

# Trends in Multisensory and Interactive Magazine Inserts

By Jennifer Titcomb

Graphic Communication Department  
College of Liberal Arts  
California Polytechnic State University  
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## ABSTRACT

### **Identification of the trends in multisensory and interactive magazine inserts.**

Jennifer Titcomb

Graphic Communication Department, June 2011

Advisor: Solveg Cooper

The purpose of this study was to identify trends in multisensory and interactive magazine inserts.

The study looked at the different features to see what is used most frequently and identified any major trends with the technologies. These implementations would ensure the presence of printed magazines. Additional knowledge was gained by being more observant of the different ways audio/video chips and variable data are being used within magazine advertising. Ideas of new applications were formed from gathering of this information.

The study was conducted using historical research, elite and specialized interviews and content analysis to identify trends. Tables were created about target markets, branding and senses attracted.

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## **Trends in Interactive Magazine Inserts**

### **Chapter One: Introduction**

Hand held devices such as SmartPhones, iPads and Kindles appear to show a digital future, however, the magazine industry has new advertisement potential in the form of printed interactive inserts. In 2010, The United States Postal Service reduced the cost of mailing inserts in magazines. This impacted the magazine industry as now advertisers could place heavier promotional products within the pages of periodicals. The magazine industry benefits from this as well due to the added revenue created from charging for these coveted advertisement placements. Magazines and advertisers will join forces to create a more dynamic magazine through interactive, multisensory magazine inserts.

These interactive technologies have the opportunity to become prevalent on the editorial side of the magazine industry as well. There are many different applications in which multisensory or interactive technology can be implemented into every day print articles. One example where it could be used is for a music publication such as *Rolling Stone* to place audio within a review of a band or compact disc (cd). The audio could feature one song, clips from several songs or a special recording done solely for the magazine. The same idea could be used with movie reviews with the use of video-in-print. A movie review could be accompanied by an interview with the main actors, deleted scenes or a special movie trailer specific to the publication. By including media it would keep the magazine in the hands of readers longer and provide something additional that is not located on a web site.

Due to the decrease in magazine production and shipping costs over the next ten years there will be

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an increase in interactive magazine inserts. This will result because advertisers will be more apt to pay for magazine inserts for two main reasons. One explanation is the social buzz interactive inserts create. Not only will the reader stop to fully view or interact with the technology, but also there is a high likelihood that if it is successful it will be passed on to family and friends. The other reason would be the opportunity for increased tracking of responses through interactive technology included on the insert.

The purpose of this study was to identify trends in multisensory and interactive magazine inserts. The study looked at the different features to see what is used most frequently and identified any major trends with the technologies. These implementations would ensure the presence of printed magazines. Additional knowledge was gained by being more observant of the different ways audio/video chips and variable data are being used within magazine advertising. Ideas of new applications were formed from gathering of this information.

## Chapter Two: Literature Review

The magazine industry is competitive. Month after month, publications work to craft the perfect mix of articles that will inform, entertain, and raise reader's awareness on important issues. In March 2010 five of the largest magazine companies, Condé Nast, Hearst Magazines, Meredith Corporation, Time Inc., and Wenner Media, embarked on a project together. The common cause that united them was the livelihood of the magazine industry. The campaign, "Magazines, The Power of Print" set out to show the magazine industry's staying power by using catchy slogans like, "Will the Internet Kill Magazines? Did Instant Coffee Kill Coffee?" accompanied by statistics reinforcing this confidence. Each letter from the campaign's logo featured distinct typography from magazines such as Time, Vanity Fair, Rolling Stone as well as a few iconic others. (Magazines, The Power of Print)

Why would the magazine industry put such effort into advertising itself? It appears to focus on clearing up misconceptions and reminding readers of the qualities that come with a printed magazine. The campaign states, "What it proves, once again, is that a new medium doesn't necessarily displace an existing one. Just as movies didn't kill radio. Just as TV didn't kill movies. An established medium can continue to flourish so long as it continues to offer a unique experience." Readership is up, subscriptions are close to 300 million, and advertisement recall has improved by 13 percent. (Magazines, The Power of Print.)

Improvement on advertising message retention, Charles H. Townsend, president and CEO of Condé Nast, attributes to a magazine's engaging and enduring nature. "The format showcases our rich content and our advertisers' brand messages like no other medium, resulting in a bond with consum-

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ers that is uniquely powerful.” (“Magazines, The Power of Print”) This bond made it possible for the investment in applications of video-in-print and multisensory, interactive inserts. Interactive inserts provide that unique experience the industry needs. They also can be used not only for advertisement as well as editorial content.

