

**AMBIENT
MEDIA IN
ADVERTISING
IMPORTANCE
OF DESIGN
IN AMBIENT
MEDIA
CREATION**

Tomáš Šula

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KATALOGIZACE V KNIZE - NÁRODNÍ KNIHOVNA ČR

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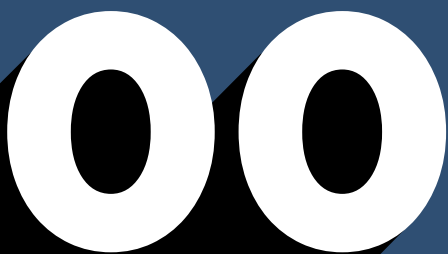
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INTRODUCTION

Ambient media are considered as something new, unique and modern. We can agree with this statement only until a discussion about historical overview of communication tools starts. Ambient media, just as many other „new“ trends, are not new. Most of the tools have already existed for decades, only in different forms. The question is how they are used and whether they are not left out. The reason why ambient media are so interesting is not their ground-breaking newness, but the fact, that in the volume of communication it is not possible to transfer the message effectively, because in this field, a strong clutter is being secured – a big amount of messages, which the recipients are exposed to on a daily basis. This problem is global, with some exceptions, such as for example the French city of Grenoble, where any outdoor advertising is banned. And so the space, sometimes public, is freed from any commercial message, what is not a solution (Reflex 2014). Therefore, the advertising industry people are seeking for a way, how to invest financial means in such tools, so that the investments are meaningful and bring required conversion ratio. Ambient media are one of the few kinds of media, which, in the flood of messages, exceed others and therefore, it is possible to consider them as a tool of effective communication and subjects through all categories should take them into account.

A big advantage of ambient media is their basic attribute – variability. Commonly, it is true that any ambient media is possible to consider as unique, even though some of the media might be very similar. On the contrary, we see also how problematic it is to create ambient media, where it is extraordinarily difficult to depict them visually and spatially so that it fulfils communication goals according to suggested parameters. Another out of many problematic areas is perception of ambient media from the point of view of advertising specialists and creators, from the side of clients or agencies or so called freelancers. It has been proven that within the Czech Republic, people in this field consider ambient media as something that could be called as more creative processing of regular media. Fundamentally they are not aware of where and to what extent ambient media reach.

This publication brings a complete picture of the perception of ambient media and the influence of graphic and industrial design to their processing, including recommendations for successful production of this kind of media.

01

chapter 1

THEORETICAL BASES OF AMBIENT MEDIA

1.1.

Existing definitions of ambient media in the theoretical frame

Peter Fray says: "Routine definition of ambient media does not exist" (Fray, 2005). Ambient media are perceived very differently and every author approaches it in another way. The most frequently, ambient media are perceived as an "interesting" way of communication. At the same time, authors agree also on the fact that ambient media belong to the category of out-of-home advertising media (OOH).

In the public sources it is claimed that the term ambient media appeared for the first time at the end of the nineties in the UK, where it emerged as a name for a new kind of out-of-home media. It is also presented that ambient media are tools for advertising agencies how to surpass traditional ways of advertising and engage attention of recipients, which is one of the priority attribute of ambient media in any form. We can observe a fact, that ambient media are in fact media conditioned by a situation in environment of commercial or non-commercial communication.

The amount of commercial messages is enormous, therefore, the recipient uses only selective perception – he filters the messages and does not devote such attention to them. Usual marketing communication, therefore, can seem as inefficient and clients and agencies have to face this situation. The problems with perceiving of communication messages by recipients are described already since the nineties, the most often in a way of so called banner blindness, which explains ignoring the banners at webpages by their users (Benway, Lane, 1998). Later on, this term spread to areas of most marketing communication tools.

1.2.

History of ambient media

Ambient media are perceived as trendy communication media within a short period of time. Officially ambient media started to be spoken about at the end of the nineties, but regarding depiction, it is possible to look further in the past. Sometimes, as ambient media we can perceive anything that is in the frame of standard approach to commercial communication understood as a secondary information media – for example first horse trams, which were not originally designated for communication, but for transport.

The term ambient media appeared in the nineties of the last century for the first time and it is connected to the name of London communication agency Concorde, which specialized in outdoor communication. In 1997 this agency announced that ambient media as unconventional form of outdoor advertising increased by 100% in the past two years (1995 – 1997). Initially, ambient media started to take part in communication strategies in the UK and right there it experienced a boom. Agency Concorde states as examples of first such campaigns those, which took place together within big sport events, such as European Football Championship EURO in 1996. The client Mars and its brand Snickers that was the official sponsor of the championship, used ambient media for communication during this event. Snickers sponsored three key underground stations in London, including the one in Wembley. All the posters, walls, lights and waste baskets were painted green and labelled the logo of this brand (Campaign, 1996).

By the time ambient media were strongly emphasized and Daniela Krautsack, one of the leading experts on ambient media, claimed in 2008: "Ambient media will be part of future communications strategies and media plans, because the idea of reaching a customer, consumer, user or whatever we call shoppers these days, in their third space will not disappear. However, we need to make sure that these challenging efforts adapt to current trends and to people's lifestyles. People, especially the younger generations, are up to every trick and any violation of their intelligence will result in the worst imaginable punishment for advertisers– ignorance." (MAM, 2008).

1.2.1.

Beginning of ambient media in the Czech republic

As one of the first ambient installations in the Czech Republic can be considered a campaign in June 2004, where the mobile network operator Oskar (currently Vodafone), wrapped the Nusle Bridge into red plastic – bubble foil. This installation was ambient considering the message itself, where the subject of the communication consisted in demonstration of signal coverage capacity of this operator. The representatives of the mobile network operator commented on this campaign as follows: “Within our communication campaign focused on improving the perception of the coverage of the Czech Republic by our signal, we were looking for a noticeable object, which we could wrap. The Nusle Bridge is undoubtedly a highly visible Prague landmark. Achieving a Czech record was not targeted, but it was a pleasant surprise for us.” Marginal product of this campaign was also a record in the Czech Guinness Book of Records (Vodafone, 2004).

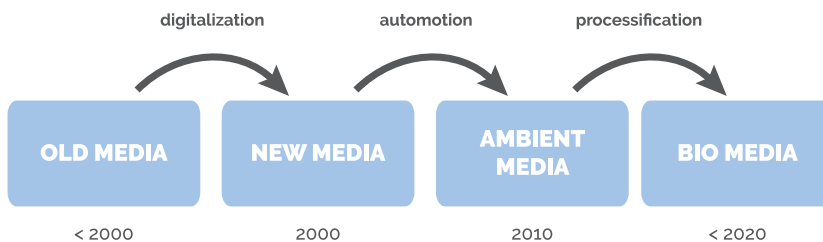
One campaign became a historical milestone in using ambient media in the Czech Republic, where it used people as media for the communication message. That was not unusual. Considering the context and putting the communication into environment, it was possible to claim that it was only about using ordinary T-shirts as ambient media. A campaign called “I should have studied more” of the web portal skoly.cz, whose creator was the Czech communication agency Underline, was possible to classify as guerrilla marketing with ambient message medium. From the customers’ point of view, it was stated that the attendance of server skoly.cz increased multiple (up to 500%) and the campaign was successful and efficient, moreover with minimum costs and a big spontaneous medialization from local and nationwide media. Production costs were only several thousand Czech crowns for making the T-shirts with the claim and for buying the alcohol and cigarettes as a reward for the labourers. From the point of view of definitions it is possible to consider this event as using ambient media, because the connection of performed activity and a claim perceived by the recipients was so extraordinary that the added value exceeded multiple the traditional communication approach (iDirekt, 2009).

1.2.2.

