0.80). When constituent items from each of the component scales were pooled (17 total items) the construct had acceptable internal consistency (α=.83). The findings regarding each of the component scales are described as follows.

Entertainment Value. Table 48 provides the means, standard deviations and response summary for the three items that form the Entertainment index. Respondents did not give advertising high scores for entertainment value. Specifically, less than 25% of the respondents were in agreement with positive statements regarding the entertainment value of advertising and nearly half of the participants indicated disagreement with the positive statements.

Table 48. Advertising Entertainment Value - Online Streaming Television

When I watch online streaming television , the advertising is	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Entertaining	377	2.63	1.09	20.2	33.7	46.1
Enjoyable	377	2.55	1.17	20.7	29.4	49.9
Pleasing	377	2.54	1.10	19.1	29.7	51.2
Exciting	377	2.50	1.10	18.3	29.7	52.0

Information Value. Respondents were also not convinced that advertising has good information value. Table 49 provides the means, standard deviations and response summary for the three items that form the Advertising Information Value index. The results indicate that less than a third of the participants agreed with comments regarding the information value of advertising.

Table 49. Advertising Information Value - Online Streaming Television

When I watch online streaming television, the advertising	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Is a good source of information	377	2.84	1.15	32.1	30.2	37.6
Supplies relevant product information	377	3.01	0.99	34.4	36.9	28.7
Provides timely information	377	2.81	1.07	25.4	36.9	37.7
A good source of up-to-date product information	377	2.99	1.05	33.5	36.9	29.7
A convenient source of product information	377	2.86	1.06	27.6	37.1	35.3
Supplies complete product information	377	2.88	0.97	26.5	40.6	32.9

Intrusiveness. Most of the respondents found advertising to be intrusive. Table 50 provides the means, standard deviations and response summary for the seven items that form the Advertising Intrusiveness index. Nearly 60% of the respondents agreed that advertising is "distracting," "forced," and "interfering." Less than 25% of the sample disagreed with the statements regarding the intrusiveness of advertising.

Table 50. Advertising Intrusiveness - Online Streaming Television

When I watch online streaming television, the advertising is …	N	Mean	SD	Strongly Agree/ Agree	Neither Agree nor Disagree	Disagree/ Strongly Disagree
Distracting	377	3.58	1.00	57.0	27.6	15.4
Disturbing	377	3.16	1.16	39.3	31.8	28.9
Forced	377	3.63	1.00	56.7	30.8	12.5
Interfering	377	3.62	1.04	56.0	29.7	14.4
Intrusive	377	3.55	1.03	53.6	31.6	14.9
Invasive	377	3.31	1.03	43.2	36.6	20.1
Obtrusive	377	3.33	1.01	42.0	39.0	19.0

Advertising Receptivity

The Advertising Receptivity construct was formed by the Attitude toward Advertising index (α=.96, M=2.74, SD=1.23) and the Advertising Avoidance index (α=.76, M=3.08, SD=0.81). When the constituent items from the component scales were pooled (8 total items) the construct was judged to have acceptable internal consistency (α=.58). Findings regarding both of the component scales are described as follows.

Attitude toward Advertising. Table 51 provides the means, standard deviations and response summary for the three items that form the Attitude toward Advertising index. The chart indicates that the responses skewed negatively. About 40% of the

respondents indicated that their attitude toward advertising was bad, negative, and unfavorable.

Table 51. Attitude toward Advertising on Online Streaming Television

My attitude toward advertising when I am watching online streaming television is…	N	Mean	SD	Rating Scale 1-2	3	4-5
Bad (1) - Good (5)	377	2.79	1.26	40.0	30.2	29.7
Negative (1) - Positive (5)	377	2.76	1.29	40.9	29.7	29.5
Unfavorable (1) - Favorable (5)	377	2.68	1.29	44.0	28.4	17.6

Advertising Avoidance. Table 52 provides the means, standard deviations and response summary for the five items that form the Advertising Avoidance index. The chart indicates that about 50% of the respondents avoid advertising by mentally tuning out commercials. They are less likely to avoid commercials by leaving the room or reducing the television volume.

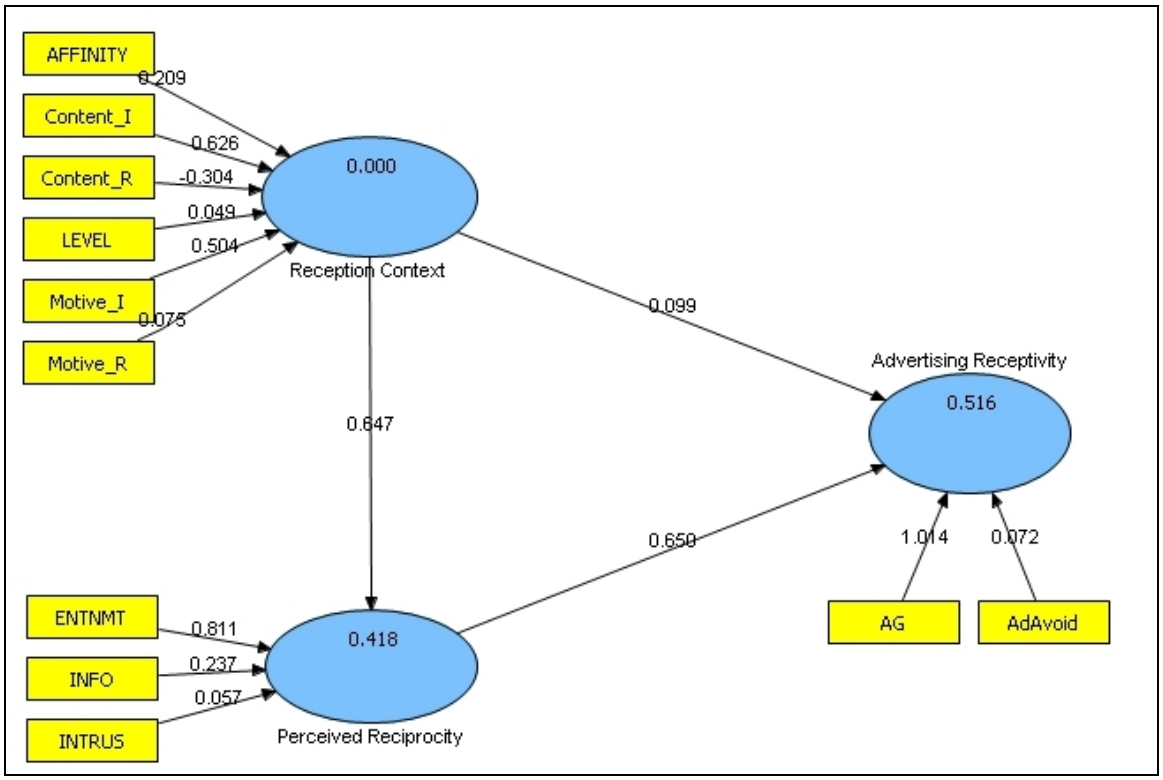
Table 52. Advertising Avoidance - Online Streaming Television

During commercials I …	N	Mean	SD	Never/ Almost Never	Some times	Almost Always/ Always
Leave the room	377	2.97	0.99	17.3	47.7	25.0
Mechanically skip past TV commercials	377	2.92	1.30	35.3	28.9	35.8
Mentally tune out the commercials	377	3.60	0.96	8.8	38.2	53.1
Switch programs during commercials	377	2.82	1.21	27.0	35.5	27.4
Lower the volume during commercials	377	3.11	1.15	25.2	41.1	33.7

The Structural Model

The following discussion pertains to the structural model relating the Reception Context and Perceived Reciprocity constructs to the Advertising Receptivity construct. Figure 4 shows the path model for the Advertising Receptivity Model.