In the past, publication inserts stood out to readers because of thicker stock and different coats of varnish. Now, however, companies such as Americhip are taking inserts to the next level by producing Video-in-Print technology as well as other eye catching promotions. In September 2009, the first Video-In-Print insert premiered in *Entertainment Weekly*. “Video-in-print (VIP) brings the audio-video channel to printed media. This is a small screen (90mm wide and just 3 mm thick) that can be inserted in a brochure or magazine and present high-definition video and audio” (Gavish). One insert consisted of a video previewing CBS’ fall television line up and a Pepsi Max advertisement. The video displayed 40 minutes of content with a rechargeable battery that lasts for 70 minutes. The promotional insert was put in every *Entertainment Weekly* subscription delivered to New York City and Los Angeles areas (Gavish). This is not the first time technology and print have been used together, the most common example are greeting cards with audio chips inserted between paper layers that can allow for personalization, play music, movie, or television quotes.

Newsstand magazines compete directly for the reader’s attention. The covers use innovative design, celebrities, content teasers and color to entice the reader to choose the magazine. In 2004 University Graphics Systems, a print company located within Cal Poly’s Graphic Communication department,



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produced a cover for *Reason* magazine with the use of variable data publishing (VDP). VDP is, “The name given to print applications in which each piece of the print job is different than the next” (“Digital Printing Tips”). Each cover was customized with a picture and message for the subscriber. The picture was a satellite image of the subscriber’s home and the message read, “Subscriber’s Name, They Know Where You Are” (Hyperlocalism: Using Technology to Gather Neighborhood News and Personalize It). The personalization did not end there; the inside cover and back cover had specific content and coupons tailored to the subscriber and their geographical location. Approximately 40,000 individualized copies were sent out, alluding to just the beginning of what technology can do (Gillespie).

In 2006, *Rolling Stone*’s 1,000th issue came with a lenticular onsert cover created by National Graphics Inc. (“Extreme Vision: National Graphics Incorporated”). Lenticular is, “a method by which normally flat, static images can convey depth and motion. “The ‘magic’ of the image is an optical illusion created by a plastic sheet covered with many rows of tiny lenses” (Lenticular Printing). When looking at the magazine cover from different angles it appeared as if the stage full of famous singers and bands from the past were rocking back and forth. The back cover provided ad space for Target to use this technology as well. The lenticular back cover illustrated concert attendees swaying with Target logo shaped lighters raised in the air, mouths wide open as if they were actually singing along. *Esquire*’s October 2008 cover took another approach in setting itself apart from the competition by using electronic ink for its 75th anniversary edition. It sparked curiosity and created its own buzz for news articles to be written about the cover technology. It was the first time electronic ink had been

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applied to a magazine. The cover flashed the words “The 21st Century Begins Now :)” The electronic ink is the same type used in e-readers like the Kindle (Esquire).

These examples paved the way for magazine industry to grow and use new technology and provided inspiration for future implementation. “Print remains a very powerful medium: it’s portable, convenient, attractive and tactile,” said Periodical Publisher Association (PPA) chief executive, Jonathan Shephard. “Print technology continues to evolve, with expanding sensory experiences, including touch, fragrance, reflectance - and much more” (Print Week).

PrintCity, a multi-industry alliance that produces innovative value added media, created a brochure that demonstrated the capabilities of specialty printing features (PrintCity). The brochure was printed in hexachrome. “Hexachrome is a six-color process printing system with a specially enhanced color ink set. With Hexachrome, you can now reproduce rich, vibrant solid colors, realistic skin tones and elegant pastels” (Pantone Print). Next a scratch and sniff varnish was applied. Scratch and sniff varnishes are achieved when, “micro-encapsulation, microscopic scent-bearing capsules are mixed with UV scratch-off material prior to application. These capsules are then broken by fingernails or other scratching devices to release the scent” (Daubert). Thermochromic inks were added to change color as the temperature varied. Other features such as fluorescent and UV inks, high gloss, pearlescent varnish and cold foiling with a rainbow metallic finish were also used. The project idea was created by Anderson Norton Design. The Creative Director, David Norton described wanting to create a product that people would feel inclined to keep and use as a reminder of the possibilities

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that exist with specialty printing. “Without doubt there are some things that only work in print. Print is tangible and human. The fact that you can touch it conveys atmosphere that no amount of HyperText Markup Language (HTML) can ever achieve. There are some things that without print just don’t work,” Norton said (Print Week).

Americhip, a company based in Torrance, Calif. made a name for itself in the magazine insert industry by controlling approximately 80 percent of the high end specialty insert marketshare according to Americhip’s CEO Tim Clegg and boasts a client list of ABC, Disney, Pepsi, Warner Brothers, and Nike. The exclusivity of the technology helps that statistic, “We have patents on almost all of the sound technology. We do most of the spectacular pop ups people see in consumer magazines,” Clegg said. Americhip’s inserts become more elaborate with time and material combinations (Print and Media Buyer).