Complex concept of ambient media

Some world-class authors perceive ambient media not only as unusual advertising media with specific qualities, but as a complex system, which they call ambient marketing. Patalas (2009) defines it as follows: "As ambient marketing, special advertising formats are meant, used for addressing younger target groups. This method is intentionally used mostly at places with frequent occurrence of multipliers (that means people who spread the marketing message within other people of the same age) of particular target group (discos, bars, toilets, universities, cinemas, etc.). To the basic ingredients of these marketing formats belong humour and fun."

Some of the authors understand this issue more complex and try to describe ambient media and their qualities in a way that is possible to describe traditional media. Lugmayr (2012) states that all media consist of three main parts, namely media technologies, media forms and media instance, that is content. Media technologies ensure the "operation" of the media itself, it means those are tools, methods and techniques that are needed for its creation. In ambient media case it is "ambient technology", which enables the existence of media in a form of "ambient media". In other words, the functionality itself and alternatively the usage of the technology defines, if the medium is ambient or not (author's note: ambient medium does not always have to be "processed" by ambient technology). At the same time Lugmayr perceives ambient media as one of the media developmental phase, when ambient media were preceded by old media and new media and after them so called "bio media" will follow.



Graph No. 1. Media development according to Lugmayr
(Source: Lugmayr, 2012)

1.3.

Qualities of ambient media

The key to a successful campaign using ambient media is a choice of a format of particular media combined with efficient message. These kinds of advertising message make people think differently and have a different opinion of communicated topic than in case of typical advertising message media. (Lum, 2012)

Keswani and Ghatawat think in a similar way, where in an article from 2010 they characterize ambient media as 4I:

- **INNOVATION** – in contrast to declining reach of traditional media, ambient media can raise so called wow effect.
- **INTELLIGENCE** – current creative teams incline to a thought that for smarter audience it is necessary to invent smarter message – the one that makes a person think and in the end it is more interesting for him.
- **INTEREST** – ambient media can raise interest of an audience and therefore people remember a message, brand or a product better.
- **INTIMATION** – most of the ambient installations do not reveal complex information about a product or a brand (as for example traditional media do), but they show only a part of it and this way they provoke curiosity to learn more about a product.

Globally, ambient media are innovative, efficient, noticeable and inventive implementations of idea of commercial and non-commercial character that provoke so called wow effect. At the same time, ambient medium is usually designed in a way so that the message that it carries is served in an intelligent way with a presumption that the user understands the message and is “dragged” into action. It shows that the recipient is then curious and further interested in a brand, a product or a service, which is communicated via ambient medium. Ambient media are not frequent subjects of a research and they can be a very efficient channel for commercial and non-commercial communication activities. An evidence for this claim can be a research from 2006, conducted by Daniela Krautsack for ESOMAR. It states that: “Using a new form of media enables to create relationships and emotional interactions with customers. (...) Consumers like it and a good placement of a creative campaign improves urbanistic environment,” which corresponds fully to the usage of ambient media. The results of her research show that it is optimal to create simple messages that are directly connected to a product or a brand and the particular message should have funny or witty overlap and a goal to become competitive in particular environment.

According to Krautsack it is better to make the recipient interact with a brand or a product and thus “bothering” recipients with classical messages is reduced and the other way around, their active involvement can be reached and therefore also the positive perception of a brand and communication. To a positive perception of ambient media by the public does not contribute a fact that was expressed in the daily newspaper The Guardian in August 1997. “Ambient media contain a seed of their own destruction... As soon as the form of ambient medium is copied and becomes ordinary, it stops being original.” In other words – in the time of the ambient media creation, this medium is original, but in the moment when a copy is created, the originality vanishes and together with it also the attribute that the medium is ambient. This simplified fact demonstrates the basic principle how ambient media work.

In her research which applies, besides other issues, also to ambient media, Krautsack asked respondents, what an advertisement should contain to be recognizable and in some way extraordinary. On the bases of respondents’ answers, she determined following attributes which can be a launching motivation factor for buying or trying a product. This can lead to a loyalty to a brand provided that the customer is satisfied with a product or a service. According to the research results the recognizable advertisement should be:

- Funny
- Subtle but attractive
- Short
- Witty
- Bright
- Colourful
- Unique
- Dramatic
- With good music
- Controversial

(Krautsack, 2006, page 5)

At the same time she warns that the respondents were not able to remember in half of the cases, which brand was promoted in the advertisement. This is very problematic from the point of view of the brand, because in the moment when the recipient watches the advertisement and does not match it to the brand correctly, it is possible that he matches it to the competing brand, which produces similar products or services.

Very often it is possible to meet the attribute of surprise, which is strongly perceived in ambient media and a lot of ambient media are based on it. This attribute is mentioned also by Hutter and Hoffman (2013) in their work. According to them, actively stimulated surprise can be an efficient strategy for solving the dilemma with the attention of recipients and with gaining of new customers. The more ambient medium surprises its recipients, the more positive the perception of advertisement. If we give "non-customers" unique experience and surprise them with the communication, we can win them not only as customers, but also as active propagators of the brand. It turns out that there are certain conditions, under which ambient media become efficient advertising media. Ambient media are more effective among non-customers than among customers. As a matter of fact it shows that the motive of surprise is well-applicable in advertising, obviously supposing that advertisement given can be related to the client or the seller.

Rajčák states that ambient marketing is based on the principle of using non-traditional advertising media. It is characterized by planting a slogan, thought or a message in a way and at a place, so that it stays in memory for as long as possible and the potential customer could imagine this message the best he could. As a dominant element when creating ambient marketing, he considers humour and originality (authors note: It is possible to state that practically every ambient medium is original in some way, but it is far away from the truth that humour belongs to dominant elements, see chapter Division of ambient media).

Subsequently, Rajčák talks about the fact that the consumer is often involved in the campaign, which makes the communication more attractive and it can provoke further unintended (authors note: from the campaign construction point of view also intended) spreading of the advertising message. This way it comes to the transformation into viral marketing, word-of-mouth marketing or buzz marketing. According to him, the crucial quality is innovative and creative usage of all available objects that, at first sight, do not have to seem as marketing media (Rajčák, 2013, page 61). This statement is probably based on a standard picture of ambient media, where the objects became media, but their primary purpose is not carrying the advertising message. The author places this thought on the nature of the word ambient itself, which means surrounding or being located in surrounding area. Together with Patalas, he claims that ambient marketing is a way how to address mostly younger target groups, which prefer humour and fun as a form of communication.

1.4.

Target group and focus of ambient media

Ambient media are suitable for addressing mainly younger target group – consumers aged from 16 to 35, who spend less time at home and therefore it is harder to get to them by classical media and traditional advertising campaigns. The goal of ambient marketing is to address these young consumers via non-traditional campaigns placed in the areas, where they often go, such as clubs, bars, discos, shopping centres, cinemas, universities, airports, means of transport, parks, sport centres, public toilets, etc. At the same time ambient marketing uses public open spaces – usual elements of city environment, which they transfer to creative advertising media, for example waste baskets, mail boxes, sewer covers, lamps and public lighting, zebra crossings, benches, pavements, parking spots, statues, front facades, fountains, but also public transport, various means of transport, elevators, escalators, etc. (Banyár 2005, page 208).

In his book, Patalas (2009) defines ambient marketing as “advertising formats focused on younger population”. This established definition denies the meaning of the word marketing itself, because it specifies it to mere advertising format. Patalas’s definition does not correlate with Kotler’s definition of marketing as “social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others” (Kotler, 2007, page 40).

It is also possible to consider limited target group as arguable. The practice of ambient media usage (see chapter Categorization of ambient media) shows that ambient media can be used in almost any field and with focus on any target group, regardless of the fact whether we divide it according to age or other socio-economic, geographical, demographical or other indicator. The author’s publication was issued in 2009, when the knowledge-based database of ambient campaigns was not so wide as today, but even then several ambient installations were known, which are beyond Patalas’s definition. Therefore, it is more appropriate to talk about ambient media or installations and consider them a part of campaigns and strategies.