Figure 4. PLS Path Model - Online Streaming Television



Link	Coefficient (T-value)	R^2
RC → Advertising Receptivity	.10 (0.53)	.52
PR → Advertising Receptivity	.65 (3.89***)	
RC → Perceived Reciprocity	.65 (8.35***)	.42

***p<.001

Table 53 provides various coefficients related to model quality. Communality measures the average percent of variance in the indicators for the constructs explained by

the construct. It can be interpreted as a reliability measure of the construct. In this case, 51%, 59%, and 38% of the variance in the indicators is explained by the Advertising Receptivity, Perceived Reciprocity, and Reception Context constructs, respectively.

R-square measures the overall effect size for the endogenous variables, Advertising Receptivity and Perceived Reciprocity. The R-squares are of moderate strength (Chin, 1998; Hock & Ringle, 2006), indicating that 51% of the Advertising Receptivity construct is explained by the model and 42% of the Perceived Reciprocity construct is explained by the model.

The redundancy coefficients show that 26% of the variance in the indicators for Advertising Receptivity and 22% of the variance in the indicators for Perceived Reciprocity is explained by Reception Context, the exogenous factor.

Table 53. Overview - Online Streaming Television

	R-square	***Communality***	***Redundancy***
Advertising Receptivity	.51	.51	.26
Perceived Reciprocity	.42	.59	.22
Reception Context	0	.38	0

Table 54 provides the correlation coefficients for the factor scores for the three constructs, demonstrating strong correlation between all three constructs.

Table 54. Latent Variable Correlations - Online Streaming Television

	Advertising Receptivity	*Perceived Reciprocity*	*Reception Context*
Advertising Receptivity	1.00		
Perceived Reciprocity	0.71	1.00	
Reception Context	0.52	0.65	1.00

Table 55 shows how the indicators load on the three constructs. Since the PLS factors are orthogonal, multicollinearity is not a problem. However, to the extent that the indicators are multicollinear, PLS lacks a simple factor structure and the constructs are more difficult to label, interpret, and distinguish (Garson, 2009) . For the most part, the indicators in this model have strong loadings on the expected constructs and weaker loadings on the other constructs. Due to multicollinearity, the cross-loadings are greater than in a model with a simple factor structure. Two indicators, Advertising Intrusiveness and Advertising Avoidance, have weak loadings on all three constructs.

Table 55. Latent Variable Cross Loadings - Online Streaming Television

Construct	**Item**	**Latent Construct**		
		Reception Context	**Perceived Reciprocity**	**Advertising Receptivity**
Reception Context	Instrumental Motives	**.85**	.55	.44
	Ritual Motives	**.25**	.17	.12
	Instrumental Content	**.88**	.57	.45
	Ritual Content	**.39***	.25	.21
	Level of Media Use	**.36**	.23	.19
	Affinity for Medium	**.68**	.42	.38
Perceived Reciprocity	Entertainment	.63	**.99**	.71
	Information	.54	**.87**	.64
	Intrusiveness	.07	**- .17**	-.28
Advertising Receptivity	Attitude toward Adv	.50	.71	**1.00**
	Advertising Avoidance	.15	-.15	**-.16**

Table 56 provides the indicators and their paths to their respective, formative constructs. The results indicate that, for young adults watching online streaming television programs, the Reception Context construct is most affected by instrumental motives and content. For this viewing target, the advertising value perceptions are equally important. The Advertising Receptivity construct, however, has become a measure of attitude toward advertising only.

Table 56. Measurement Model Coefficients - Online Streaming Television

	Reception Context	Perceived Reciprocity	Advertising Receptivity
Reception Context			
Instrumental Motives	**.50***		
Ritual Motives	-.07		
Instrumental Content	.63***		
Ritual Content	-.30*		
Level of Media Use	.05		
Affinity for the Medium	.21		
Perceived Reciprocity			
Entertainment		.81***	
Information		.24	
Intrusiveness		.06	
Advertising Receptivity			
Attitude toward Adv			1.01***
Advertising Avoidance			.07

*p<.05, **p<.01, ***p<.001

Table 57 summarizes the path coefficients. The Advertising Receptivity construct is indirectly affected by the Reception Context construct. Advertising Receptivity is directly affected by Perceived Reciprocity. The target audience's tendency to use media to satisfy instrumental motives, and their selection of program content significantly

affects the way they perceive the reciprocal role of advertising. The perception of reciprocity significantly affects the audience's receptivity to advertising.

Table 57. Structural Model Path Coefficients - Online Streaming Television

	Advertising Receptivity	*Perceived Reciprocity*	*Reception Context*
Advertising Receptivity	0		
Perceived Reciprocity	.65***	0	
Reception Context	.10	.65***	0

***p<.001

Cross Group Comparisons

Constituent Components

The following discussion compares the individual variables that were used to form PLS path models for television, recorded television, and online television viewership.

Table 58. One-Way Analysis of Variance

	Media Type									
	TV		RTV		OTV					
Variable	M	SD	M	SD	M	SD	F	df	p	ns
Motive - Instrumental	2.98	0.80	2.82	0.85	2.97	0.77	4.71	2	<.01	
Motive - Ritual	3.67	0.63	3.69	0.61	3.75	0.61	1.55	2		0.21
Content - Instrumental	2.58	0.99	2.45	0.98	2.20	1.09	13.44	2	<.001	
Content - Ritual	3.79	1.02	3.45	1.21	3.15	1.27	27.85	2	<.001	
Adv. Avoidance	3.21	0.65	3.17	0.74	3.08	0.81	3.06	2	<.05	
Attitude toward Adv.	2.91	1.07	2.74	1.17	2.74	1.23	2.57	2		0.08
Adv. Info. Value	3.11	0.79	2.77	0.95	2.90	0.87	14.60	2	<.001	
Adv. Ent. Value	2.87	0.91	2.50	1.01	2.55	1.01	15.59	2	<.001	
Adv. Intrusiveness	3.33	0.76	3.31	0.82	3.45	0.80	3.67	2	<.05	
Affinity for the Medium	2.64	0.93	2.88	0.81	2.65	0.90	9.27	2	<.001	

Analyses of variance were conducted to assess the differences among the three

types of media usage for each of the indictor variables (Table 58). The analysis indicated statistically significant differences among groups regarding motives for use, programming content, affinity for the medium, advertising avoidance behaviors, and perceptions of advertising.

Table 59. Group Differences Represented by Cohen's *d*

	vs. TV (n=379)				vs. OTV (n=377)	
	RTV		OTV		RTV	
Variable	*d*	n	*d*	n	*d*	n
Motive - Instrumental	0.19	380	0.01	377	0.18	380
Motive - Ritual	0.03	380	0.13	377	0.10	380
Content - Instrumental	0.13	380	0.36	377	0.24	380
Content - Ritual	0.30	380	0.56	377	0.24	380
Adv. Avoidance	0.06	380	0.17	377	0.12	380
Attitude toward Adv.	0.15	380	0.15	377	0.00	380
Adv. Info Value	0.39	380	0.39	377	0.14	380
Adv. Ent. Value	0.38	380	0.33	377	0.05	380
Adv. Intrusiveness	0.03	380	0.15	377	0.17	380
Affinity for the Medium	0.28	380	0.01	377	0.27	380

Table 59 shows the effect size for the group differences using Cohen's *d*. In the above chart, the effect size (ES) can be interpreted as the average percentile standing of one group (TV or OTV) compared to the other two groups. An analysis of the group differences using Cohen's *d* (Table 59) shows small effects for most of the group differences and medium effects for only four variables (Instrumental Content, Ritual Content, Advertising Information Value, and Advertising Entertainment Value). The means for these variables among users of television are greater than the means for recorded television and online streaming television in both statistically and practically significant terms. This suggests that viewers of television in real time are more likely to

agree that advertising provides information and entertainment value than users of recorded or online streaming television. Users of television in real time are also more likely to agree that they use the medium to view instrumental program types (e.g. news, talk shows, sports, etc.) than users of online streaming television. Users of television in real time are more likely to agree that they use the medium to view ritual program types (e.g. situation comedies, dramas, and movies) than users of recorded or online streaming television.

