

Kamila PESZKO¹

VISUAL IMAGE IN OUTDOOR ADVERTISING AS A WAY OF REACHING A POTENTIAL CUSTOMER

As rightly noticed Albert Einstein: "the words written and spoken, language at all, seems to be irrelevant in the mechanism of my thought processes. That's images, more or less clear, appearing and connecting with each other on every request, are essential elements of thinking." The image is a way to reach the majority of the population. With its help pass on subconscious messages to influence the decisions of customers. Generally commercial organizations and non-commercial use outdoor advertising, where their posting materials with their message of an advertising nature, information, educational, as the images themselves, or connected image with the content. How much impact they have on potential customer and gave in him certain behaviors, depends largely on how they are visually designed and what presents. The author of the article describes The attributes of visual message and how to use them. Indicates the examples of actions that are being taken to improve the attractiveness and effectiveness of messages by means of an image. Based on an analysis of the images appearing on outdoor was made analysis of policing increase the attractiveness of communication. In addition, the article presents the results of focus groups and individual interviews on the perception of outdoor advertising, including mainly the graphic part, by the public, which confirmed the effectiveness of actions.

Keywords: advertising, image, outdoor, CI outdoor research, outdoor advertising

1. INTRODUCTION

Nowadays, advertising is redefining its functions and objectives. In addition to the promise, information and encouragement to act, it is usurping the right to create reality, design relationships and create social perceptions.

It has a strong message suggestiveness, which often translates into its credibility. This increases the power of influence and makes it an ideal "mediator" in various areas of socio-economic development².

Since Jared Bell, in the mid 1800, presented a huge poster in the public, the advertising of billboards still is as one of the top medium for promoting a brand³.

Outdoor advertising is one of the oldest and most common means of advertising. It is most often used to build campaign reach and frequency⁴. It is often treated as a television or press campaign support, but also as a strategic medium⁵.

¹ Kamila Peszko, PhD, Wydział Zarządzania i Ekonomiki Usług, Uniwersytet Szczeciński, ul. Cukrowa 8, 71-004 Szczecin, e-mail: kamila.peszko@wzieu.pl, tel.: +48 91 44 43 190

² Ł. Mikoda, *Reklama – metamorfozy przekazu*, [in:] M. Wierzchoń, J. Orzechowski, *Nowe trendy w reklamie. Między nauką a praktyką*, „Academica”, Warszawa 2010, p. 198.

³ A. Thomas, *The Economics of Successful Billboard Advertising*, 2015, p.7

⁴ M. Strużycki, T. Heryszek, *Nowoczesna reklama na współczesnym rynku*, Difin, Warszawa 2007, p. 97.

It is a form where special emphasis is placed on consumers when they're away from home - in public places, means of transport, or at the mall⁶. With outdoor advertising it is possible to achieve a high level of coverage and repetition. Expansion of the outdoor advertising corresponds to the need of reaching out the society that is constantly in motion⁷. As K. Malvin rightly pointed out „Outdoor advertising is the only type of media that has constant exposure. No other type of advertising allows your message to be displayed 24 hours a day, seven days a week”⁸.

Its essence is expressed by a combination of image and media communication - a combination of visual advertising affecting the sense of sight and the technical media related to its publicity placement. The ease and universality of contact with, whether a passerby or the driver of the car or other means of transportation are a special advantage of outdoor advertising. They allow longer and repeated time of recipient's contact with the message⁹.

Outdoor is a non-selective medium, and therefore the message must be understood by each recipient, especially bearing in mind the average length of interaction of recipient of the message lasting from 2 to 3 seconds. In the case of walking consumers, on average, the length of contact can be up to seven seconds. It is assumed that for the message to be effective, it should consist of from five to seven words and be accompanied by a simple image or product picture¹⁰. Because this type of media is used primarily for image campaigns, that is why attention is paid to the content of the poster, background, font size, and especially the image.

2. IMAGE ATTRIBUTES AND HOW TO USE THEM

Visual advertising is one of the most common forms of advertising communication in the world.

The visual part of an ad has two main duties, one is to draw the attention and the second make feeling good¹¹. Therefore its main purpose is to call the involvement of the recipient's sense of sight, attract the attention for even a few seconds.