Americhip has developed print that allows readers to interact with more than just the sense of sight. It can appeal to feel and smell as well, allowing for greater positive connections between the brand and customer. Print pages are no longer static and these multisensory ads are creating an interactive experience that will resonate with a reader. The sense of smell can be more memorable than other senses. “Our olfactory sense is the most primal of all the senses and is extremely powerful, much more invasive than reading or hearing something,” said Jack Sullivan, senior Vice President for Starcom (Thompson). Americhip backs this claim with statistics from Starch Communications, a division of MediaMark Research and Intelligence. “Our Starch scores are some of the highest in his-

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tory, in the 80 to 100 percent range in terms of consumers recalling and associating the ad with the brand,” Clegg said. Return-on-investment, he claims, is the company’s most effective sale (Print and Media Buyer). Sullivan explained why scents are not used as frequently, “There’s always the possibility that an olfactory campaign might offend, and there is a huge concern over people with allergies” (Thompson).

When PepsiCo advertised its brand of Diet Pepsi Jazz it created an insert in *People* magazine that appealed to three senses: visual, olfactory and auditory. Americhip created an advertisement that when the page turned, the Pepsi bottle popped up, the sound of a bottle opening to jazz music played and a scratch and sniff feature gave a preview of the aroma of the new cola drink (“Americhip: Multisensorize”).



*Diet Pepsi Jazz*

*Pop-up-in-print*

*Audio-in-print*

*Smell-in-print*

An insert Americhip made for Frito-Lay potato chips made with sunflower oil, used heat reveal technology. The advertisement focused on a healthy outlook and displayed a picture of a sunflower along with removable, reusable stickers. Readers interacted with the insert by peeling away sunflower seed stickers and read about the product and health facts. When the stickers were peeled from the

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advertisement little joys such as last day of school and good hair day messages were revealed. These joys tied into the healthier message Lays aimed for “100% Pure Joy”. A secret message could be deciphered by the reader rubbing their fingers over a portion of the insert that was printed with thermochromic inks. “We managed to keep the project economical despite the intricate die cutting involved around the sunflowers’ edges. An interactive insert that engaged readers and kept attention on the Lay’s brand” (“Lays,” ) Another similar ad by Americhip, a promotion for a deodorant, allowed readers to test their level of energy. Which revealed extreme sports such as stunt man, bungee jumper, skydiver or extreme skier (Print and Media Buyer).



*Lays  
Reusable stickers*

An Americhip made promotion for Mama Mia, the movie, played 10 seconds of music from the sound track but also featured a recorder that captured the reader’s own vocals. An insert even more interactive was made for Verizon Wireless to promote its VCAST song ID service. If a reader had VCAST on their phone they could scan the insert and identify the ad’s song, download the song and even set it as their ringtone (Print and Media Buyer).

However, multisensory inserts do come at a cost. The technology not only proves to be a monetary challenge but also an environmental concern over the recyclability of such products. Proper methods

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of recycling these pieces will need to be made known the insert. Currently with audio cards consumers are instructed to remove and throw away the card's chip and recycle the paper part of the card. Improvement must be made in recycling and cost in order for these inserts to be used more readily. As competitors develop new ideas for these technologies competition will drive cost down.

There is increased potential as more companies and brands become involved in this new way of thinking of magazine inserts. Print media will no longer be stagnant but an interactive experience engaging readers. Whether it be advertisements or editorial content readers will take notice of print's innovation and excitement will invigorate the magazine industry.

**Interactive Inserts**

Fashion designers Dolce and Gabbana teamed up with Bacardi and designed an upscale alcoholic beverage. In order to reach the affluent market that was targeted through this campaign Americhip was enlisted to create a multisensory experience. Those who picked up Russia's December Vogue, likely experienced video-in-print technology for the first time.

The magazine insert featured an embedded LCD screen with a video that appeared more like a movie than an advertisement. The black and white video featured a collaboration between Swedish director Jonas Okerlunda and Italian actress Monica Bellucci further enhancing the believability that this was a full length film. The advertisement paid tribute to the 1960 Italian film "La Dolce Vita." In the last scene people were shown drinking Bacardi Gold martinis, with the martinis in color instead of black and white. The impact of the insert was that it exposed a new readership in Russia to video-in-print

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technology and was talked about for weeks in the media (“Bacardi martini gold,”).



*Bacardi Martini Gold  
Video-in-print technology*

CBS used Americhip’s sensory technology to advertise its show *Cane*. Instead of video or audio advertisement, like other television advertisements before, the *Cane* advertisement was complemented with a tasting strip. How does a television show taste? The tasting strip was for a fictional brand of Lucia Duque Rum. The show, which was advertised in *Rolling Stone Magazine*, is about a Cuban-American family living in south Florida with a sugar cane and rum empire. The strip advertised the rum but enticed the reader to taste the strip and read the advertisement. As one of the first taste-in-print applications, many measures were taken to ensure that it was safe for the consumer. The strips are secured in a thin, tamper evident pouch. The consumer can peel the foil back to pull out the strip which is similar to a Listerine breath strip where it is a very thin strip that quickly dissolves but is capable of releasing a strong flavor (“Cane,”).