The Structural Model

The following discussion compares the structural models that relate the Reception Context and Perceived Reciprocity constructs to the Advertising Receptivity construct for three different media: television, recorded television, and online streaming television.

Table 60 provides the statistics regarding communality, redundancy, and R^2. In the absence of a model fit statistic, these three statistics indicate that the relationships of the indicators to the constructs are roughly equivalent to the relationships between the constructs themselves. That is, the variances explained in the constructs are roughly equivalent to the variance extracted from the indicators. The balance between the strength of the structural and measurement models indicates that efforts to improve either one are worthwhile.

Table 60. Overall Statistics

		TV			RTV			OTV	
Construct	**R²**	Communality	Redundancy	**R²**	Communality	Redundancy	**R²**	Communality	Redundancy
Advertising Receptivity	**0.39**	0.47	0.16	**0.49**	0.49	0.23	**0.51**	0.51	0.26
Perceived Reciprocity	**0.46**	0.57	0.25	**0.49**	0.61	0.29	**0.42**	0.59	0.22
Reception Context	**0**	0.46	0	**0**	0.34	0	**0**	0.38	0

When evaluating the communality, redundancy, and R^2, the larger values indicate stronger models. In these data, both communality and redundancy are observed to increase when R^2 increases. By this criterion, the model is strongest for the Online Streaming Television model and weakest for Television

.

H1: Reception Context predicts Perceived Reciprocity for TV, RTV, and OTV.

Table 61 shows a side by side comparison of the causal structure of the three models. In all three cases, the path between the Reception Context and Perceived Reciprocity constructs are statistically significant. These results support H1.

Table 61. Path Comparisons

	TV			RTV			OTV		
Path	Coefficient	t	R^2	Coefficient	t	R^2	Coefficient	t	R^2
Reception Context -> Advertising Receptivity	0.23	1.51	0.39	0.14	1.06	0.49	0.1	0.53	0.52
Perceived Reciprocity -> Advertising Receptivity	0.44	2.99**		0.59	4.38***		0.65	3.89***	
Reception Context -> Perceived Reciprocity	0.68	9.94***	0.46	0.70	11.17***	0.46	0.65	8.35***	0.42

**p<.01, ***p<.001

H2: Reception Context predicts Advertising Receptivity for TV, RTV, and OTV.

Table 61 also indicates that the path between Reception Context and Advertising Receptivity is not statistically significant in any of the three models and H2 is not supported. However, the two constructs are correlated significantly for the TV group ($r=.53$, $p<.01$), the RTV group ($r=.56$, $p<.01$), and the OTV group ($r=.52$, $p<.01$). The significant correlations between the Reception Context and Advertising Receptivity constructs for all three sets of data, in conjunction with the non-significant path values from the Reception Context construct to the Advertising Reciprocity construct, indicates that the Perceived Reciprocity construct is a mediator variable in each case.

H3: Perceived Reciprocity predicts Advertising Receptivity for TV, RTV, and OTV.

Table 61 shows that the paths between Perceived Reciprocity and Advertising Receptivity are statistically significant for all three media types, thereby supporting H3.

H4: The Advertising Receptivity Model will generate significantly different results for TV, RTV, and OTV.

Although a review of the current literature indicates that an omnibus, cross-model comparison of the structural models is not fully developed, Wynne W. Chin (2000) developed a method that is the generally accepted method of comparing PLS path models on a path-by-path basis. Table 62 provides a summary of the cross-group t-tests that

assessed the three models for each media type. Specifically, in order to test between-group significance, a series of nine calculations generated between-groups t-tests. For example, the cross group comparison between the Online Television model and the Recorded Television model for the path Reception Context →Perceived Reciprocity resulted in a difference of path values of .05. This path value yielded a t-value of .51 (df=748) with an associated p value of .61, which is not significant.

Table 62. Between Group Comparison

Group_A	Group_B	Path	pathA-pathB	t	p
OTV	RTV	RC->PR	0.05	0.50	0.61
OTV	RTV	RC->AR	0.04	0.19	0.85
OTV	RTV	PR->AR	0.06	0.26	0.79
OTV	TV	RC->PR	0.03	0.31	0.76
OTV	TV	RC->AR	0.13	0.56	0.58
OTV	TV	PR->AR	0.21	0.93	0.35
TV	RTV	RC->PR	0.02	0.19	0.85
TV	RTV	RC->AR	0.09	0.44	0.66
TV	RTV	PR->AR	0.15	0.76	0.45

This analysis provides evidence of the consistency of the relationships among the composite variables across the three media groups and allows us to conclude that the causal relationships are consistent for each of the three media types. No cross-group comparison for any of the three paths was statistically significant. H4 is not supported.

CHAPTER V

DISCUSSION

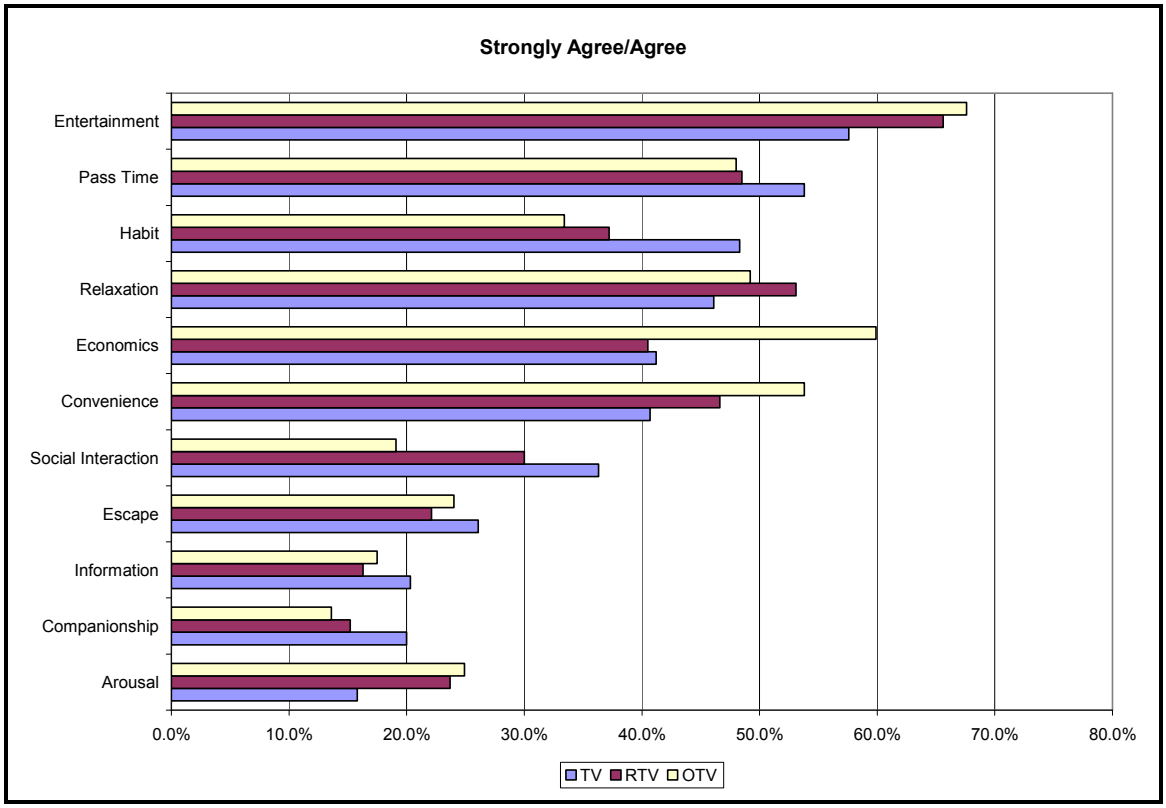
This study establishes a relationship between the context of the media usage, the perception of advertising value, and receptivity to the advertising message.