There are a few of the basic attributes of a visual message, which has a particular impact on its reception. Table 1 presents them.

⁵ Szerzej A. Jachim, *Reklama*, [in:] *Komunikacja marketingowa. Instrumenty i metody*, ed. J. Szymonik, PWE, Warszawa 2006, p. 105.

⁶ *Research and Markets Offers Report: Global Outdoor Advertising Market 2014–2018*, Professional Services Close-Up 2014.

⁷ J.T. Russell, W.R. Lane, *Reklama*, Felberga SJA, Kraków 2000, p. 363.

⁸ K. Malvin, *Outdoor Advertising – The Future Media Tool*, Final Project Report OOH 2010, p. 35.

⁹ J.W. Wiktor, *Komunikacja marketingowa*, PWN, Warszawa 2013, .p. 170–171.

¹⁰ M. Strużycki, T. Heryszek, *op. cit.*, p.99.

¹¹ K. Khan, S.K. Hussainy, A. Khan, H. Khan, *Billboard Advertising and Customer Attention: A Pakistani Perspective*, “International Journal of Scientific and Research Publications” 6/3 (2016), p. 504.

Table 1. The attributes of visual message

ATTRIBUTES	CHARACTERISTICS
BALANCE	<ul style="list-style-type: none"> • Application a variety of sizes for each image in order to achieve the effect of stimulate imagination of the recipient. • Balance can be achieved by placing the perspective center about 1/8 above the physical center.
DISTRIBUTION	<ul style="list-style-type: none"> • Composition - in order to achieve clarity of the composition, it must be distributed from the left to the right. First, the perception records the event in the upper left corner, ending at the bottom right, the darker elements going to brighter. From the elements with color to monochromatic color eventually. This makes it possible to extract more and less important elements of the ad to be highlighted. • The size of objects - as in the case of compositions, the sizes- the larger the object, the more attention is attracted. • Headers - placing headers for content increases the number of reading people by 10%. • Text - it should not occupy more than 20% of the total area, because it will reduce the number of people to whom the message will go. <p>In the case of outdoor advertising, it is assumed that a slogan should not take more than seven words¹². Conciseness and creativity are the basis and necessity.</p>
COLOUR	Monochromatic advertising space has greater impact on the recipient and attracting his/her attention, like highly concentrated image (especially when it is in black and white).
COLOUR SATURATION	The color saturation is primarily to influence emotions. Stronger saturation causes an increase in reactivity, paler colors have a calming effect.
BRIGHTNESS	Just as saturation, brightness operates on emotions. Used primarily to attract the eye to a particular place. Often used on the principles of contrast - dark colors more visible on a light background and vice versa.
SHARPNESS	Too many fonts or placing many small objects reduce the clarity of the image, and thus the message.
SHAPE	It is designed to induce specific associations or emotions, eg. sharp shapes are stronger in their emotional saturation than round objects.

Source: based on: Strużycki, T. Heryszek, *Nowoczesna reklama na współczesnym rynku*, Difin, Warszawa 2007, p. 55.

¹² J.T. Russell, W.R. Lane, *op. cit.*, p. 374.

The combination of the selected elements creates a visual information, which task is to capture the eyes of recipient¹³. Visual message nowadays is the basis for the communication system. In the era of huge traffic noise, that is how it is portrayed, and not so much the content itself, to stop for a moment and draw attention of a hectic recipient.

Both the image and word are the names of two different sign systems - linguistic code (verbal) and the visual code (iconic). Verbal signs are arbitrary (they are not related to reality, which they describe), visual signs - are treated as motivation (reality image). Therefore, the main difference between them is what they refer to - language signs to conceptions about the object, visual signs to the immediacy of experience.

Because the advertising world is oriented on naming and mapping the world in a targeted and interpreted way, the images of objects or people are not a simple reflection or representation, but a deliberate game of signs. It is most commonly referred to the idea of "super-object", which consciously idealizes the representation of a real object or role model¹⁴.

There are examples of actions that are being taken to improve the attractiveness and effectiveness of messages by means of an image. Among them we can mention¹⁵:

- Food styling ("style food") - the act of food image processing, so that it appeared appetizing and increased the intensity of sensations such as succulent, full of color fruits, crumbs enhancing crispness and freshness of bread or emphasizing the density of pouring chocolate.