*CBS - Cane  
Taste-in-print  
technology*





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The Australian wine company worked with Americhip to produce a magazine insert for Real Simple magazine that would actually light up. The advertisement was for the company's "Tails, You Win" marketing campaign and when the reader pushed the top of the bottle of Yellow Tail the paper fireflies would light up like real fireflies and flashed on and off in sequence. This magazine insert was achieved through LED-in-print technology ("Yellow tail,").



*Yellow Tail Wine  
LED-in-print technology*

In 2010, Fruit of the Loom wanted a magazine insert for its Vanity Fair brand that would celebrate its long history. With Americhip they made a Shadow Box that showed style throughout the years. Over 1 million Shadow Boxes were placed in Elle and More magazines. The Shadow Box-in-print is another of Americhip's patented technologies. The box featured four three dimensional images of women that were chosen for the shadow box which represented different style trends of each respective time period. "Due to its sumptuous elegance – easily connecting 'the beauty of the past with the cutting-edge technology and design of the present' – readers considered the Shadow Box™ a keepsake. Fruit of the Loom's branding was displayed and viewed on the desks, bookcases and shelves of hundreds of thousands of women nationwide" ("Fruit of the,").



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*Fruit of the Loom - Vanity Fair  
Shadow Box -in-print technology*

Americhip prides itself on its paper engineering technology so when Neiman Marcus came to the company wanting an insert for its holiday catalog it was a good fit. The company wanted to create a three dimensional paper pop up that would feature a woman standing in the midst of all the past Neiman Marcus catalogs. The insert appeals to visual and tactile senses. “The insert shows a very stylish woman surrounded by an array of vintage Neiman Marcus catalogs. This gorgeous pop-up piece is the first of its kind to be placed in a catalog and involved sophisticated die cutting; the outline of the woman’s face, hair and hands, in particular, was very intricate.” (“Neiman marcus,”).



*Neiman Marcus*

*Pop-up-in-print  
technology*

Another magazine insert that incorporated Americhip’s paper engineering was done for the Minneapolis Institute of Arts and placed in the Mpls St. Paul magazine. The advertisement’s goal was to expose readers to the arts and was achieved by creating five different pop art pieces that looked like the real works. “The ad’s impact on its target audience was remarkable, so remark they did. People in

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the Minneapolis area actually wrote to their local newspaper editors to rave about it” (“Minneapolis institute of,”).



*Minneapolis Institute of Art*

*Pop-up-in-print technology*

CBS used Americhip technology again to place a multisensory magazine insert for its fall line up. This six page insert specifically featured CBS’ remake of Hawaii Five-O with audio technology. The show’s original iconic theme song played as the pages for the show were opened. It was also used to advertise the Chevy Cruze. “The blogs and traditional media raved about this perfect match of technology and audio content.” In order to place an audio chip inside the magazine insert heavier card stock material was used to encase the technology (“Hawaii five-o,”).



*CBS - Hawaii Five-O*

*Audio-in-print technology*

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An advertisement featuring Americhip's audio technology was placed in The Hollywood Reporter's Award Season edition to advertise 20th Century Fox's Star Wars Episode III: Revenge of the Sith. The sound narrated the image of a light sabre duel as well as Darth Vader's heavy breathing. The audio from the 30+ year old franchise is distinguishable to fans and was intended to attract readers and bring back positive emotions associated with those sounds ("Revenge of the,").



*20th Century Fox  
Revenge of the Sith*

*Audio-in-print  
technology*

Turner Network Television placed a magazine insert in Entertainment Weekly for its four week series of Nightmares and Dreamscapes based off Steven King's stories. The advertisement used Americhip's pop up in print to create a house of cards that pops from the magazine pages. "This dramatic oversized pop-up magazine insert was a spectacular attention getter developed within an economy budget. The Nightmares and Dreamscapes campaign was a finalist for a 2007 Mark award which represents the highest of marketing accomplishment in the cable business" ("Tnt,").



*TNT - Nightmares &  
Dreamscapes*

*Pop-up-in-print  
technology*

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ABC used Americhip's paper engineering to create a pop-up-in-print for its hit television show *Dancing with the Stars*. The pages popped up with a dance floor in the middle and two dancers that spun around with its own spinning technology. "The mechanism never wears out, so the dancers stand up and the woman spins as many times as readers open the insert" ("Dancing with the,").



*ABC - Dancing with the Stars*

### *Pop-up-in-print technology*



*ABC - Dancing with the Stars*

### *Tactile technology*

One of the top selling car makers of Portugal created a magazine advertisement with Americhip to do what most car companies can not in print, which is to show the vehicle in motion. The insert, part of the company's "Drive The Change" campaign was placed in a popular Portugal news magazine *Sábado*. When viewing the LCD screen the reader had the choice of five different buttons to push to see different features of the car and car company history. This advertisement went even further to offer an exclusive contest only those who received the magazine insert would be eligible for. The reader chosen would receive a getaway to Pousadas de Portugal. By creating the interaction of signing up to win the trip it allowed Renault to know how effective the ad was by data received for who signed up.