Reception Context

Reception Context, a construct based upon uses and gratifications theory, was confirmed by research results that were consistent with prior findings. Although the paths between the construct and the indicators for ritual media use, level of usage, and media affinity are not significant, the study confirmed the relationships between the indicators. Specifically, this study confirmed the strong, positive correlation between instrumental motivation and affinity for the medium, $r(1134)=.53$, $p<.01$, indicating a relationship between instrumental usage and the importance of the medium to the individual. There is also a strong, positive correlation between the level of media use and instrumental program content, $r(1134)=.39$, $p<.01$, indicating a relationship between the amount of time spent with a medium and the type of programming that is selected.

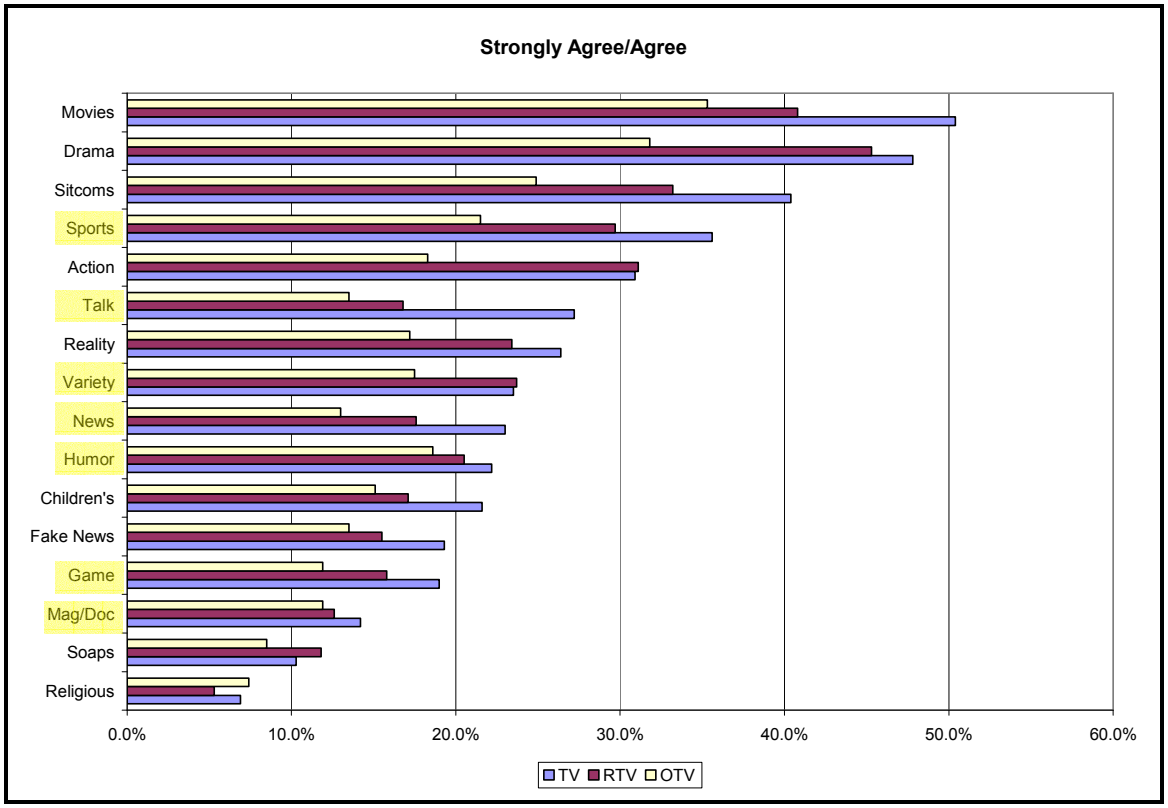
The fact that instrumental media usage is a key contributor to the construct presents a challenge to advertisers, however. Figure 5 shows that participants are less likely to agree that their media usage results from instrumental motivations (e.g. information, companionship, and arousal) than ritual motivations (e.g. entertainment, pass time, and habit). Specifically, less than 20% of the users of television, recorded television, and online streaming television agreed that they sought instrumental gratifications while more than 50% agreed that they sought ritual gratifications.

Figure 5. Motivations for Media Use



Similarly, the selection of media program types also indicates the low incidence of instrumental media usage. Figure 6 shows that participants are less likely to agree they watch programs associated with instrumental motivations -- program types that are highlighted in yellow -- than shows associated with ritual motivations. Movies, dramas, and situation comedies are the program types most commonly watched by users of all three media. Between 30 - 50% of the participants agreed they watched these program types. The most popular type of program associated with instrumental media usage is sports. Between 20 - 35% of the participants agreed they sports programs. Less than 30% of participants agreed they watched most program types associated with instrumental media usage.