It is a technique focused on synaesthesia - visual impression is to replace palatability.

- Interference with the size of the proportion of objects presented in the image - this action achieves an effect which consists in emphasizing the semantic validity of the exaggerated object (hyperbole).
- Styling of classical still life with promoted object in the center of attention, e.g. a jar of Nutella surrounded by fresh bread and milk, or imitation of landscape painting (e.g. "Romantic" landscapes in provinces such as outdoor advertising of Lublin area).
- Use or making allusions to recognized cultural works of art, photographs, films or known threads.
- Iconic illusion- use of color, typeface, font size, arrangement of pieces of content on the poster.
- The use of metaphors and comparisons - the transfer of specific items of selected features of another object. Thus establishes the relationship of similarity between them that allows to replace each other - eg. bills as lettuce leaves.
- Tautology¹⁶ - the presentation of the product itself, without surrounding context. This applies above all, to luxury goods such watches, jewelry, cosmetics, leather goods and cars. Broadcaster reads its highest quality, no need for additional justification. The visual advertising employs apparent tautologies, image of the object is subjected to professional photographic treatment (adequate lighting, color, background).

¹³ P. Messaris, *Visual Persuasion: the role of images in advertising. United States of America*, SAGE Publication, 1996.

¹⁴ K. Janiszewska, R. Korsak, B. Lewiński, M. Lisowska-Magdżiarz, B. Nierenberg, E. Nowińska, R. Zimny, *Wiedza o reklamie. Od pomysłu do efektu*, Wydawnictwo Szkolne PWN, Bielsko- Biała 2009, p. 133-134.

¹⁵ *Ibidem*, p. 133-135.

¹⁶ *Ibidem*, p. 143-144.

- Visual ellipse (launchers)¹⁷ - an important element is deliberately skipped. In this way the recipient gets images that are not literal, without clear conceptual meaning, containing some sort of secrets that second-guessing is to make the recipient feel happy or feel the pleasure.

There are two views as to the value in the transmission of image over word. The first assumes that the verbal code only serves as an auxiliary, and the second position recognizes the primacy of the word over the image. In practice, most of the outdoor advertising messages are based on image. An indication of the attributes eg. wanting to show luxury, presenting the image of crocodile leather wallet, cigars or diamonds communicate the main point of message, then only inclusion worthy verbal element is the brand logo or slogan¹⁸.

From a psychological point of view, image is easier in the perception - it is immediately perceived as a whole, while the word requires greater involvement of the imagination. For messages combined (verbal) first viewer's attention is drawn to the image, and later the eye shifts to the content of the language¹⁹.

There are also messages in the form of images that compel the recipient to a deeper analysis. It was then that they consist of three key elements²⁰:

- relay of visual meanings which communicate the position of the brand, which need not be related to advertised product or service, but may act figuratively,
- direct presentation of the advertised product / packaging / brand names,
- hints, element by means of which the purchaser has to understand what the target image element is communicated. Here, they often take the form of words.

However, there is some danger of poor reception of the message, and therefore use of recognized stereotypes can be observed - an example, the use of gender stereotypes.

The authors routinely use advertising messages to various stereotypes of women and men. Feminine image is treated in a bipolar way:

as a "traditional woman" (housewife, wife, mother, grandmother) or as a "modern woman" (emancipated, independent, conscious, self-confident, sexually attractive, that cares both about the beauty and luxury). Men are usually in the role of professionals, seducers (smoothly shaven, elegant, handsome), "real men" (eg cowboy in advertising of Marlboro), and rarely as a father, husband, partner of the woman. Gender categorization is also attributed to items that indicate by themselves for whom they are and whom is the message to reach²¹.

Already mentioned color is the knowledge, which also strongly supports the creation of verbal messages. A significant role in the visualization currently is played by color ambience. The appropriate selection is essential so that the advertisement was clear. Frequently outdoor advertising designers create large contrasts in a range of colors and shades. The importance of color and the ways of emotion evoking used in visual advertising is presented in Table 2.

¹⁷ *Ibidem*, p. 144.

¹⁸ Ext. *Ibidem.*, p. 134–135.