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This is calling the reader to action not just to view the car and features but to also sign up on the web site which has even more content for them to explore (“Renault,”).



*Renault*

*Video-in-print  
technology*

Gruner & Jahr aspired to be the first publishing company in Europe to use Americhip's video-in-print technology. The advertisement was made for Otto, a large European online shopping web site. The insert educated the reader on what the current fashion trends were by creating a 'fashion trend industry guide.' Fashion is a great product for this video-in-print technology. Yes, the readers sees many advertisements for clothing but these are flat pictures that show no movement. The concept of fashion is the idea when you wear the clothes they become three dimensional and has movement of its own (“Gruner & Jahr,”).



*Gruner & Jahr*

*Video-in-print  
technology*

For the company's line of sparkling carbonated waters the choice for a tactile magazine insert was created by Americhip. Aquafina wanted a multisensory advertisement but they wanted to convey the



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idea of carbonation. Americhip used bubble wrap in order to achieve this effect. The response to the ad which is gauged by Starch research gathered that “50% of readers surveyed said that they were so attracted by the tactile quality of the ad, they engaged in popping at least some of the bubbles.” The popping bubble effect made most readers stop and pop the bubbles in the advertisement before turning the page therefore having a longer time for the reader to absorb Aquafina’s message (“Aquafina,”).



*Aquafina*

*Tactile technology*

### Chapter Three: Research Methods and Procedures

The purpose of this study was to learn more about emerging trends of interactive, multisensory magazine inserts. If the magazine industry implements media and multisensory aspects into its printed pages it will better ensure its presence and create more excitement toward the more traditional medium. Through this study additional knowledge was gained by being more observant of the different ways audio and video chips and variable data are being used within magazine advertising. Ideas of new applications have formed from the gathering of this information. The study was conducted with historical research, elite and specialized interviews and content analysis.

According to Dr. Harvey Levenson, “Historical research is an attempt to establish facts and arrive at conclusions concerning past events. The historical researcher must systematically and objectively locate, evaluate, and interpret evidence available for understanding the past. From this evidence the researcher hopes to show what may be contributed by past experience to a greater understanding of present situations and what might happen in the future” (Levenson 28).

For historical research past cases in which multisensory and interactive inserts were used were examined. Specifically, the information pertaining to: what companies have advertised with interactive media, what multisensory components were used, type of product advertised, company advertising the product, magazine for distribution and any demographic information gathered about the readership of the magazine.

The research continued with case studies about Americhip for previous advertising inserts

**Chapter Three: Research Methods and Procedures**

campaigns. From these case studies information was gathered about what senses were attracted and the magazine they were published in. Americhip uses Starch Scores which is “A result of a method used by Daniel Starch and staff in their studies of advertising readership which include noted, or the percent of readers who viewed the tested ad, associated, or the percent of readers who associated the ad with the advertiser, and read most, or the percent of readers who read half or more of the copy” (Principles of Marketing).

To receive more in depth information Elite and Specialized Interviews were conducted. “In Elite and Specialized interviewing, Dexter notes, each interviewee is treated as a special and important individual, and individuals in important or ‘exposed’ positions are given special treatment by the interviewer. It is assumed here that well-informed individuals who perceive themselves to be important may not accept the investigator’s assumptions about a topic and may insist on explaining how they see the situation or problems in question.” Lewis A. Dexter is a famous communication theorist (Levenson 25-26).

For elite and specialized research method, I primarily focused on Americhip. The company was chosen because it owns a large percentage of the technological patents behind multisensory inserts and has had many successful applications of the technology. Interviews with Americhip’s CEO Tim Clegg and brand futurist and author Martin Lindstrom were transcribed. Cal Poly Graphic Communication Professor Ken Marco, who teaches marketing classes was also interviewed.



### Chapter Three: Research Methods and Procedures

#### Topics discussed in the Clegg and Lindstrom videos.

- Multisensory technology
- Sensory Branding
- Specific Americhip campaigns
- Results/Impact of multisensory inserts

#### Questions Macro was asked.

- What senses would be best to attract?
- How do you think it will impact the industry?
- Is it worth it for advertisers?
- Do you think we'll see more multisensory inserts in the future? Next five years?
- Do you think multisensory technology will be implemented into editorial content?

Upon gathering historical research and elite interviews content analysis was conducted. According to Communication Researcher Bernard Berelson, "Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (Levenson 32). The content analysis helped to draw conclusions on the topic of developing interactive and multisensory inserts for the magazine industry. Multisensory and interactive inserts were examined and information recorded about each. This will enable identification of specific trends with certain features.