Figure 6. Types of Programs Watched

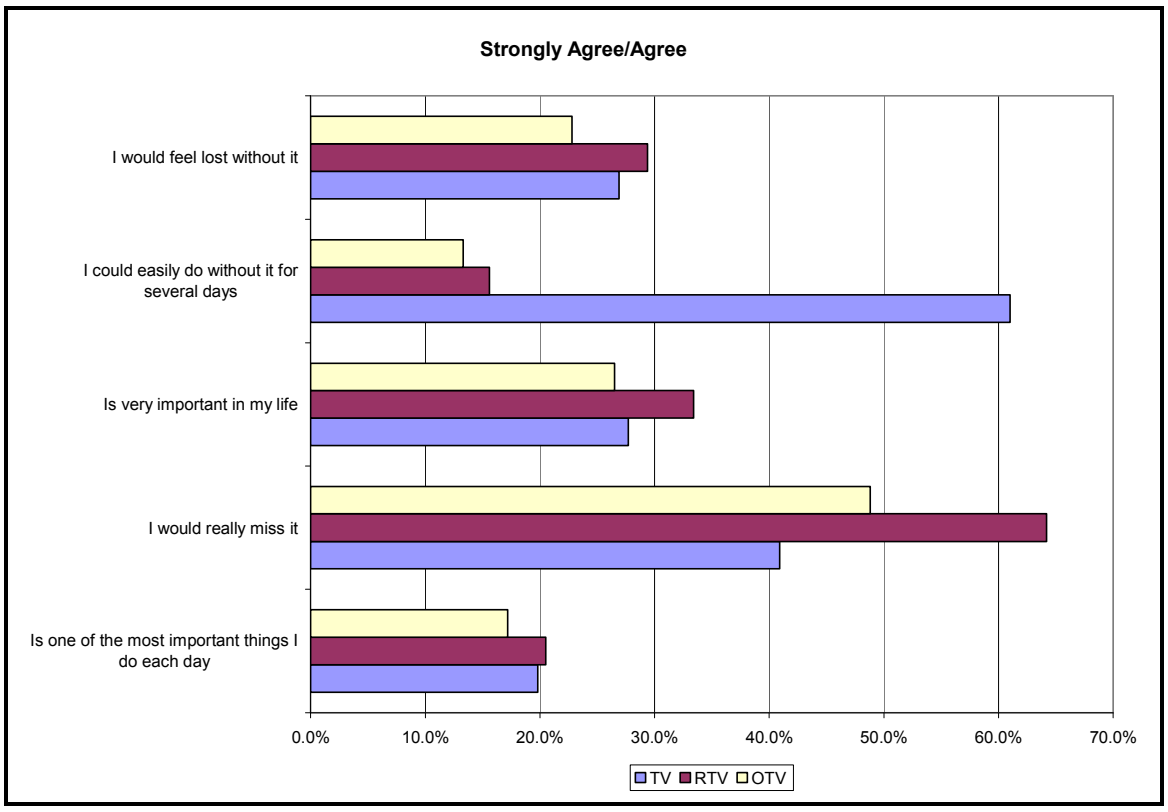


The models suggest that the level of media use does not improve the usefulness of the Advertising Context construct. In other words, the level of media use does not provide information that contributes to the prediction of Advertising Receptivity. Tables 11, 29, and 47 show that, for each medium, the level of media use correlates most significantly with instrumental motives for media use. Therefore, the indicator for level of media use is providing information that is already provided by the indicators for instrumental motivation and instrumental program content.

The models also suggest that media affinity does not improve the usefulness of the Advertising Context construct. In other words, the degree of affinity with a particular medium does not provide information that contributes to the prediction of Advertising

Receptivity. Figure 7 shows that users of RTV and OTV were much less likely to agree with the statement "I could easily do without it for several days" than users of TV. This indicates stronger media affinity among users of RTV and OTV than users of TV. The difference between the means for the Affinity indices across media was not significant, however, indicating that the other four items in the scale did not provide sufficiently differentiating information.

Figure 7. Media Affinity Items



Perceived Reciprocity

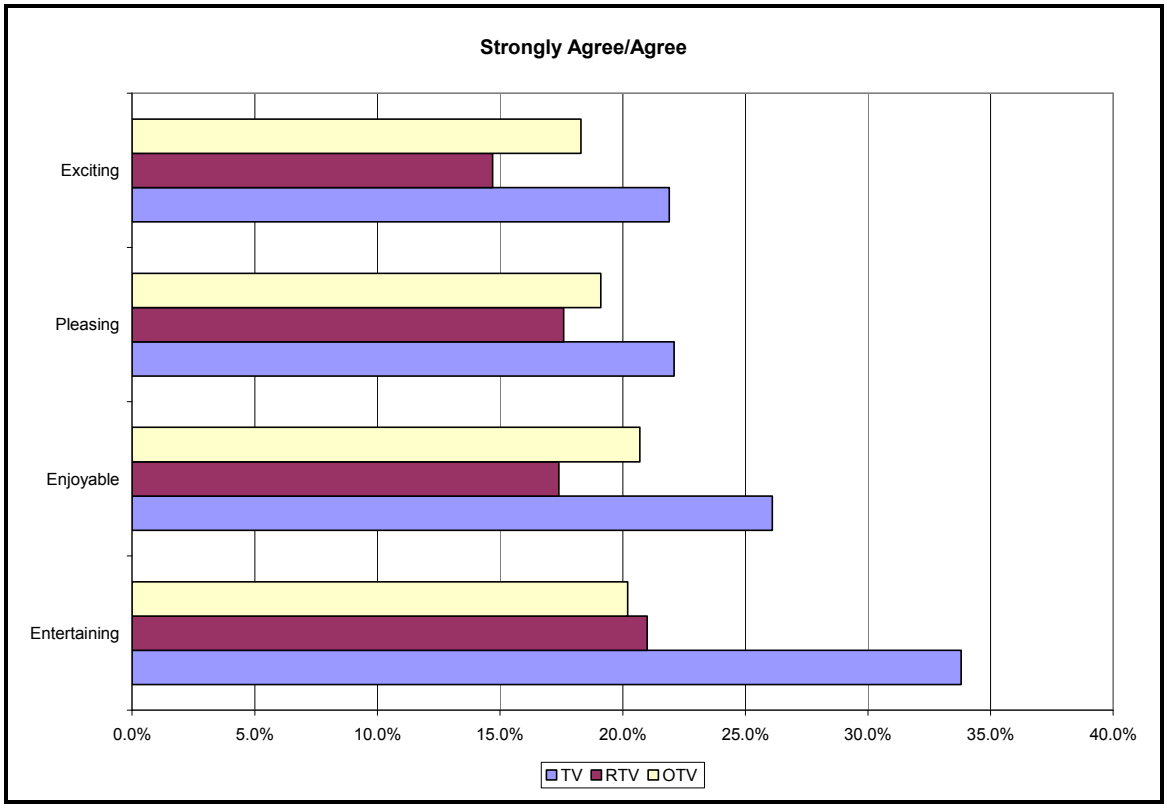
In terms of measurement, the Perceived Reciprocity construct was defined in roughly the same way across all three models. The variables measuring advertising information and entertainment value were the key indicators and were significantly

correlated, $r(1134)=.82$, $p<.01$. The advertising intrusiveness indicator correlated negatively, but not significantly, with the advertising entertainment value and advertising information value indicators and did not contribute meaningfully to any of the three models.

In regard to the structural models, the Perceived Reciprocity construct was predicted by the model in roughly the same way across the three types of media. In addition, the construct acted as a mediator variable in all three models. Because the Perceived Reciprocity construct is formed almost entirely from two elements of the Ducoffe Advertising Value model (1995), it functions as a measure of advertising value in all three models. Overall levels of agreement with the statements regarding the entertainment value or information value of advertising were low. Figure 8 and Figure 9 show, however, that the TV group was more likely to agree with the statements than the RTV or OTV groups. Specifically, Figure 8 shows the level of agreement with statements pertaining to the entertainment value of advertising among the three groups. Figure 9 shows the level of agreement with statements pertaining to the information value of advertising among the three groups.