¹⁹ *Ibidem*, p. 136.

²⁰ R. Kłeczek, M. Hajdas, M. Sobocińska, *Kreacja w reklamie*, Oficyna a Wolters Kluwer business, Kraków 2008, p. 51.

²¹ K. Janiszewska, R. Korsak, B. Lewiński, M. Lisowska-Magdziarz, B. Nierenberg, E. Nowińska, R. Zimny, *op. cit.*, p. 130.

Table 2. Meaning of colors and ways of arousing emotion with the selection of color

COLOUR	CHARACTERISTICS AND EMOTIONS
Red	The power of experience and full of life. Ideal for "impulsive" shopping. Moreover, it increases the activity and appetite. Often combined with yellow, white or black.
Black	Used for charities, luxury products, exposing sophistication or mystery
Blue	Exposing calm, cool, relief, relaxation. Used in pastel colors to bring lightness.
Dark blue	Associated with professionalism, trust, authority, management. Introducing law and order.
Yellow	Often used as a liaison with other colors. With orange and black-attracts attention. With red - stimulates the appetite. Characterizes those undecided, in the ad it challenges willingness to act and try - hence sometimes used with package products with eg. fast loans, holidays.
Green	The importance of tone - symbolizes toughness, tenacity, need to recognize. Recommended for use in businesses. In addition, used in products to emphasize vigor, health, activity. The darker tone associated with common sense, rationality.
Violet	Strongly influences the impulsive young consumers. Not often used in business communications.
Orange	The color of joy and vigor. Releases energy, activity, adds strength. Suitable for commercials fruit, emphasizing the positive emotions associated with the use of a particular good or service.
Brown	The color associated with a sense of safety, peace or frustration. It is associated with practicality, tradition, conscientiousness, diligence.
White	Versatile color that is often used in area of Zen with other colors as a contrast. Associated with personality, maturity, independence and purity.
Pink	Gentleness, innocence, girlishness, widely used in products for infants and children.

Source: based on Strużycki, T. Heryszek, Nowoczesna reklama na współczesnym rynku, Difin, Warszawa 2007, p. 57.

Presented color associations are images of the society when seeing a specific color. Do companies really focus on accepted and described attributes, use the indicated treatments and what are commonly used graphic forms showed in the study by the author.

3. THE IMAGE IN THE LIGHT OF RESEARCH

There isn't in the literature a clear methodology for such research. That's way the author shows how to implement and determines the needs of the „CI outdoor research”, involving the analysis of images and visual identification elements of outdoor advertising.

As part of the development of this topic, the author took the study CI outdoor research, the main objective was the analysis of images of outdoor advertising

The specific objectives of the research were:

- Identification and analysis from the point of view of the described in theory activities of making the message more attractive
- analysis universality of used graphic forms and their practical use.

Two forms of outdoor advertising were adopted by analyzing outdoor - billboards (including standard medium and frontlight), and citylights (generating over 60% of industry revenue of OOH²²) located in 5 cities in Poland and their surroundings (in Poznan, Pila, Szczecin, Kolobrzeg and Gorzow Wielkopolski), including 3 provinces (including two major agglomeration of outdoor in Poland²³). Both nationwide and campaigns of local companies were analyzed. The material consisted of the issuance of outdoor advertising in August and September of 2015. The study examined 245 different outdoor advertisements classified in 9 categories - Galleries and Shopping Centers, The Construction Industry (shops and sale of real estate), The FMCG industry, Entertainment/ Culture, Telecommunications, Finance, Automotive, Hospitality services.