The tables on page 22 were used to keep track of the different inserts. This allowed for comparisons of different attributes of each insert. Categories with multiple similarities were closer examined by the use of a trend analysis with the descriptive research. Trend studies are, "combined with documentary analysis or surveys repeated at intervals, are able to study the rate and direction of changes and use these trends to make predictions. Short term predictions are often reliable." (Levenson 30)

The tables that were constructed pertained to three main topics target markets, brand advertising, and an overview chart comparing frequency of uses.

## Chapter Three: Research Methods and Procedures

Tables:

Table 1 - Multisensory/Interactive Magazine Inserts

<u>Advertiser/ brand</u>	<u>Magazine</u>	<u>Description</u>	<u>Sound</u>	<u>Taste</u>	<u>Smell</u>	<u>Touch</u>	<u>Visual</u>	<u>Total Number</u>

Table 2 - Target Markets

<u>Magazine</u>	<u>Type of Senses Used</u>	<u>Products</u>	<u>Average Age</u>	<u>Gender</u>	<u>Income</u>

Table 3 - Brand Advertising

	<u>Television</u>	<u>Beverage</u>	<u>Auto</u>	<u>Clothing</u>	<u>Food</u>	<u>Movies</u>	<u>Other</u>
<u>Quantity</u>							
<u>Advertisers</u>							
<u>Senses Used</u>							
<u>Most Used Sense</u>							
<u>Most common products</u>							
<u>Advertising Commonalities</u>							

## **Chapter Four: Results**

The purpose of this study was to show what multisensory/interactive technologies are available, find the frequency at which each sense was used for magazine inserts, and identify trends in product, target market and brand. First, magazine inserts created by Americhip were identified with information pertaining to the advertising campaign, senses used, magazine used and any other applicable information. Following the descriptions information gathered from elite and specialized interviews was incorporated. Then an analysis was done and results are shown in tables breaking down information and trends established. This study has been conducted in regards to historical research, elite and specialized interviews and content analysis.

### **Elite & Specialized Interviews**

As seen from the examples noted Americhip has created many successful magazine inserts that interact with ones' senses. These advertisements have more appeal than regular print advertisements. The advertisements differentiate the products from those advertised on traditional platforms. Americhip uses sensory technology to entice and influence readers at the crucial point of contact.

CEO of Americhip Tim Clegg explains some of the ways Americhip has used its technology to aid the brand it is advertising. "One of the things we like to sell to a client at Americhip is the importance of getting attention in such a cluttered environment today across all marketing and advertising. If you're going to run an ad in a magazine you certainly want the reader to take notice of the ad. So many of those ads in the magazine were probably never seen, there's no messaging going on and no call to action. We say to our clients isn't it smarter to cut some budgets from a regular print ad and

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put it into a super specialty multisensory? Clegg said (2008). Martin Lindstrom, a brand futurist who has written about sensory engagement and its involvement in advertising agrees that Americhip has the right strategy when creating multisensory magazine inserts. “Fewer ads, but more impactful ads. I think it’s better for the consumer because they are not being blasted with stupid stuff that’s not necessarily relevant and it’s better for the advertisers because they get some more value for the money,” Lindstrom said (2008.) “The other thing that we say to clients is when you know that the technology exists, it seems rather silly to be doing any ink on paper, just flat print advertising, today when you can really communicate through the senses by using sound and smell technology and paper technology. It just doesn’t make too much business sense to be doing advertising that everyone else is doing in the print space,” Clegg said.

Americhip was innovative in creating the insert for Diet Pepsi Jazz as it had several complexities to it. The advertisement for the soft drink combined sound, smell and paper engineering. “It’s doing something that’s very rare, it’s transporting one scent to another sensory emotion. Meaning that what the beverage industry is struggling with communicating is the sense of taste when you can’t taste a piece of paper. So what they do is they work with various stimuli like for example a picture that makes you taste something you don’t do it but your brain is imagining it,” Lindstrom said (Americhip’s Lindstrom Interview 2 - Diet Pepsi Jazz). He also compared the twisting of the cap sound on the magazine insert to Pavlov’s dog experiment where the dogs were conditioned upon hearing a bell ring to salivate. That psychology can be used in this case and when readers hear the cap twist they become thirsty as they associate that sound with drinking a refreshing soft drink. Cal

Poly Graphic Communication Professor Dr. Ken Macro agrees with scent being one of the most important senses to attract. “From a marketing perspective if you want to provide someone with a memory that will be long lasting, if they can smell it then they will remember it. So all of the neurologists and neurosurgeons have found that you can recollect memories from smells that you have,” Macro said. “The key here is that the sensory obligations that come from this kind of printing will have a subliminal effect and we need to take it there. I think the impact is spectacular.”