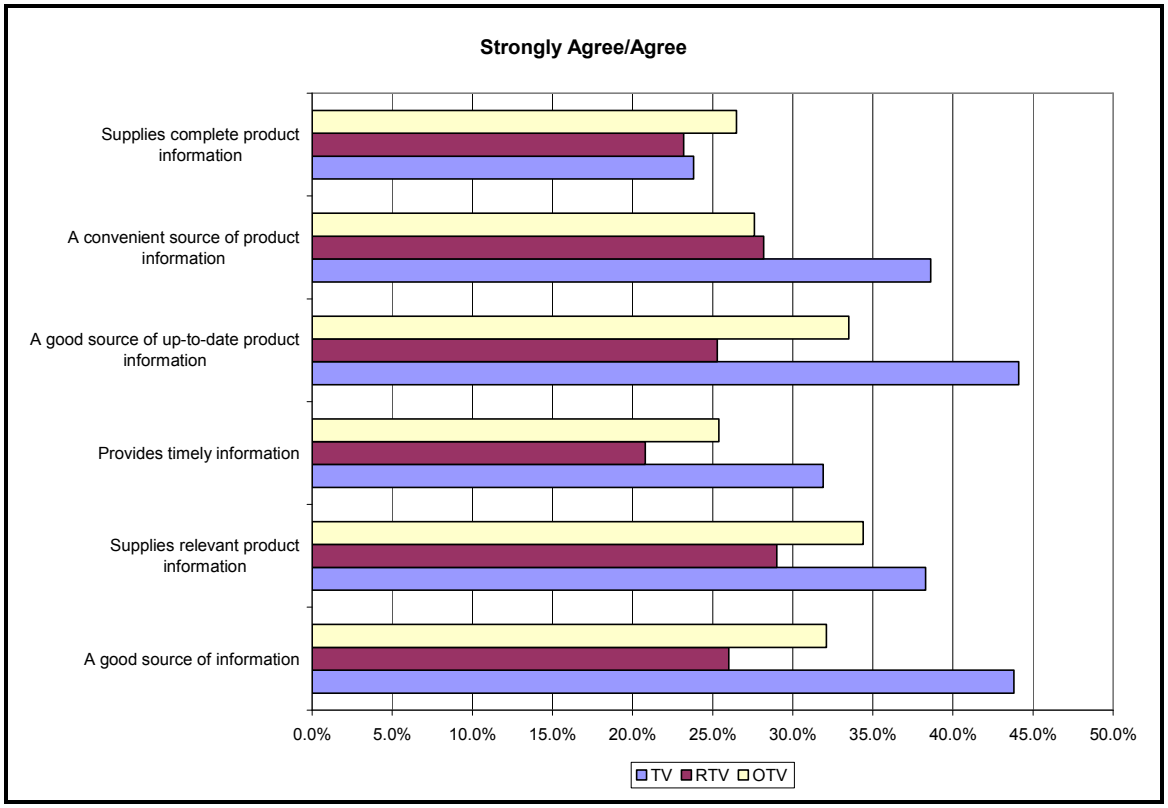
The analysis of variance indicated significant differences between the means of the Advertising Entertainment Value index for TV, RTV, and OTV. Figure 8 shows that TV users tended to agree with the individual items more than the users of RTV and OTV, indicating that TV viewers think that commercials are more entertaining than viewers of RTV and OTV.

Figure 8. Advertising Entertainment Value Items



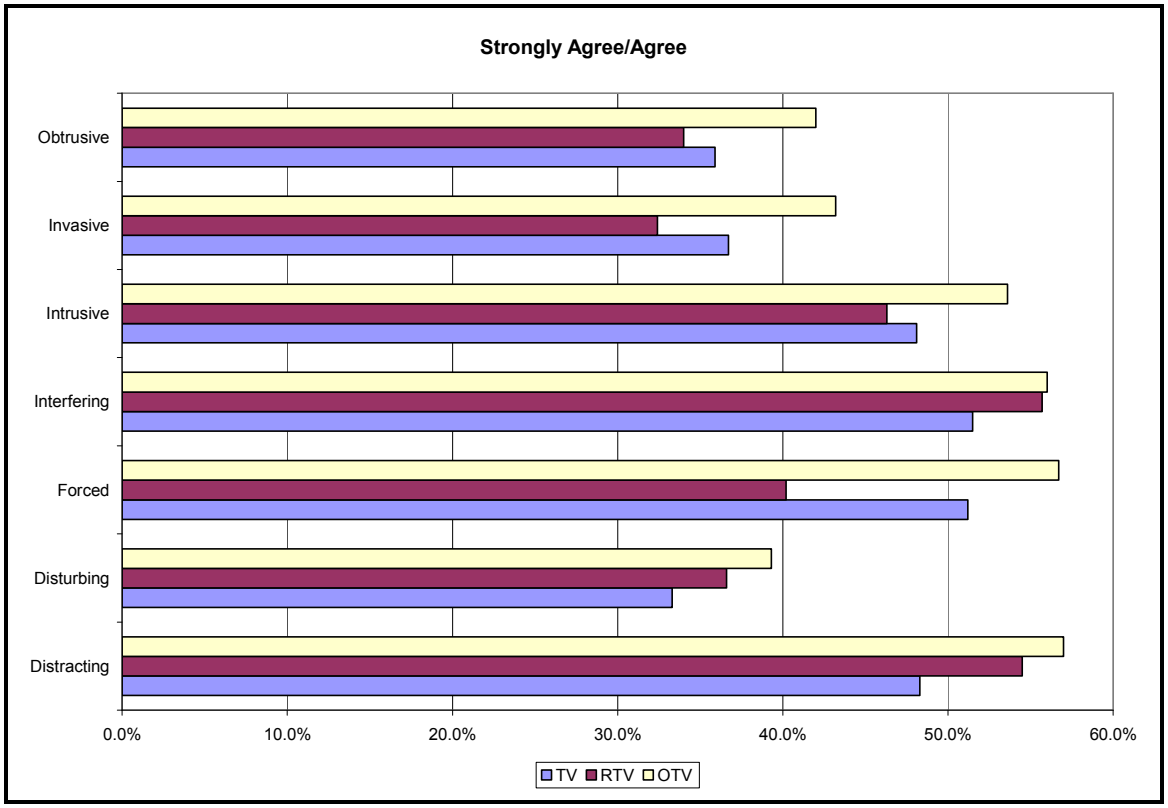
Similarly, the analyses of variance revealed significant differences among the means of the Advertising Information Value indices. Figure 9 shows that the TV group was more likely to agree with statements regarding the informativeness value of advertising than the RTV and OTV groups. When compared to Figure 8, Figure 9 shows that all three groups were more likely to agree that advertising has information value than entertainment value.

Figure 9. Advertising Informativeness Value Items



The analysis of variance did not show significant differences between the means of the Advertising Intrusiveness indices for the three media types. Overall, the advertising intrusiveness scale did not provide sufficiently differentiated information and therefore contributed little to the model. Figure 10 shows that, directionally, the OTV users were more likely to agree with statements regarding the intrusiveness of advertising than users of TV or RTV. The TV viewers were less likely to agree with the intrusiveness statements versus the other two groups. This may be attributable to the fact that there are fewer ways to avoid advertising when watching online streaming television.

Figure 10. Advertising Intrusiveness Items



Advertising Receptivity

In terms of measurement, the Advertising Receptivity construct was defined in roughly the same way in all three models (TV, RTV, and OTV). The attitude toward advertising indicator is the key contributor to the construct. The advertising avoidance scale contributed little to the model, possibly because the indicator was strongly and significantly correlated with the advertising intrusiveness indicator, $r(1134)=.46$, $p<.01$. As a consequence, the Advertising Receptivity construct functions primarily as an attitude measure in this model. Across all three groups, the models predicted Advertising Receptivity in roughly the same way.

Although the analysis of variance did not indicate significant differences between