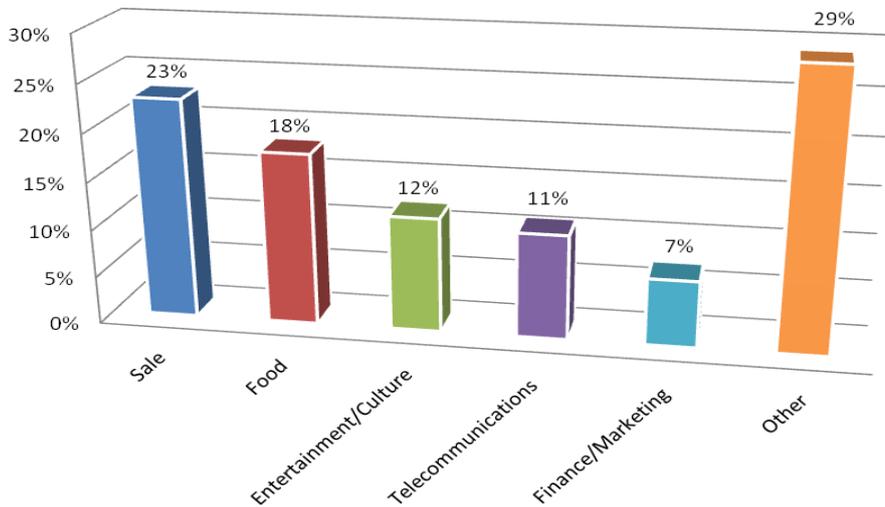
Studies have shown that global companies with nationwide campaigns in most cases base their messages on the image. Participation in the transmission of content on billboards is up to 20% of the area. In the case of citylights, image campaign may have a slightly higher percentage share of the lead content in the message. In the case of information campaigns, content dominates. It is assumed that citylights may contain a greater amount of content, for example passengers waiting at bus stops have more time and are more likely to read in the message contained on outdoor advertising. However, there are no considerable differences as to the verbal forms within analyzed formats - visual identification system is preserved.

According to the research of Outdoor Advertising Chamber of Commerce, outdoor is the most commonly used in marketing campaigns in the sales industry, food, entertainment, telecommunications, finance and marketing (Figure 1), which could be observed during the analyzed outdoor advertising.

²² Data from the report about the situation of IGRZ OOH advertising in Poland in the first half of 2015.

²³ Nearly 85 percent of the system and professional advertising media are located in the 10 largest towns and cities – including the agglomeration of Poznań and Szczecin – data from the Outdoor Advertising Chamber of Commerce, wider. www.igrz.com.pl.

Fig. 1. The market share of the industry using outdoor advertising (Q2 2015)



Source: own study based on IGRZ REPORT on the situation of OOH advertising in Poland in the first half of 2015 years www.igrz.com.pl/page1.html, 24.09.2015.

Due to the very extensive material analysis in Table 3 presents the main findings of the research within 4 sample categories.

Table 3. Analysis of outdoor advertising

CATEGORY	USED ACTIONS
GALLERIES and SHOPPING CENTRES	<p>Have been analyzed 9 galleries / shopping centers and their various forms of outdoor which have appeared in the surveyed period.</p> <p>Among the surveyed objects were: Shopping Centre Poznań City Center, King Cross, Poznań Plaza, Shopping Centre Galaxy, Shopping Centre Gryf, Outlet Park, Gallery Kaskada, Nova Park, Gallery Askana.</p> <p>All the analyzed malls focused on the image it dominated on the outdoor. The permanent elements were the name of the mall, slogan or short words such as "sale". On every outdoor were people (mostly individuals) usually a woman or couple (two women, couple of children, woman and men) who smiled and were attractive.</p> <p>Occurs a reference to the season in which action is taken by layout, slogan the appearance of people (their clothing, hair color, clothing or their additives). One of the mall has applied a play on words and additionally their validity intense color.</p> <p>They used the all attributes of visual communication:</p> <ul style="list-style-type: none"> - the correct placement, - plain backgrounds, - persons proportionally larger to pay attention, - expressive colors and typefaces, emphasizing the important elements, - used in numerous iconic illusions. <p>In one of the analyzed cases used contrast colors (red and white). In</p>