1.5.

Ambient media as an efficient communication element

Ambient media as such are basically a product of necessity from the point of view of efficient tools for communication. Several components belong to basic principles of efficient communication. One of the most important is identification, so the fact, if the recipient identified the communication message and subsequently connected it to a brand, a product or a service. Another important component is memorability of the message. Permanency of the message in the memory of recipients is a significant factor, provided that it is not ad hoc communication that should provoke immediate reaction from the recipient. As an example can serve a sign board on an ice cream truck, which invites to an immediate reaction to buy the product right away. More permanent memorization of such message is not needed, because the seller will hardly be selling to somebody who is hundred kilometres away from the selling point.

Another component of efficient communication is convincingness, which leads to the execution of the event. The fourth and from the point of view of the clients often the most important, is the conversion itself. It is frequently in the form of transacting the purchase by a current or a new customer or in the form of execution of required activity. As a follow-up to the previous point, it is necessary to consider time, space and obviously also financial possibilities of the recipient. If we put these three basic parameters together, we get required qualities of the medium with the message in the following form:

Identification / recognition

The message must clearly express what or who is behind it in form of a brand, a product name or a service. It can have characteristic qualities in sense of visual processing (graphic design) or spatial processing (industrial design), sound processing (audio design). In extraordinary cases we can talk about smell or taste, surface structure (if the medium carries and enables the haptic perception). All of this on condition that the recipient knows some of the elements provided and he can match it to the brand. The exception can be the very opposite, when we build given brand by something absolutely unknown.

Memorability / remembrance

Memorability is mostly the crucial attribute of every message. Already in the fifties of the last century, researches took place in the USA, which stated that an average person meets up to 3000 advertising messages daily. However, current figures claim that on average it is 250 with the highest possible limit of 3000 advertising messages (Czech radio, © 1997-2016). Some of the researches focused on this issue, deal with closely and search for answers on what the possibilities of human brain are to absorb such amount of advertising messages.

Shari Worthington published an article in 2014, where she states that most of the estimations of number of advertising messages which we are able to receive is untrue. She says that if we suppose that we sleep 8 hours per day, meaning that we are 57,600 seconds awake and we take examples that talk about up to 5 000 messages a day. This means that we would have to see one message or advertisement approximately once in 11.5 seconds. If we consider that it is possible from the point of view of the sight, it is not possible from the point of view of our brain. Worthington counts that our senses face 11 million bits of data in one second, but a brain of an average person can proceed maximally 40 – 50 bits per second. This means that we are exposed to 10, 999, 950 bits of data that we completely ignore. Therefore we conclude that we are able to see 350 – 700 messages per day.

Convincingness

“Whilst recognition and remembrance try to measure whether memory traces exist (it means if a customer remembers advertisement and / or a brand), convincingness finds out, what impact advertisement can have on behaviour. It focuses on the fact if an individual shows a reaction on advertisement, not if he remembers it.” (Du Plessis, 2007, page 154)

Convincingness is an attribute of communication which should lead to required action, to conversion. Convincingness follows from the construction of the message, both in formal form, and content form. From ambient media point of view, it is possible to conclude, that in general, several basic factors affect the recipient. On these factors it is possible to build the convincingness of the advertisement and lead to conversion. Based on theoretical solutions, among basic parameters, we can classify:

■ VISUAL PROCESSING

Visual processing is defined by a designer, who chooses adequate visual style of the message. It is a key factor, which decides if the medium is attractive for the recipient and therefore convincing enough to get recipient's attention and, afterwards it would lead to conversion. Visual processing should correlate with a brand or a product, which it promotes. At the same time it has to reflect location of ambient medium and support its intention – if it should shock or provoke negative emotions (for example in case of social campaigns), its visual processing must correspond with this intention.

The integrity of visual processing depends on the right colour range choice, because every colour affects the recipient differently. An example can be red colour, which is used to emphasise the message (frequently combined with sales). It should not provoke emotions, but primarily draw recipient's attention for example to ongoing sale. The second, equally important factor is the usage of the writing, which includes not only choice of font, but also typeface or alignment. The last attribute of convincing visual processing is a right choice of applied symbols that always have to be correctly semiotic decoded by the recipient (Gomez-Palacio and Vit, 2012, page 75).

■ CONTENT PROCESSING

The form of the message itself has to be adjusted to a recipient. The convincingness of creative processing is not functional by itself, without convincing message. Convincing message provides the recipient with defence of his emotional decision in favour of a brand (Rezler, 2013).

Convincingness of the message is lowered by typos, errors or inappropriate languages that do not correlate with the message or a brand. According to the research by the Millward Brown agency, for example humour in TV advertising does not strengthen convincingness of the advert. On the other hand, ambient medium has to attract attention and humour can be one of the tools how to do it. However, in most cases it persuades by the innovativeness of the performance itself (Mediaguru, © 2016).

■ CONVERSION

A secondary medium is frequently used for conversion – the most often digital, such as web page. Union of graphic design talks about the following six principles of the web convincingness::

- reciprocity
- gradual increase of requirements to recipient
- testimonials
- personalisation of contacts (not only general data)
- time limitation of possibilities to interact
- usage of authority

(Ilinčev, 2015)

1.6.

Functions of ambient media

When defining a function of ambient media, it is necessary to proceed from the functions of classical out-of-home advertising, which is superordinate to ambient media. Functions of ambient media themselves are for now not defined theoretically or practically.

According to Outdoor Advertising Association of America, outdoor advertising has currently several fundamental functions:

■ OUT-OF-HOME MEDIA HAVE STRENGTHENING FUNCTION

OOH media reach one of the lowest CPM¹ the and highest ROI² in advertising, whether as independent media or as a part of the media mix.

OOH media present adverts that cannot be postponed, skipped or turned off (for example TV adverts).

OOH media deliver messages in the environment where they meet the recipients.

OOH media are a tool of building a brand as strong as TV advert.

■ OUT-OF-HOME MEDIA HAVE CONNECTING FUNCTION

OOH media stimulate online activities with higher effectiveness than any other of-line media.

OOH media provoke more positive emotional reactions than TV or radio.

OOH media affect more active people, who are accustomed to using mobile phones more often and this way they increase the potential of viral spreading of the message

1 Cost per Mille – a price for a thousand clicks

2 Return on Investment

(author's note: important function of ambient media).

OOH media enable consumers to get involved in a duplex communication with the brands.

■ OUT-OF-HOME MEDIA HAVE ACTIVATION FUNCTION

OOH media move the creativity limit in order to raise the brand awareness and attract attention of customers.

OOH media address people at time when they do the shopping actively.

OOH media influence consumers on the way to the purchase more than any other advertising medium.

OOH media are movable, so they enable them to take place anywhere and anytime.

(OAAA, 2016)

(OAAA, 2016)

Except for the above mentioned, from the available sources follows that in traditional approach to the functions of marketing communication tools, it is possible to say that the functions of ambient media are following three basic functions:

- Communication function
- Esthetical function
- Selling function

1.7.

Division of ambient media

Avi Shankar and Brett Horton in their research in 1999 state that the easiest way how to characterize ambient media is to divide them depending on the environment where ambient media can be "consumed", meaning where they can influence recipients.

The authors were also thinking about dividing ambient media according to their purpose and a goal that they fulfil. This way they distinguished short-term, partial and immediate goals with immediate effect on a target group or long-term goals (for example in a form of PR activity, where broad response is expected and they do not have immediate influence on recipient's behaviour). Basically, they considered two levels – level of strategic and tactic goals of the campaign and also to what extent the recipient is involved.