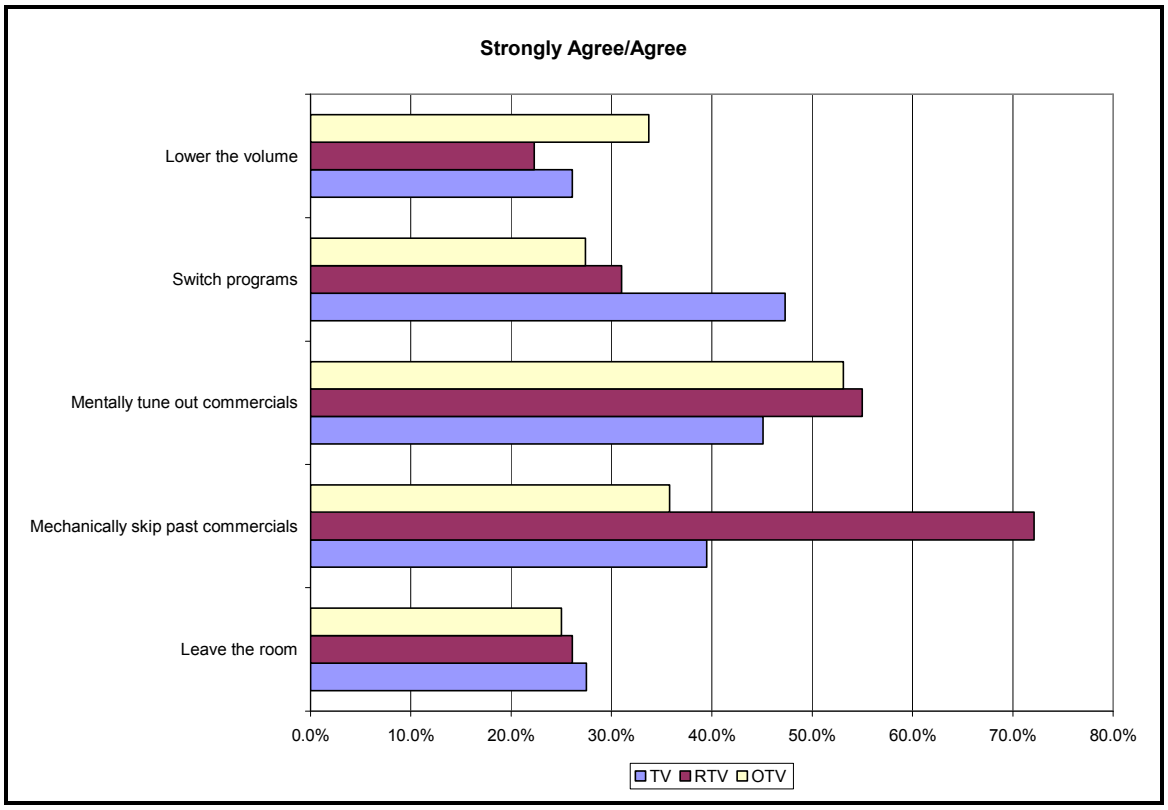
the three models in regard to attitudes toward advertising, Figure 11 shows that the ratings were low across the groups. While all scores were below an average of 3 (neutral), the TV group attitude ratings were directionally more positive than the RTV and OTV groups.

Figure 11. Attitude toward Advertising

The lack of regard for advertising may explain why advertising avoidance behaviors did not provide additional information to the Advertising Receptivity construct. While the analysis of variance did not indicate significant differences between the three models in regard to advertising avoidance, Figure 12 shows that the avoidance behaviors varied according to the medium in use. Specifically, the TV group was most likely to

avoid advertising by switching channels. The RTV group was most likely to mechanically skip commercials. In fact, 72% of the RTV group indicated that they mechanically skipped (zipped) commercials. The OTV group was most likely to mentally tune out the commercials due to the inability to switch channels or zip commercials but nearly 50% of all participants agreed that they mentally tuned out ads.

Figure 12. Advertising Avoidance



Relationships between the Constructs

Importantly, this study confirmed that why and how a consumer uses media affects their receptivity to the advertising message. The key contribution in this regard is the elucidation of the relationship between instrumental media usage and advertising receptivity. These findings suggest that advertising is better attended when the consumer

is engaged in instrumental media usage. Specifically, there is a significant, positive correlation between the indicators for instrumental motivation and advertising information value, $r(1134)=.52$, $p<.01$. The path coefficient between Reception Context and Advertising Receptivity is positively related to the weight of the advertising information value indicator. As the perceived information value of advertising becomes less favorable, the path between the Reception Context and Advertising Receptivity constructs grows weaker; suggesting that advertising is best attended by the TV group and least well attended by the OTV group.

Another finding in this research is the mediator role played by the Perceived Reciprocity construct. When the Perceived Reciprocity construct is eliminated from each model, the path between the Reception Context and Advertising Receptivity constructs becomes significant. In addition, the weight of the advertising avoidance indicator for the Advertising Receptivity construct becomes significant. This suggests that, while instrumental usage affects receptivity to advertising, it has a more significant impact on how the advertising is perceived and, the subsequent perception of advertising value affects receptivity to advertising. Furthermore, it suggests that the advertising avoidance indicator does not contribute significantly to the model because it reflects the assessment of intrusiveness within the Perceived Reciprocity construct.

CHAPTER VI

CONCLUSIONS

The key conclusion drawn from this study is that advertising is more likely to be attended when viewed within an instrumental context. That is, advertising that is viewed within a context of intentional, purposeful viewing is less likely to irritate the viewer. The program types that are most commonly associated with instrumental viewing are likely to programs with a limited shelf life, such as news, talk shows, and contests. As a consequence, viewers are paying attention. It appears that advertising viewed within this context is perceived as less interruptive than advertising viewed within the standard, primetime program types such as dramas, situation comedies, and televised movies.

What is most interesting, however, is the consistency of these results across the media types. In other words, viewers respond to advertising in a similar manner whether the exposure is on television during a real time broadcast, a recorded broadcast, or online streaming video. This common viewership pattern suggests that audience response is not determined by the way the programming is accessed. Rather, audience response is determined by the programming content. The implication of this finding for advertisers is that programming type is the key media decision when determining a media plan. While primetime dramas, situation comedies, and televised movies may command strong ratings, the audience appears to be more likely to see an ad in the programs that are viewed instrumentally. Furthermore, advertisers should note that by extending their buy to the online version of the television broadcast, the audience will still be likely to attend the ads. In other words, there is upside potential associated with advertising in online

television broadcasts given that its share of television viewership is still very small and likely to expand over time.

The results from this study suggest that television remains a viable advertising vehicle for advertisers focused on the young adult consumer segment. While the model does not establish significant differences between the three types of media in terms of achieving advertising receptivity, an analysis of the overall means suggests that advertisers who seek to communicate with young adult consumers have the greatest opportunity to reach them during viewership of television in real time. Real time television still commands an impressive amount of the young adult's viewing time, is more often used for instrumental reasons, and provides a more tolerant advertising environment. As a consequence, the advertising that is viewed in this context is more likely to be attended.

The findings regarding online streaming television were less expected, however. Despite the fact that most television programs can now be viewed online, viewership of online television is extremely low compared to real time television. While young adults watch an average of five hours of television a day, they only claim to watch online television for about half an hour a day. The combination of low usage levels and broad programming choices will make it difficult for advertisers to reach a sizeable audience through online streaming television.

The biggest challenge currently facing advertisers, however, is the increased use of recorded television. It should be noted that, confirming industry fears, this study indicates that the overwhelming majority of those who view recorded programming

choose not to view advertising at all.

Despite the limitations of the model, its basic measurement and structural strength confirms that the constructs, while not fully developed, show potential utility for future development. This study was initiated in an effort to develop a meaningful way to compare the effectiveness of different types of media. While the results indicate that the proposed model has merit in terms of explaining audience receptivity to advertising, it does not yet sufficiently differentiate between media. In order to establish better differentiation, the model must incorporate more information regarding audience expectations. Two of the indicators, Advertising Intrusiveness and Advertising Avoidance, did not contribute significant information because the overall reported perceptions of advertising are generally unfavorable. Therefore, the low means of the indicators simply confirmed the negative information that was gathered from more neutral questions.

Limitations

The research design generated two limitations regarding the results. First, the sample screening process generated a unique participant profile. Specifically, all participants had used television, recorded television, and online television within the past three months. The screening process was an effort to avoid obtaining results that are confounded by individual differences between the users of different types of media including income, education, geographic location, and innumerable other, unknown covariates. By requiring the same usage experience from all participants, the design gained certainty at the expense of generalizability.

The second limitation of the research design is the reliance on self-reporting. It is possible, for example, that research responses reflect how participants feel they should respond rather than their actual opinions. This may be especially true regarding the attitudes and perceptions about advertising.