	<p>two campaigns colors of persons was a little intense and it very confluent with the background, but this people had single garment attributes by which stand out in spite of all.</p>
<p>CONSTRUCTION INDUSTRY (building shops, real estate, etc.)</p>	<p>Within this category you can extract of the offer:</p> <ul style="list-style-type: none"> • the sale of construction products and products to equip the apartment, • sale of real estate. <p>Under this category can extract of the offer:</p> <ul style="list-style-type: none"> • the sale of construction products and products the equipment of the apartment, • sale of real estate. <p>A. The sale of construction products and products the equipment of the apartment</p> <ul style="list-style-type: none"> - Famously and global (nationwide) brands such as Castorama, Mrówka, Bricoman, Brico Marche, Komfort use visual attributes when creating your ads. - Interference with the size of the proportion of objects presented in the image - Monochromatic advertising space, - Uniformity typefaces, - There is a greater amount of content than ads malls (they are sales offer, image campaigns have 80% pictures), but this doesn't exceed 30% of the space, - Is preserved corporate identity, - Contrast color mainly used for exposing prices (red numbers on white background, white on blue, black on white, red on the yellow), - Products mostly arranged in the perspective center, - Logo located is in the upper or bottom corner on the space <p>B. sale of real estate</p> <ul style="list-style-type: none"> - In most cases, the image of a building, usually a block or residential area is from 50 to 70% of the advertisement, the rest is pure background where they present the most important information and passwords - Particularly important information is converted by contrast (white inscriptions on red, purple-green, yellow, or blue background), - Often the image is separated upper and / or lower stripe of dark tint which contains information or vertically (where ¾ takes a picture and the rest of the information), - In order to emphasize the quality and high-class building, one of the companies used the color black, which formed the backdrop to exposed an exclusive residential building.
<p>FMCG INDUSTRY</p>	<p>In the case of a network of FMCG products dominate:</p> <ul style="list-style-type: none"> - Exposure marketed products, food styling for example: invigorating taste of chocolate, grapes enlarged, the right light and color expressive styling of classical still life with promoted object in the center of attention – such as glade of grain, water streams, meadow flowers, etc <p>The image represents 90% of all communication. They are used treatments typeface such as "price". Very big inscription "price" represent favorable but small "price" represent low value and profitability.</p> <p>In the case of color of procedures can be replaced presentations price</p>

	<p>on a contrasting background (white numbers on a darker background or dark red to light or yellow - as additional treatment stimulates appetite).</p> <p>In addition, the price is often published on the a circle or square as its emphasis. Price is published most often in the lower right corner as a complement to the image. The image is a reference to shots of the TV spot.</p>
<p>TELECOMMUNICATIONS</p>	<p>All telecommunications networks base their message on the image and uniformity of background.</p> <ul style="list-style-type: none"> - The product is exposed and is located in the center of attention (except for advertising Playa), - Person who recommend the product are known from the television spots, - Persons are happy, they catch the eye of customers, - Featured are more important messages by size of signs and thick edges, - Preserved balance visual message, <p>Colors retained in network presented corporate identity</p> <ul style="list-style-type: none"> - colors, logos, fonts with a distinctive color saturation, - The picture is on the left side of the billboards, verbal message on the right (Except for advertising T-mobile).

Source: own research.

Research has shown that the global or nationwide brands relate to the attributes of visual communication and apply actions to increase the attractiveness and effectiveness of the messages. In the case of local brands aren't always the treatment are properly applied or not existent. Don't use the potential of the image in order to attract the attention of the recipient, but focus on providing as much information as by means of outdoor while forgetting about what actually spends recipient to read there the reproduced material.

Within the pursuit by the author of broader research on marketing communications, advertising, including outdoor²⁴, was subjected to analysis. The research results confirmed the effectiveness of the actions and the importance of image in the transmission of advertising, showing other important elements highlighted by the respondents.

As part of the qualitative research conducted in the form of focus groups and individual interviews, the respondents were asked:

- which outdoor advertising they are able to identify- which they saw in the last month and what made them remember them.
- what form of message included in outdoor advertising appeals to them most.
- what elements should outdoors have to draw their attention.

A large group of respondents, at first, was unable to give a specific ad, but in the context of the discussion they were beginning to remember and give examples of campaign. Among well remembered were *plus* outdoor advertising and of *playa*, *Media Market*, two people have mentioned advertising of *Auchan* and one of *McDonald's*.

In most cases, the respondents were able to identify which elements appear on the billboard, but not necessarily they were able to determine what brand it was. They believed that there are too many of them, which made them cease to react.

²⁴ The research was carried out in the period May–August 2015 – 4 focused interview groups and 12 individual interviews.

The answer to the question of what decided that they remembered them was image in most cases. Some said about the pictures, others about the drawings. Two people reported figure of a famous person. One of the women having a 4 year old daughter, gave the example of her child's reaction, which drew attention to the billboard with the film of Minionki, and the reason was the character she had already seen and knew .