ENVIRONMENT	LOCATION	MEDIA
Retail trade	Department stores Parking lots Petrol stations Supermarkets Post offices Fast foods etc.	Advert on trolleys Advert on tickets Advert on food covers Shelves Floor space advert Advert on bags etc.
Free time	Cinemas Sport centres Pubs Clubs and restaurants Fitness clubs Concert halls etc.	Stands Media on toilets Adverts on trays Floor space advert etc.
Travelling	Underground Trains Buses (vehicles and stations) Bus stops Petrol stations Airports etc.	Advert on truck tilts Advert on buses Advert on fuel dispensers Advert at car parks Advert on tickets etc.
Others	Flying and movable media Schools Universities Libraries etc.	Balloons A letter in the clouds Video monitors Bookmarks Waste bins etc.
Community	Playgrounds Rescue service etc.	Sponsor opportunities etc.
Corporations	Offices Company buildings etc.	Advert on payslips etc.

Table No. 1. Characteristics of ambient media according to Shankar and Horton
(Source: Shankar and Horton, 1993, page 3)

1.8

Measurement of efficiency of ambient media

“Efficient, but expensive and with little response – those are ambient media according to a research of German association Ambient Media. The questioning took place among approx. 600 marketers. Most of them (88%) know the term ambient media and frequently they connect it to advertising in cinemas, restaurants and petrol stations. They expect from them direct addressing of a target group in a non-traditional form, on the other hand they criticise them for their unreliability, imbalance of price and performance and generally little coverage. The most suitable are ambient media for introduction of new products on the market or for campaign image” (MAM, © 1996 – 2016).

1.8.1

Possibility of comparing efficiency with other media

The easiest way is comparing the performance of campaigns, when the influence of other advertising media is minimalized and the research takes place right in the location of providing information to recipient. In 2003 a research was conducted in Germany, with a goal to prove on a particular example, if ambient media are efficient, when involved in the communication. The result was that at places where also ambient media were used for communication, the awareness of the campaign was 52 % of the target group. Half of the recipients claimed that they saw the campaign. At places where the message was distributed only via traditional channels, the awareness of the campaign was only 18 % of the given target group. This cardinal difference in the awareness of the campaign and the brand that used ambient media in the communication shows ambient media as a winner among advertising media in case when the goal is to increase efficiency (Wehleit, 2003, page 31).

1.8.2

Measurement of efficiency from the OOH advertisement point of view

Measuring of efficiency of ambient media is extraordinarily difficult, considering predominant form of these media – out-of-home installation - it is problematic as in case of traditional outdoor formats.

According to American association of outdoor advertising, OOH adverts and the Internet are the two fastest growing segments of media at all. OOH advertisement consists of several hundreds of possible formats, including non-traditional formats, as ambient media just are. OOH media are predicted to have more important functions in the future than it was so far. This prediction is based on several fundamental factors which influence the position of OOH advertisement among other media types:

- Mobility of consumers, who are outside the home most of the day.
- Efficiency of OOH advertising, which delivers impressions at much lower cost per thousand compared to other media.
- Innovation boosting the value of OOH advertising (author's note: also in the form of ambient media).
- Fragmentation of other media has made OOH advertising even more reliant.
- Modern OOH business practices include a new ratings system that makes buying easy.

(OAAA, 2015)

The measurement of the reach and efficiency of outdoor places itself has come through a significant progress, but it is still safe to say that it is imperfect. In measuring, there are so called big data used more and more often in the form of the data from mobile operators. In the Czech Republic we can name for example the Bigmedia Company, which offers a tool BigPlan within its service portfolio. Combined with a tool Impact it should be able to evaluate the reach of outdoor advertising. These tools use geographical data about the movement of approximately four million of users of mobile operator O2 (BigMedia, ©2015).

1.8.3

Evaluation of efficiency in digital environment

A specific issue is an evaluation of efficiency in digital environment, obviously under presumption that ambient medium is somehow connected to digital environment. There are two types of such connection. In the first type the digital technology is somehow implemented directly into ambient medium and it can upload any measurable values within interaction with recipients. The example can be a project The Social Swipe, where the interaction of digital environment with the recipient was donating via payment terminal integrated directly in the medium.

Similar example is a campaign Fitness First, where an integrated digital scale weighted everyone who sat on a bench at selected public transport stations and it showed measured data directly on a monitor placed at the station. It is possible to measure the efficiency of particular campaigns with very accurate results via these implemented digital technologies. These measurements are most often processed by any sensor, camera or motion detector, where the counter is digital, or via text message and email gates. Furthermore, it is possible to measure simple interaction with the user in a form of pushing the button, etc. Practically, any interactive digital element is able to measure the efficiency based on measured indicators.

The second possibility of how to measure the efficiency of ambient media in digital environment is a situation when the recipient in action or interaction with ambient medium finds himself in ordinary digital environment, for example at a web page. If this situation occurs, the efficiency measurement is conducted by regular tools. In case of web pages there are several tools for measuring attendance, the most spread is for example service Universal (Google) Analytics. A lot of parameters can be measured via this service – location of the visitors, time spent at particular page, the interactions in the environment themselves, behaviour and sequence of the process, categorization of the visitor including the estimation of socioeconomic and demographic metric. It is also possible to measure the extent of following interaction, which is not required by ambient medium but the recipient comes into contact with it at the web page itself.

1.9

Ambient media in context of other marketing disciplines

Ambient marketing presents alternative advertising media, mostly in indoor and outdoor form, which differ from classical campaigns not only by its originality and usage of other than standard formats and sizes, but also by its occurrence at unusual, non-traditional places. Therefore, we consider ambient marketing as a new type of out-of-home advertising (outdoor advertising or out-of-home adverts that focus on addressing recipients in out-of-home environment).

Typical attribute of ambient marketing is frequent application of elements of humour, surprise, fun or interactive involvement of the consumer into the content of the advert. Therefore, ambient marketing becomes interesting attraction for

recipients – information about an unusual campaign that they witnessed can be spread spontaneously (for example they tell their friends and acquaintances about it or they take pictures or videos from the campaign and they spread it via Internet). A lot of ambient marketing campaigns can support further new forms and means of marketing communication, for example viral marketing, word-of-mouth marketing or buzz marketing (Banyár, 2015, page 107).

Currently ambient marketing belongs to popular forms of guerrilla marketing. Ambient marketing campaigns frequently use also new types of media and new technologies – for example holograms, laser projections, 3D projections, kinetic adverts, adverts using touch or motion sensors, etc. (Přikrylová and Jahodová, 2010, pages 77, 259).

1.9.1

Ambient media and guerrilla marketing

Behind one of many definitions and classification of ambient media is Jay Conrad Levinson, who considers ambient media as guerrilla marketing and talks about them as “unconventional marketing campaign with a goal to reach maximum efficiency with minimum sources” (Levinson, 2005).

Guerrilla marketing is understood the same way as the original word “guerrilla”, which originates in Spain from the times of partisan wars, when the fights took place in a form of unexpected, surprising attacks, which did not correspond to standard military techniques. These activities were extraordinarily successful and from the point of view of war, also highly efficient. Smaller, but precisely organized groups of warriors attacked surprisingly and at unexpected locations and used non-standard strategies (and often tools as well) to eliminate the enemy. Similarly it is possible to understand also guerrilla communication or guerrilla marketing, which uses similar processes, but the result is efficient communication, frequently with minimum budget (but this is not a rule) and with the largest possible effect for the client – in a form of business or communication success.

Basic qualities of guerrilla marketing, which correlate in a large extent with qualities of ambient marketing are:

- Usage of “non-traditional” channels which current consumer tries to avoid.
- In most of the cases it is cheap.
- It works with psychology.

- Secondary publicity is tied to it.
- In aggressive variant it attacks the competition directly.
- It is possible to squeeze practically all kinds of activities into guerrilla marketing.

(Hesková and Štarchoň, 2009, page 32)

Jay Conrad Levinson, who is considered as one of the greatest experts on guerrilla marketing claims, that it is necessary to obey few rules when using guerrilla marketing and they lead to success. Some of these rules can be applied generally to classical perception of marketing and communication.