Areas for Future Research

Future research should address both limitations. By conducting research among respondents who were not screened on the basis of recent exposure to all three types of media it will be possible to compare results with those of the present study and determine the effect of the sample composition. The use of experimental research designs would provide results that are not biased by self-reporting. This would provide a means to determine attitudinal differences that is not based entirely on self-reports. Future research, in other words should investigate methods to obtain better, more differentiated information to strengthen the Perceived Reciprocity construct.

There is also an opportunity to probe how gender, age, and media affinity affect the model. Specifically, it would be useful to determine if young adult behavior varies significantly on the basis of gender. Also, it would be interesting to note the differences between the younger people (18-24) within the young adult media target and the older portion of the segment (25-34). The study indicates that the affinity for the medium correlates with instrumental usage. It would be useful to understand how media affinity affects advertising receptiveness.

Finally, more should be learned about how the young adult target defines their media environment. Do they, in fact, distinguish between TV, RTV, and OTV when

discussing television viewership? Do they regard online television viewership as an extension of television usage or as another aspect of online entertainment? It would appear that the era of media convergence is underway. When facing a paradigm shift in response to technical innovation, the challenge is to define the category and determine the segments based on the consumer needs. Future research regarding comparison of media in this period of rapid media evolution should help define both the category and segments.

APPENDIX A

Sample Composition

	U.S. Internet Users*	TV Group	RTV Group	OTV Group
	%	%	%	%
Gender				
Male	50.0	55.0	54.0	55.0
Female	50.0	45.0	46.0	45.0
Age				
18-24		51.0	54.0	49.0
25-34		49.0	46.0	51.0
Race/Ethnicity				
Caucasian	78.1	73.0	69.0	67.0
African American	10.7	8.0	8.0	8.0
Asian	11.3	6.0	11.0	12.0
Hispanic		8.0	7.0	9.0
Other		5.0	5.0	4.0
Region				
South	36.8	27.0	29.0	32.0
Northeast	18.1	26.0	30.0	27.0
Midwest	24.9	25.0	23.0	22.0
West	23.3	22.0	18.0	20.0
Income				
Less than $35,000	32.9	34.0	32.0	34.0
$35,000-49,999	22.0	24.0	29.0	24.0
$50,000-74,999	23.4	21.0	19.0	23.0
$75,000 +	21.6	21.0	20.0	19.0
Education				
High school or less	39.2	16.0	16.0	15.0
Some college	23.0	45.0	44.0	45.0
College+	37.7	39.0	40.0	40.0

*Source: Pew Internet & American Life Project, November 19 - December 20, 2008

APPENDIX B

Initial Viewing Motivation Sets (Rubin, 1981; Papacharissi & Rubin, 2000)

("I watch TV...")	
RELAXATION	
1.	Because it relaxes me
2.	Because it allows me to unwind
3.	Because it's a pleasant rest
COMPANIONSHIP	
4.	So I won't have to be alone
5.	When there's no one else to talk to or be with
6.	Because it makes me feel less lonely
HABIT	
7.	Just because it's there
8.	Because I just like to watch
9.	Because it's a habit, just something I do
PASS TIME	
10.	When I have nothing better to do
11.	Because it passes the time away, particularly when I'm bored
12.	Because it gives me something to do to occupy my time
ENTERTAINMENT	
13.	Because it entertains me
14.	Because it's enjoyable
15.	Because it amuses me

SOCIAL INTERACTION	
16.	Because it's something to do when friends come over
17.	So I can talk with other people about what's on
18.	So I can be with other members of the family or friends who are watching
INFORMATION	
19.	Because it helps me learn things about myself and others
20.	So I can learn how to do things with I haven't done before
21.	So I could learn about what could happen to me
AROUSAL	
22.	Because it's thrilling
23.	Because it's exciting
24.	Because it peps me up
ESCAPE	
25.	So I can forget about school or other things
26.	So I can get away from the rest of the family or others
27.	So I can get away from what I'm doing
CONVENIENCE	
28.	Because it's easier than the alternatives
ECONOMICS	
29.	Because it's cheaper than the alternatives
30.	Because it's free

Note: Response options range from "strongly agree" (5) to "strongly disagree" (1). Category statements are alternately presented to the respondents.

APPENDIX C

Viewing Levels (Rubin, 1984)

How many hours of television did you watch yesterday during the following time blocks?			
1.	5:00 AM - 7:59 AM	_____ Hours	_____ Minutes
2.	8:00 AM - 10:59 AM	_____ Hours	_____ Minutes
3.	11:00 AM - 1:59 PM	_____ Hours	_____ Minutes
4.	2:00 PM - 4:59 PM	_____ Hours	_____ Minutes
5.	5:00 PM - 7:59 PM	_____ Hours	_____ Minutes
6.	8:00 PM - 11:00 PM	_____ Hours	_____ Minutes

APPENDIX D

Program Preferences (Rubin, 1981,1984)

How often do you watch the following categories of television programs?	
1.	Situation comedies such as The Office and 30 Rock
2.	Interview and talk shows such as Oprah, David Letterman, and Jimmy Fallon
3.	News such as CBS Evening News and CNN
4.	Magazines/documentaries such as 60 Minutes
5.	Sports
6.	Movies
7.	Dramas such as Grey's Anatomy, CSI, and Law & Order
8.	general comedies such as Saturday Night Live
9.	Music/variety competitions such as Dancing with the Stars and American Idol
10.	Action/adventure shows such as Lost, Alias, and 24
11.	Game shows
12.	Children's shows
13.	Daytime serials
14.	Religious shows
15.	Fake news shows such as Steven Colbert and Jon Stewart
16.	Reality programs such as Survivor and Biggest Loser

Never watch (1), Occasionally watch (2), Sometimes watch/every 3rd week, Usually watch/every other week (4), Regularly watch/every week (5)

APPENDIX E

Affinity Index (Rubin, 1984)

1.	Watching television is one of the most important things I do each day
2.	If the TV wasn't working, I would really miss it
3.	Watching television is very important in my life
4.*	I could easily do without television for several days
5.	I would feel lost without television to watch

Strongly agree (5) - Strongly disagree (1)

* Reverse coded

APPENDIX F

Advertising Value (DuCoffe, 1996)

	INFORMATIVENESS
1.	Is a good source of product information
2.	Supplies relevant product information
3.	Provides timely information
4.	Is a good source of up-to-date product information
5.	Is a convenient source of product information
6.	Supplies complete product information
	ENTERTAINMENT
7.	Is entertaining
8.	Is enjoyable
9.	Is pleasing
10.	Is exciting

Strongly Agree (1) – Strongly Disagree (7)

APPENDIX G

Advertising Intrusiveness (Li, Edwards & Lee, 2002)

	Advertising is …
1.	Distracting
2.	Disturbing
3.	Forced
4.	Interfering
5.	Intrusive
6.	Invasive
7.	Obtrusive
	Strongly Disagree (1) – Strongly Agree (7)

APPENDIX H

Attitude toward Advertising (Muehling (1987)

My attitude toward advertising during television programs is...						
	Bad					Good
1.	□	□	□	□	□	
	Negative					Positive
2.	□	□	□	□	□	
	Unfavorable					Favorable
3.	□	□	□	□	□	

APPENDIX I

Advertising Avoidance (Speck & Elliott, 1998)

When watching a television program in real time*, how often do you engage in the following behaviors to avoid ads?*	
1.	Leave the room during TV commercials
2.	Skip past TV channels that are in commercial
3.	Mentally tune out TV commercials
4.	Switch TV channels during commercials
5.	Lower the TV's volume during commercials

Never (1) - Always (5)

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Vita

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