Individual interviews and focus interviews also mentioned a factor of the lack of direct understanding of advertising - "curious to me because I did not know at first what was going on," "intrigued by the mystery of advertising", "reading the password I had to think what it refers" or "attracted by wordplay and distinctive colors. "

Among the responses about most appealing forms contained in the outdoor, once again were photographs, drawings, colors, image size, thought-provoking message. It was also emphasized, especially during individual interviews, the message attracts them only if they feel the need to purchase - for example: "If you do not need, you may see them, but it does not mean I'm going to the store and buy it."

Two people have mentioned the image - when it is interesting, "open space," then they are willing to look at it. Other people mentioned the authenticity of the people who appear on it, but also attractive and well-known people. One of the respondents denied the impact of the image of a famous person, found it boring, still the same, repetitive message. One of the women said she is attracted by the view of jewelry pictures, and the ad of shopping centers in which clothes have information on promotional price.

In the case of the proportion of form over substance, only one person said that text should dominate, because he likes to read about something more, so no matter whether it was an individual interview or focus group interviews, all emphasized that there should be slogans only. This image attracts their attention.

Another thing that was stressed was the price; distinctive price , which suggests that it is profitable to buy a particular product, take advantage of the price promotion. Billboard only with the text would not be read.

The situation is different for ads at bus stops; here most people said they were waiting for a means of transport often reading them and here they did not mind the content, it was quite on the contrary.

The colors were also referred to - there appeared expressions "eye-catching colors", "color distinguishable from the background", "on the basis of contrast", "flashy colors", "colors depending on what emotions we want to convey"; "It should not, however, be too much".

Participants also point to the billboard LEDs that are highly visible at night, but its light often is blinding and it is not really visible what is on them.

One of the respondents summed up her attitude to the subject: "Billboard should be something that you look at and you know right away what was going on," another person "nicely-looking advertising needs to stand out and this is most important".

Based on the survey, we can identify actions that are used by advertising agencies to attract the attention of the recipient and such effects were noted with color saturation, size of image, tautology, iconic illusion, highlighting the beauty of the image.

Presented qualitative research emphasize the importance of the visual information, which are present too in research made by Tanjum Kamboj Assistant Professor Institute of Mass Communication And Media Technology Kurukshetra University in India. That research

show that 80% respondents get attracted by visuals part of outdoor, 10% by color, 8% by text and 2% by all²⁵.

Image is of an utmost importance, and the verbal part is expected to operate on minimalism. Unfortunately, it reduces the strength of the real impact of outdoor advertising, which is the result of too numerous occurrence and the messages that do not differ too much from each other. There are services for which the picture and simple message - underlined price in particular, are enough. However, it also shows that consumers increasingly expect from outdoor advertising more than just a simple message - they want to be surprised made discover and seek. They appreciate the attractiveness and aesthetics of communication - "It may be some kind of work that is not" clutter up " the urban space, but interact with it."

4. SUMMARY

To talk about the effectiveness of outdoor advertising, the visual side should induce certain behaviors such as force the recipient to reflect on the way of presentation, cause illusion, show the place of dreams of the recipient, attract attention, use the elemental desire to meet the needs eg. by showing superiority of one product over another, triggering positive emotions and stimulating action²⁶. Advertising industry pretty well mastered the operation to achieve this goal, however, it cannot rest on past ways of attracting attention. Consumers are becoming more demanding, increasingly want to be treated individually, also by the mass media. To make the image effective it must be supported by a deeper analysis of the needs of potential customers of specific industries or categories of services.