- Persistence is important, because considering the amount of messages we face, it is absolutely necessary to be present in minds of consumers. This presence cannot be solved as a call to darkness, which can be reflected afterwards also in usage of ambient media.
- It is always necessary to think about everything as an investment, not useless burden to the society. It is equally important so that everything that is done is consistent and the plan is strictly followed. In case of brands it is always about building trust, because distrust in the brand means also distrust in a product even in case the product has the best qualities and the best price on the market.
- The profit comes from sales and marketing is about choosing the tools which should lead to sale.
- Everything what the company does must be convenient for the customer.
- One of the crucial rules, which it is possible to consider as a reason for using ambient media is that within marketing or marketing communication, surprise should be present. And as a rule, ambient medium is based on surprise in any form.

Other rules state that it is absolutely necessary to perform measurements and evaluation of efficiency, show your interest in customers current and potential, be able to work with tools you want to use, and last but not least, extend and build the communication to have upward tendency (Levinson, 2007, pages 21–22).

1.9.2

Ambient media and viral marketing

Viral marketing currently belongs to very progressively developing marketing-communication tool with high efficiency. It comes from the fact that people have ten-

dency to inform their sector of family members, friends and acquaintances about products, services, brands or various events that they consider interesting or worth attention. This way the costs of companies for purchasing media space significantly drop, because viral news is spread voluntarily by the consumers themselves.

The classification of viral marketing into the system of marketing communication is not so unequivocal, because viral marketing uses also elements of other new forms and means of marketing communication in its content. Basically, viral marketing comes from verbal transmission of messages in a modernized way, which takes place on the Internet or mobile environment. Therefore, many authors consider viral marketing as so called word-of-mouth marketing (marketing-communication method, effect of which is verbal transmission of commercial messages and information that the consumers spread themselves), which is applied on the Internet and mobile technology environment.

Viral marketing tries to start a discussion about a product, a service or a brand, which are frequently combined with an interesting topic. Therefore, it has a lot of attributes in common with buzz marketing. Because viral marketing uses primarily Internet and mobile technologies to spread viral messages, it logically belongs to Internet marketing or mobile marketing tools. Last but not least, in the content of viral messages, examples of various guerrilla campaigns, non-traditional marketing-communication solutions appear there, for example in a form of ambient media. Therefore viral marketing is considered as one of guerrilla marketing tools. In spite of the uncertainty regarding classifying of viral marketing in the system of marketing communications, the truth is that viral marketing uses Internet, communication and social networks, social media, various online formats and mobile technologies as a tool for promoting products and services, or more precisely for a brand, a company or for building positive image of particular subjects. (Jurášková, Horňák et al., 2012, pages 233–234).

Banyár (2012) claims that in practice it is called as viral marketing or virus marketing in several expressions. Viral marketing includes creating funny, catchy or creative form of presentation of a product, a service or a brand, or more precisely a firm or a company in form of a viral message, which can be sent quickly and simply within its recipients. Viral messages can have several different forms. Most frequently they are in a form of an email, a picture, a video, a text, a music file, a multimedia file, a game or a game application, a webpage link (or more precisely micro webpage), a text message, an MMS message, and so on.

Accurate name was given to viral marketing as a new tool of marketing communication, because viral message works as a computer or a biological virus, which attacks the surrounding in its aggressive form and uncontrollably spreads. Virus in a form of commercial information is transmitted by unified individuals (recipients, consumers). Therefore, it is able to affect quickly, exponentially the whole population. The motivation of viral message recipients has to be so strong, so that they are willing to spread it voluntarily and by their own means. The content of viral messages is usually topics that are interesting, attractive and permanently present for most of the people, such as:

- humour and fun;
- erotica and sexual appeal;
- stories;
- curiosities;
- uniqueness;
- shocking and controversial situations;
- instruction manuals;
- experiments;
- quizzes;
- unusual marketing communication campaigns;
- witty advertising spots;
- parody of popular advertising spots and viral campaigns;
- extracts from the creating of popular viral campaigns (for example videos about how the campaign was prepared or extracts from the shooting and various backstage information that could be interesting for the recipients).

(Banyár, 2012, page 163)

The other authors – domestic or worldwide – basically identify themselves with above mentioned. They always talk about the principle of the virus and the quality of “self-spreading” itself as a main building stone of viral marketing. They put emphasis on the fact that viral message is spread standardly via direct communication, so among individuals (Patalas, 2009, page 79). Indirect communication is more or less a means of standardized campaigns, but we can claim that the indirect communication tools, such as social networks, are used for direct communication, which in some cases can come under the term viral marketing.

1.9.3

Position of ambient media in viral marketing

Ambient media play, as in case of guerrilla marketing, an extraordinarily important role also in the area of viral marketing. The ambient installations themselves meet the requirements for a successful viral marketing tool. If we focus on the qualities of viral messages and subsequently search for these qualities in ambient media, we find out that most points are in conformity. According to Banyar's content classification mentioned above, there are several motives, which can be used when creating viral messages. In the same way they can be applied within ambient media. The only limitation is technological obstacles, which prevent from putting them into practice.

In order to be able to create ambient media containing viral message, given medium and its impact has to be transferrable via standard communication ways (supposing that it is not classical verbal interpretation). For example it has to be anyhow recordable – usually on a camera or video camera. In some cases, audio record can be also sufficient. A dominant medium for spreading these messages is the Internet network, where these messages acquire various forms. With the Internet progress and established trend of social networks expansion, social networks are the ones that are chosen for spreading these messages, because they are able to address countless number of people in a moment and moreover monitor their reactions.

Golan and Zaidner (2008) define viral advertisement as such that spreads mostly via the online channels and based on word-of-mouth in online environment. The most frequent channels where the messages are spread, are considered an email and social media (primarily Facebook, then Twitter, Instagram, Pinterest, Snapchat, and so on). The success of viral spreading is based on a fact when the recipient is willing to distribute it further outside of his closest circle of friends, so in a level, that is not his personal anymore (Jenkins, 2011). Except for the above mentioned ways, this can be done also by publishing it on one's personal blog or web pages.

1.9.4

Ambient media and presence marketing

In his book, Milan Rajčák talks about ambient marketing and puts it in context with so called presence marketing, which is defined as "a form of guerrilla marketing, which works on the same principles as ambient marketing. Presence marketing is based

on everyday communication of firms, companies towards the target group of consumers in a way that it struggles for continuous awareness about the products, the services and the brands.

It is also possible to define presence marketing as promoting a product or a service in already existing conversations on social networks, blogs or web pages in a way that strengthens the dialog with the target group, which increases the possibility of purchasing the products or more precisely, it strengthens the brand image. Therefore, presence marketing is suitable mainly for small companies and business subjects with limited marketing budget, to whom they can bring excellent returnability of their investments" (Jurášková, Hornák et al., 2012, page 168).

1.10

Ambient media and legislation

Ambient media as advertising media, as well as other advertising tools, are subject to legislation of the country, where ambient medium is used for communication of commercial (or non-commercial) messages. In the Czech Republic the regulation of advertising is primarily dealt with in Act No. 40 from 9 February 1995 about advertisement regulation and on amendment and supplement to Act No. 468/1991 of legal code on radio and television broadcasting, as subsequently amended. This law is called by non-professionals as a Law on Advertising, but this is not an accurate term from the point of view of reading the law.

Ambient medium, which does not correspond by its nature, form or location to any standardized advertising tool, contradicts Czech legislation and above mentioned law, which in §2 article (1) letter d) states that: "It is banned that the advertisement is spread at public places, outside of the business premises in a different way than via advertising or promoting equipment, established according to special legal regulation5b), if the municipality determines so in its regulation, issued in transmitted scope of authority5c), in the extent mentioned in article 5 (§ 71 article, 2 law No. 50/1976 of legal code about spatial planning and building code, as amended by Act No. 83/1998 of legal code)." Contrary to the law occurs only in cases when the medium is such medium, which is not standardly used for communication. This situation is not regulated by law in any way and hypothetically, the same regulations are not applied to ambient media as to standard advertising.