Because of the intricate details of the Diet Pepsi Jazz ad it was more expensive than advertisements with just one sense to produce. However, Clegg said it was worth the cost to create and distribute for the advertiser due to the response. “We used Starch to pull this ads score and this ad actually earned about 98% of the readers recalling the ad and about 96% in terms of associating the ad with the brand. It has very high recall of the ad and associating the ad with the brand, and that’s in essence what we are selling. It’s a return on investment. It costs more than a regular print ad but obviously the value gains in terms of pure ROI numbers, both quantitatively and qualitatively, and the overall branding,” Clegg said (Americhip’s Lindstrom Interview 2 - Diet Pepsi Jazz). Macro said that when determining the cost of these multisensory inserts one must take into consideration not the price of the insert but the price per response. He suspects that the companies that will invest in multisensory in the future are those companies that are more established and progressive, with the more conservative companies sticking with traditional print or cheaper social media applications.

Clegg did, however, reveal cost information for a different magazine insert Americhip created. For

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the 800,000 inserts that were paper engineered for the Minneapolis Institute of Arts the total per advertisement came to be less than one dollar according to Clegg. “These guys take flat paper and they really bring it to life through paper engineering and packaging engineering. We’ve brought that together through our line of super premium super pop ups” (2008.) Information on the price of the more expensive video-in-print is not available.

Another factor that is not included in the cost is the value of these inserts being passed along. Not only will consumers stop to interact with a multisensory advertisement but they may pass it on to someone else which is a significant added value. “Some of our clients even consider especially with voice chips, that’s an audio viral campaign you can start that will pass along value. And they can obviously be transferred digitally so there is a lot of value obviously in that audio branding,” Clegg said. It’s even better when the magazine inserts get noticed by those that can reach several people at once. Clegg said that one of Americhips’ inserts was played on Ellen Degeneres Show and played over the airwaves on Ryan Seacrest’s KISS FM radio show.

Martin Lindstrom praised the work of Americhip on the bubble wrap idea for the carbonated Aquafina advertisement. “It makes sense because by intuition we immediately put our fingers on them trying to destroy the bubbles. People would very quickly start to touch the bubbles and that means they are interacting and if we appeal to two senses you remember it so much better. Here you are both touching and looking at the ad” (Americhip’s Lindstrom Interview 5 - Aquafina). By creating multisensory connections Americhip hopes the reader will remember more about the product or

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brand being advertised.

Lindstrom believes the multisensory branding will be important in the future. “It’s very simple today if you ask most of the top brands out there. Almost none of them have sound on their web site which is kind of like running a television commercial without sound. You wouldn’t do that. They need to grip the fact that the more senses you appeal to the more powerful the impact is.”

Showing support for print advertising as a medium Lindstrom said, “Each medium has some strength and you should leverage that. That means the television has the moving of the motion part of it. The internet has the interactivity of it. And paper has the ability to do everything that you’ve proven now.” Lindstrom continued, “The biggest downside with today’s communication is people are not leveraging it, and that’s the biggest upside with (Americhip’s) strength. You are leveraging something which hasn’t been leveraged by others yet which is a great benefit for everyone” (Americhip’s Lindstrom Interview 8 - Five Senses).

Macro believes a multisensory technology future must happen for print. “I say, we as an industry need to reinvent it and maybe it becomes tactile a book that is velvety and smells.” He further adds, “I think really that is the direction we need to go. Otherwise we will continue to go sideways.”

### **Content Analysis**

After having reviewed all of the information from sample multisensory inserts and the elite and

## Chapter Four: Results

specialized interviews, results were tabulated. The categories of trends that were compared are target markets, product and sense used to promote it, and the brands advertising with multisensory inserts.

### Brand of Multisensory/Interactive Magazine Advertising 4.1

This table analyzed the types of products used for multisensory magazine inserts. The chart separated types of products, advertisers of products, senses targeted, and general similarities observed. The most used sense for promoting television was pop-up-in-print. The most common products to be promoted with multisensory were television, beverages and clothing.

### Target Market of Multisensory Magazine Advertisements 4.2

This table was to analyzed which demographic was targeted for each product. This identified a trend of who was marketed with multisensory magazine inserts. It identified the publications used in campaigns and what senses were attracted. Also identified were demographic information regarding the average subscribers household income. The most frequently used magazine is People Magazine. The most used sense is tactile. The most common product promoted with multisensory technology were beverages. Females were more often targeted with multisensory inserts.

### Multisensory/Interactive Magazine Inserts Overview 4.3

This table was established to find out how many senses were used and the different frequencies of each. The most common sense was touch while the least popular were smell and taste. The highest number of senses were four with the advertisement for Diet Pepsi Jazz.



**Chapter Five: Conclusions**

After having researched multisensory magazine inserts, there were several conclusions pertaining to advertisers, brands, and magazines that collaborated for these special inserts. These trends were specifically analyzed: technologies available for multisensory inserts, frequency at which these inserts were used, types of products advertised, which companies used the advertisements and the magazines they were distributed in.