LITERATURE

- [1] Jachim A., *Reklama*, [in:] *Komunikacja marketingowa. Instrumenty i metody*, ed. J. Szymonik, PWE, Warszawa 2006, p. 105.
- [2] Janiszewska K., Kwarcia B., Lewiński P., Lisowska-Magdżiarz M., Zimny R., Korsak R., Nierenberg B., Nowińska E., *Wiedza o reklamie. Od pomysłu do efektu*, Wydawnictwo Szkolne PWN, Bielsko-Biała 2009, p. 133–134.
- [3] Kamboj T., *Outdoor advertisements: attracts or distract. A study on commuters while travelling from highways*, Expo International Multidisciplinary Research Journal 2012, www.researchjournals.in.
- [4] Khan K., Hussainy S.K., Khan A., Khan H., *Billboard Advertising and Customer Attention: A Pakistani Perspective*, "International Journal of Scientific and Research Publications" 6/3 (2016), p. 504.
- [5] Kłęczek R., Hajdas M., Sobocińska M., *Kreacja w reklamie*, Oficyna Wolters Kluwer Business, Kraków 2008.
- [6] Malvin K., *Outdoor Advertising – The Future Media Tool*, Final Project Report OOH 2010, <https://pl.scribd.com/document/48262245/Final-Project-Report-OOH-2010>.
- [7] Messaris P., *Visual Persuasion: the role of images in advertising*, SAGE Publication, Unites States of America 1996.

²⁵ More research in: T. Kamboj, *Outdoor advertisements: attracts or distract. A study on commuters while travelling from highways*, "Expo International Multidisciplinary Research Journal Available online at www.researchjournals" II/III (2012), p. 381.

²⁶ M. Strużycki, T. Heryszek, op.cit., p. 55.

- [8] Mikoda Ł., *Reklama – metamorfozy przekazu*, [in:] *Nowe trendy w reklamie. Między nauką a praktyką*, „Academica”, Warszawa 2010.
- [9] *Research and Markets Offers Report: Global Outdoor Advertising Market 2014–2018*, Professional Services Close-Up 2014.
- [10] Russell J.T., Lane W.R., *Reklama*, Felberga SJA, Kraków 2000.
- [11] Strużycki M., Heryszek T., *Nowoczesna reklama na współczesnym rynku*, Difin, Warszawa 2007.
- [12] Thomas A., *The Economics of Successful Billboard Advertising*, 2015.
- [13] Wiktor J.W., *Komunikacja marketingowa*, PWN, Warszawa 2013.

OBRAZ W REKLAMIE ZEWNĘTRZNEJ JAKO SPOSÓB DOTARCIA DO POTENCJALNEGO KLIENTA

Jak słusznie zauważył Albert Einstein: „Słowa pisane czy mówione, w ogóle język, zdaje się bez znaczenia w mechanizmie moich procesów myślowych. To obrazy, mniej lub bardziej klarowne, pojawiające się i łączące ze sobą na każde życzenie, stanowią zasadnicze elementy myślenia”. Obraz jest sposobem dotarcia do większości społeczeństwa. Za jego pomocą przekazujemy podświadome komunikaty, które mają wpłynąć na decyzje odbiorców. Różne organizacje komercyjne i niekomercyjne powszechnie korzystają z nośników reklamy zewnętrznej, gdzie zamieszczają materiały z ich przekazem o charakterze reklamowym, informacyjnym, edukacyjnym, w postaci samych obrazów bądź połączonych z treściami. Jak duży mają one wpływ na potencjalnego klienta, czy wywołują u niego określone zachowania, w istotnym stopniu zależy od tego, co prezentują, na ile jest to „atrakcyjne” i czy są one dopasowane do grupy docelowej, do której dana organizacja chce dotrzeć.

Autorka w artykule charakteryzuje atrybuty obrazu i sposoby jego wykorzystania. Wskazuje również przykłady działań, jakie podejmuje się w celu zwiększenia atrakcyjności i skuteczności przekazu. Następnie prezentuje wyniki przeprowadzonej analizy obrazów zamieszczanych na reklamach zewnętrznych w przestrzeni miejskiej i ich relacji w stosunku do treści. Na podstawie analizy dokonano podziału powszechnie wykorzystywanych form graficznych, ich kolorów, jako sposobu dotarcia do potencjalnego klienta przez wybrane branże. Ponadto w pracy przedstawiono wyniki badań fokusowych i wywiadów indywidualnych dotyczące spostrzegania outdooru, głównie części graficznej, przez społeczeństwo.

Słowa kluczowe: reklama, wizerunek, outdoor, badania systemu identyfikacji wizualnej outdooru, reklama zewnętrzna

DOI: 10.7862/rz.2016.mmr.7

Tekst złożono w redakcji: maj 2016

Przyjęto do druku: czerwiec 2016