A possible further contradiction to law can be found when ambient medium has a function of a teaser (it informs about an upcoming campaign) and the subject, which is behind the used ambient medium as a medium of commercial communication, is unknown. In such case, the § 8 article (1) letter a) should be applied as amended: "Natural person commits an offence as a propagator, when he does not announce to a person, who proves authorised interest according to § 6b, article 2." In case of a teaser, from the point of view of efficiency, the identification of the client is not desirable, because the efficiency of a communication campaign and reactivity of communication recipients is far higher – and from the business point of view of the brand also more efficient – in case when the client, or more precisely a product or a service, which are presented via this form of communication, are not known.

Generally, it is possible to claim that the usage of ambient media is subject of the same restrictions as in case of classical tools and advertising media. Generally speaking it is a regulation in advertising of tobacco products, alcoholic beverages, humane curing preparation (from the point of view of public and experts as well), support of donating human tissues and cells, food, baby nutrition, preparations for plant protection, veterinarian curing preparations, temporary usage of accommodation capacities and other recreational services, firearms and munition and funeral services. Communication regarding elections is also specifically limited.

1.11

Ambient media from the ethical point of view

The ethical aspect of using ambient media does not contradict using standard advertising media. The difference lays in the fact that ambient media with their uniqueness and characteristic distinctiveness often balance on the edge of legality and also acceptability from the ethical point of view. This is because creative inspirational processing requires attitude, which often does not correspond to the traditional concept of marketing communication.

Ambient media used in social campaigns are a special category. In these cases the ethical question is side lined, because in motives of this kind it is not possible to follow legislative regulations and set ethical levels when following Ethical Code of Advertising (see the next sub chapter). If we disregard social campaigns and focus only on purely commercial campaigns, in some cases, they balance on the very edge of acceptability from the ethical point of view.

Evaluation of suitability or unsuitability can be problematic because of their newness and uniqueness. Because there are no precedents that could help evaluate ambient media and their ethical point of view. This fact serves as an advantage for a commercial client, because it makes the process of evaluation very difficult in case of a dispute. There are also frequently such situations, when ambient medium disappears sooner than it is possible to come to a dispute, this way the object of the dispute does not exist anymore. Generally speaking, the evaluation of ethical dimension of ambient media is problematic and it is not possible to systematize and generalize as in case of classical or traditional media.

1.11.1

Using ambient media from the perspective of Advertising Code

Within the Czech Republic in the sphere of ethics in advertisement there operates a self-regulating organisation Advertising Council, which was founded in 1994 by clients, agencies and media in the manner of already functioning similar organisations in Western Europe. The goal of this organisation is reaching of honest, legal, decent, and truthful advertising on the territory of the Czech Republic (RPR, ©2005).

Principal document of Advertising Council is the Advertising Code, the last update of which was issued in 2013. This document is similar to documents in other European countries and these documents cover similar area of expertise. From the legislative perspective, this document is completely unenforceable and it is a tool of self-regulation, which is proved by the definition within the Code itself, which states that “the goal of the Code is to help advertisement to be mainly truthful, polite and honest, and so that within this Code, it followed internationally respected principles of advertising practice, made by International Chamber of Commerce” (Kodex reklamy, 2013).

During 2015, Advertising Council dealt with 42 complaints on inappropriate advertising messages. Most of the complaints were filed by private person. From this amount of complaints, only two complaints were directed against tools belonging to the category of OOH media, so to the same category, where ambient media standardly belong. From these low figures follows that in purely theoretical level, it is highly improbable that the situation occurs, which would lead to filing a complaint to Advertising Council in case of ambient medium of commercial message. Ethical Code does not regulate in any way self-regulatory ethical rules for various forms of com-

munication, which implies that when using ambient media, they are viewed similarly as when using classical standardized advertising media and it is always dealt with the content of the message in relation to the location of the medium and availability of this message to different target groups.

The question remains what the connection of the Advertising Code or Advertising Council is to the communication, which is not of commercial character, but more of social character. Ambient media are worldwide very often used as tools for communication of social problems, such as various forms of violence, serious illnesses, addictive substances, lack of food, etc. This type of message is not in compliance with the Advertising Code and it is desirable to judge such messages differently, considering that behind them is the client, who does not expect economic gain based on the communication.

02

chapter 2

IMPORTANCE OF DESIGN IN THE CREATION OF AMBIENT MEDIA

2.1.

Definition of design

English word design is derived from the Latin de-signare, which means mark, highlight. Gradually, it gained also meanings as “suggest” and “suggestion”. (Harper, ©2001–2016)

Paul Rand emphasizes that to understand the meaning of design, is to understand all components, which create its content and realize that design is opinion, attitude and commentary by itself. To design is much more than simply to assemble, it is to add value and meaning, which are also included in the process of the work. Via meaning and value the author explains, persuades, emphasizes and sometimes also amuses (Rand, 1993).

Already in 1932, the world-known German architect Adolf Loos stated that: “Designing is a discipline that integrates an enormous amount of knowledge and skill with intuition, but it’s more than just the various aspects that go into it: understanding the fundamentals of form and composition; applying those fundamentals to evoke emotion and signify higher-order concepts; manipulating colour messages; understanding semiotics and the relationship between different kinds of visual signs; controlling the pacing of material and informational hierarchy; integrating type and image for unified, coherent messaging; and planning the fabrication of the work and ensuring its physical quality as an object, whether it’s printed, animated on screen or built” (Samara, 2008, page 7).

2.2

History of design

According to Kolesár, the history of design is inseparable part of general history. In his book *Chapters from History of Design* he mentions several concepts of design, which copy his dominant functions, absolutize the connection of a story of design with global problems of human beings or with behaviour and psychology of individuals or specific groups of the population. A profession of a designer itself formed in the period of industrial revolution, but there are radical opinions which say that a designer came into existence in times when humans started to use work tools. For a lot of historians the archetype of a designer is Leonardo Da Vinci, who synthesized knowledge of technics, science and art in his work.

Although we can talk about the fact that the roots of design reach all the way to pre-industrial era, the profession of a designer in today's complex approach was formed in times when the transformation from craft to industry took place, so in the 18th century in Great Britain. Among the first, who were behind the birth of a specialized designer profession, was the inventor of a rotary steam engine, James Watt or a manufacturer of ceramics, Josiah Wedgwood. In our country, the one who is behind establishing a designer position is Michael Thonet, the founder of manufacturing furniture from bent wood (Kolesár, 2009).

2.3.

Structuring of design

As it was previously said, design draws from many scientific and art branches, and at the same time, nowadays it is tightly connected to the advertising and promotion. Based on the fields, where design is applied, it is possible to divide it as follows:

- **INDUSTRIAL DESIGN** – a field, which deals with functional and visual solution, mostly of industrially manufactured products.
- **GRAPHIC DESIGN** – creation of visual drafts, made to order and for particular purpose.
- **WEB DESIGN** – a field of design, the target of which is to create functional web pages or applications.

- **FASHION DESIGN AND DESIGN OF SHOES** – a field focused on the process of manufacturing clothes and shoes from the esthetical and functional point of view.
- **FLORISTIC DESIGN** – it is a suggesting and implementing art work focused on decorating indoor and outdoor places.
- **DESIGN OF SERVICES** – relatively new conceptual field, which deals with planning and implementing customer friendly innovations in the sphere of services.

(SDN, 2016)

For ambient media, two fields are the most important – for the most part graphic design and also industrial design. Obviously, there are such installations, the creation of which does not involve only designers from these fields, but these works are a minority, so further only the above mentioned categories will be explained in detail.