The magazine inserts by Americhip were more expensive than regular print advertisements to make. Therefore, it was important that the advertiser found the most fruitful market to target. People magazine was used as the carrier of three multisensory magazine inserts (Lays, Dancing with the Stars, Aquafina). The average household income of People subscribers was \$68,882 and the population of readers was primarily women. The average household income was less than some of the other magazines where multisensory advertisements appeared, however, these products were also less expensive ("People Media Kit"). Typically women were the ones who make the grocery decisions for the household which was why Aquafina and Lays advertised in the magazine. The average household income was less than some of the other magazines where multisensory advertisements appeared, however, these products are also less expensive. You would not expect to see an advertisement for an expensive car in this magazine whereas you might in some of the others with much higher household incomes. People magazine was published 53 times yearly, however, the magazine also had a high subscription among health care facilities and salons reaching on average 8.02 readers per issue. Health care facilities and salons account for 140,978 of the total subscriptions for the magazine ("People Media Kit"). From Table 4.1 the most popular sense was tactile with the pop-up-

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in-print. This was because it was less expensive to make and Americhip excels at paper engineering. As seen in Table 4.1, television, beverage and clothing were the most common products promoted which was because they have the biggest budgets and have large customer bases.

The Hollywood Reporter had an even higher household income with the average equating to \$299,200. The multisensory technology used in this magazine for Star Wars Revenge of the Sith was audio-in-print which was more expensive, however, with this demographic having a higher amount of disposable income it was presumed that the investment will pay off (“Hollywood Reporter”).

When Fruit of the Loom decided to place a Shadow Box in Elle and More magazines it was important that the readership for these magazines were women. As seen in Table 4.2 women were targeted for inserts because more women read magazines and make the family buying decisions. More magazine’s ratio of women to men is 100% women and it seemed reasonable that Elle would be similar. The average age of the reader of More magazine was 51 which also was a good fit with the description of the Shadow Box showing styles through time. For instance someone much younger may not be the demographic who wear Fruit of the Loom’s brand Vanity Fair and may not appreciate the Shadow box as much as a result.

As seen in Table 4.1, which identified the companies advertising with multisensory, all companies studied were big household name brands with the exception of the advertisers outside North America. They were all newer products from more familiar brands, for example, Aquafina’s carbon-

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ated water or Diet Pepsi Jazz. These companies were all using this advertisement method most likely since they were able to afford the technology that their competitors cannot. As Macro stated, the companies that were able and willing to promote products with multisensory were more progressive. This was a good way for them to make their new product stand out. The most popular product to advertise, from Table 4.2 the Target Market of Multisensory Magazine Advertisements table, were beverages with three different types.

As represented on Table 4.3, Time Inc. led the selected group with most magazines owned by a single company. The publisher owns People, Real Simple and Entertainment Weekly which accounted for 7 of the 16 multisensory inserts. That was attributed to its very popular, long standing company or it's reputation of willingness and ability to place these thicker inserts inside magazines.

Lastly, there were trends when the different senses and brands were broken down. This break down was seen in the Multisensory/Interactive Magazine Inserts Overview Table 4.3. The most popular sense used in the multisensory inserts was touch with its application in eight different inserts. This was attributed to the fact that it was a sense that cannot be achieved in television, radio or internet advertisements. Print was using tactile pieces since it was most able to be achieved with the print medium. Cost may also be an issue with that made it popular. Materials for a tactile advertisement on average was less expensive than embedding video or audio chips into the magazine insert.

The least popular senses used for magazine inserts were taste and smell with one application respec-

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tively. Taste and smell cannot be achieved through television, radio or internet advertisements. However, it was more difficult to create something that was safe, not overly intrusive and that actually smelled and tasted like the actual product. In the case of Cane's taste strip there was no issue about taste comparison as the drink was purely fictional. It was very important with taste and smell that the result was both appealing and accurate.

Diet Pepsi Jazz led the magazine inserts for most amount of senses tied into one insert as it featured audio, visual, and smell. Senses totaled to 23 used in the 16 inserts observed and the average amount of senses used on each insert is 1.4.

It was concluded that the cost of additional senses limited the number of senses used to two or less. It was also concluded that successful multisensory inserts were created by companies that considered characteristics of magazine readers. The important characteristics listed in Table 4.2 were age, gender, and reader income. The more expensive the products were advertised in a magazine with a more exclusive readership which had a higher household income. The products used in multisensory campaigns were products that did not stand out on its own. Therefore, a more attractive and sensory appealing magazine insert invigorated the market that was targeted.

It can be concluded that multisensory insert technology will improve in time and become more widespread, creating a greater exposure to this technology. The cost of creating the magazine inserts should become more affordable with more competition, however, Americhip does own the majority

of the patents. It was also concluded that when this technology becomes more cost effective it may also be used in editorial content to accompany stories. Ideas for applications of the senses in editorial content could transform print pages in cooking magazines, with scent and taste, music magazines, with audio clip, and movie/television reviews with video-in-print.

Implementing these multisensory approaches to print will better allow readers to interact with the print medium and create excitement for the magazine industry. In the future these inserts will be more widely used multisensorizing the readers' experience with print.

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**Jennifer Titcomb**  
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