2.3.1

Industrial design

Industrial Designers Society of America defines industrial design as a specific branch of creating products and systems, which optimises their function, value and appearance. Industrial designers develop products based on data analyses, which is provided by the manufacturer on one side and the final customer of the particular product on the other side.

Product designer works very often inside multidisciplinary group, which includes other people from the fields, such as management, marketing and production technology. The output of industrial design are frequently sketches (ideas, reference, study, memory maps, descriptive, etc.), which are worked up to technical drawings and subsequently modelled (3D model, functional model). As soon as the model is confirmed, the process of creating functional prototypes is started. This is a pre-step for beginning of the manufacturing (IDSA, 2016).

2.3.2

Graphic design

The definition of graphic design varies, however, considering the connection of the ambient media and design, the most accurate is probably following: “Design is about how it looks, but there’s more, because how it looks can’t be separated from what

it says and does" (McWade, 2011, page 7). The entire graphic design is focused on creating a form via editing a picture and a text in a way, so that the result looks good and at the same time it helps understand the meaning of the message (Samara, 2008, page 32)

Graphic design has many elements in common with advertisement. History of advertising dates back to long before graphic design was created. However, at the beginning of the 19th century, during the industrial revolution, both fields experienced successful years in mutual cooperation. The labourers felt like spending their money and that is the reason why advertisement started to appear and it went hand in hand with graphic design.

Advertising and graphic design in general share one specific goal according to Samara – to inform the public about goods and services, news, opinions or thoughts, which they consider important. On the contrary, Samara sees the conflict in the fact that advertisement only informs about a product, which it tries to sell, whereas graphic design fights for passing its message and evoking a reaction. In a great extent graphic design is used by advertisement and therefore these two hearts are not in conflict anymore and the other way around, they are unified (Samara, 2008).

Graphic design differs from other artistic disciplines by its intention, which is defined by the client and subsequently it is only expressed by the artist. The final product is therefore not a personal message, as it is for example with fine artists, such as painters. The task of graphic designer is to uplift himself upon self-satisfaction and raise the general impression, which the final piece of work evokes.

Eliška says that the final product of graphic design is a result of activities of complicated communication system, which involves the assignment from the customer (the intention, requirements and budget should be defined), preparation of drafts, corrections, and subsequent print and potential distribution. In order for this process to run without complications and its outcome met the expectations of both the client and the author himself, it is necessary to answer following basic questions:

- What are the intention and a goal - that is definition of goals reflecting marketing strategy of a company towards the customers?
- What should be the means and methods of implementation, that is the choice of a visualisation type and potential determination of means that should be necessary for the implementation (specific requirements on photos, illustrations etc.)?

- What is the time schedule of individual steps of implementation (agreed by both parties, so the customer and the author)?
- What is the budget and to what extent is it fixed? It is necessary to take into consideration also potential changes from the customer side, which lead to increased budget.

(Eliška, 2016)

Within one of the interviews in 2012, Aleš Najbrt, leading Czech designer stated following: "My colleagues already make fun of me, how often I use the word simplicity. Some people think that we do things with certain extent of minimization. This is simplified. What interests me in everything is the question mark, which I would like to evoke in the viewer. Interest or desire to buy a book, watch a movie or potentially come to a festival." This clearly proves the intention of graphic design to evoke activity in recipient and therefore design is dominant and crucial when creating ambient media (Lidovky, 2012).

2.3.3

Division of graphic design

Every area of graphic design has its own specific, which depends on using particular output. Fundamentally, these categories vary in layout – the arrangement of elements within the used format; colourfulness and specific typography. It is possible to say that each of these categories has unwritten rules, which should be respected. Gomez-Palacio and Vit divide graphic design into these categories:

- **IDENTITY DESIGN** – it is not only the process of creating a logo, but also determining related elements that form visual identity of a brand (colours, typography etc.) and makes it special and at the same time easily recognisable.
- **BRANDING** – is a result of cooperation of not only designer, but also researchers, copywriters, web designers and others, who create and materialize by joint efforts the value of a brand and create its positioning. In case of successful branding, the value of a brand increases and a good awareness of a brand is created.
- **DESIGN OF ENVIRONMENT** – it is an application of design in specific environment and it includes navigational systems, interior decorations or graphical

rendering of related materials. It can be a museum, where design of environment is applied very often also within partial expositions or environment of a restaurant, a shop or a train unit.

- **DESIGN FOCUSED ON ICON AND SYMBOL CREATING** – this field focuses closely on creating brands, icons and symbols that have to express information in short. These symbols are then used for creating user interface of phones, computers and programmes themselves and also as warning signs or symbols during sport events like Olympic Games.
- **INFORMATION DESIGN** – it is a design which cumulates information using graphical elements and presents data in comprehensible and transparent form. It is frequently used in newspaper, student books or TV programmes. The Internet added dynamics to this field and therefore information design works very often with data that are changing dynamically.
- **MAGAZINE/BOOK DESIGN** – specific field, which deals with only creating of graphical layout of magazines or books.
- **POSTER DESIGN** – narrow field of design focused on creating posters. This field is very often involved in artistic fields, because during its production, art techniques are very often used and it is solitaire work.
- **COVER DESIGN** – it is a discipline, which influences customer behaviour, because the cover is very often a reason for choosing a particular product. A design of the cover does not include only graphical interpretation of the cover, but also the choice of appropriate material and definition of final surface treatment (matting or high gloss) etc.
- **INTERACTIVE DESIGN** – this relatively young discipline started to grow together with the Internet, where interactive design appears the most frequently. It experienced a second wave of expansion during the boom of the touch display devices (cell phones, tablets). In this case, intuitiveness is one of the most important aspects.
- **MULTIMEDIA DESIGN** – setting static pictures in motion in films, advertisements, webs, outdoor spaces or mobile devices.

(Gomez-Palacio and Vit, 2009)



Picture No. 1. Showcase of ambient media associated with design
(Source: I love adverts, ©2017, Planning-shlanning, ©2017)

03

chapter 3

DESIGN AS DOMINANT ELEMENT OF AMBIENT MEDIA SUCCESS

3.1.

Most frequent principles of design applied when creating ambient media

American professor William Stunk once said: "The best designers sometimes break the principles. When they do so, it is usually compensated by some kind of advantage. If we are not sure that ignoring the rules in our draft is compensated by something, it is better to follow these rules." Lidwell, Holden and Butler in their book *Universal principles of design* define these principles and at the same time they summarize reflections about design with overlap to other related fields, such as art, science or religion. According to them, current design is multidisciplinary field, which should reflect knowledge of all above mentioned areas.

Considering that the current trend inclines to the fact that a designer deepens his knowledge in one field and becomes an expert, it is necessary to summarize information from other fields and apply them to general principles, from which a designer can proceed. Considering the fact that advertisement is all the more dependent on other scientific fields, such as psychology, sociology or economy, these principles are a good lead also in the world of creating ambient media, authors of which are mainly designers.

It is not possible to apply all the principles to one work or ambient installation and nor it was a goal of the authors of the book. Therefore, this chapter is dedicated to chosen principles, which are in a large extent usable for designers in the field of creating ambient media.

3.1.1

Affordance

“Affordance expresses relationship between a subject or environment and an organism, which provides the participant with particular possibility of an action (for example a button offers the possibility of pressing it). As a relationship it does not express a character of the object itself or the participant, but it offers possible actions” (Glosbe, 2015).

“When the affordance of an object or environment corresponds with its intended function, the design will perform more efficiently and will be easier to use. Conversely, when the affordance of an object or environment conflicts with its intended function, the design will perform less efficiently and be more difficult to use.” (Lidwell, Holden and Butler, 2011, page 22).

When creating ambient media the principle of affordance is applied in case of interactive, or interaction applications. This principle helps transmitting the message towards recipient and through this element the medium or installation tries to attract recipient’s attention. The most important is the appeal for involving, this way ambient medium fulfils its task. This appeal must contain elements or involve processes which the recipient is familiar with. The process of interaction is the same, and the only difference is the result of this interaction, because ambient media often put it in a different context.

The typical demonstration of using the affordance principle can be a project The Social Swipe. This project fights with poverty in Africa, Asia and Latin America (Misereor, ©2016). The project took place in Germany in 2014, where ambient medium was used for raising financial means for charity. Traditional out-of-home medium in form of interactive poster was not only a communication medium, but at the same time it fulfilled the role of payment terminal for card transactions. In this case the medium was simultaneously means for collecting money. If the recipient used his payment card in the designated place (see picture below), 2 Euros were deducted from his account.

On an interactive poster, two motives were changing – one that emphasized the hunger using bread and the second demonstrated wrongfully imprisoned people. Because of the interactivity of the medium, the recipient together with making the payment (physically swiping the card in the middle of the space), cut the loaf of bread or

cut through the chains binding hands. Using this ambient medium, it raised in total 3000 Euros during the first month and at the same time the number of regular donors increased by 23%. This campaign continues with a follow-up campaign called “Mit 2€ im Monat helfen”.



Picture No. 2. The Social Swipe
(Source: D&AD, ©2016)

3.1.2.

Von Restorff effect

In most of ambient media, so called Von Restorff effect is applied, which appears in many social disciplines, mostly in design and besides others also in education and psychology field. “You always remember something better if it attracts your attention in a way that it arouses one or more of your senses or provokes your feelings” (Svoboda, 2011, page 9).

Simply said, you remember things extraordinary or unique in any way, anything that stands out among others, stimulates our imagination (Buzan, 2013, page 56). Paul McGee (2013) claims that Van Restorff effect is a distortion in a sense that we remember only what is unusual. Generally speaking, the world authors agree that in the media environment, the Van Restorff effect is very well applicable.

The fact that remembering and distinguishing on the bases of unusualness from the perspective of interpreting is obvious, but in case of ambient media it is necessary to consider the context itself, in which the ambient medium is set, from the perspective of the medium itself and from the perspective of a message and last but not least, from the perspective of location in time and place.

The importance of context can be explained very easily. "For example, in trying to recall a list of characters such as EZQL4PMBI, people will have heightened recall for the 4, because it is the only number in the sequence – compare the relative difficulty of recall of the 4 to the T in a similar list, EZQLTPMBI. The difference between the 4 and the text characters makes the 4 more memorable than the T." Differences in context of this type explain why unique brands, distinctive packaging, and unusual advertising campaigns are used to promote brand recognition and product sales – i.e., difference attracts attention and is better remembered. Unusual words with unusual spellings are found in abundance in the Harry Potter books of J. K. Rowling, and are among the frequently cited reasons for their popularity with children (Lidwell, Holden a Butler, 2011, page 254).

Application of Van Restorff effect in the ambient media environment is simple. If we consider conventional approach to classical media, such as TV, newspaper, radio, the Internet, and alternatively other tools of above the line communication, ambient medium is such medium that is beyond these established media types. The ability to separate itself from classical media mix is the fundamental quality of ambient medium and it is possible to state that Van Restorff effect defines this fundamental quality and therefore we can consider it as crucial, from the formal and content point of view.

A significant example of using a Van Restorff effect can be considered the basic forms of ambient media, for example in a form of setting aside/distinguishing from classical medium (when the classical medium is used). The example can be a campaign of Canadian Naval Museum of Alberta from 2007, where a standard medium was used (a billboard) and given effect was created because of contextual difference. The pole of the billboard was part of the composition of visual communication (motive of a periscope) and this way it differed from other billboards, where the space for communication is defined only by the medium itself, but not the construction of given medium. This space was distinguished and this way it fulfilled the principles of Van Restorff effect (COLORIBUS, ©2007).



Picture No. 3. Naval Museum of Alberta
(Source: COLORIBUS, ©2004–2016)

An activity of McDonald's from 2010 (Zurich, Switzerland) can be considered as equally simple demonstration of application of Van Restorff effect, where no standard advertising medium was used. Their advertising team depicted a zebra crossing as one of their most famous products, namely French fries in a red cover with a company logo. This took place during the summer festival Züri-Fäscht.

The campaign itself helped the restaurant McDonald's to deal with a competition in a form of independent food stands in given location, which appeared there in connection with the festival. From the perspective of Van Restorff effect it is obvious that zebra crossing as a tool is not standardly used, so it stands out among advertising media under the condition that the message itself relates to the medium – by the shape of the French fries towards the shape of the stripes on the zebra crossing (Ma-Leod, ©2010).



Picture No. 4. Zebra crossing by McDonald's
(Source: The Inspiration Room, 2010)

3.1.3

Storytelling

To the basic forms of communication that we face in everyday life, belongs a narration form. The storytelling itself has many forms and it can be found across many media, no matter what audio visual, audio or written work in many forms. Verbal speech itself is in most cases based on a story where also common interpersonal communication is based. Generally speaking, it is possible to claim that from the perspective of any message, if we omit commercial messages, the messages are more of epic character than lyric, and therefore the communication is based on a story line and storytelling. The advertising media frequently do not carry only one-time message, which do not reflect the natural human need to interpret and unfold the story. This is because they do not have enough space to tell the whole story. Moreover, the interaction with the recipient is made impossible in most cases.

Storytelling crosses the limits of graphic design, industrial design and other fields and this way it basically becomes an element of communication design. Guy Julier, a head of research and exposition project in Victoria & Albert Museum in London states: "Since the end of 20th century until recently, mainly technological and esthetical advantages of design were presented in museums and galleries. Currently, exposition institutions begin to approach design more from the anthropological perspective: they exhibit design artefacts, which are part of social, cultural and economic world that we live in, shortly, things that can tell interesting stories" (Matějková, 2015). This statement is applicable to a whole field of marketing communication and also to a usage of design during implementing communication campaigns, which could include ambient media as well.

Storytelling is typical only for people, it is an original way how to transfer knowledge from generation to generation and it stays one of the most convincing methods of rich transferring the knowledge. Storytelling can be in a verbal form, such as traditional storytelling, visual form, such as information graph or a film, or a text form, for example a poem or a novel. Currently, there is a narration of digital stories, which includes storytelling via digital media. This method can be of computer presentation form or a digital video form or educational software form. The narrator can be any means of presentation of information that involves the listeners.

The storytelling has certain basic elements, which it is necessary to follow for efficient delivery of transferred message. In the narration it is possible to include, except these basic elements, also other enriching elements that help better transferring. However, it is not possible to remove basic elements to the exclusion of quality or comprehensibility.

Lidwell, Holden and Butler define basic elements of storytelling as follows:

- **SETTING** – the setting orients the audience, providing the sense of time and place of the story.
- **CHARACTERS** – character identification is how the audience becomes involved in the story, and how the story becomes relevant.
- **Plot** – the plot ties events in the story together, and is the channel through which the story can flow.
- **INVISIBILITY** – the awareness of the storyteller fades as the audience focuses on a good story. When engaged in a good movie or book, the existence of the medium is forgotten.

- **MOOD** – music, lighting, and style of prose create the emotional tone of the story.
- **MOVEMENT** – in a good story the sequence and flow of events is clear and interesting. The storyline does not stall.

(Lidwell, Holden and Butler, 2011, page 230)

An example of a campaign, where the narration was used within ambient media is the Apotek campaign called Hair Raising Subway Ad. A brand of pharmacies Apotek equipped the advertising medium in its campaign in Stockholm underground with ultrasonic sensors that could recognise, when the metro train is approaching. On a digital display of a long-haired woman, as the train was approaching and creating an air flow (as in every underground), her hair started floating as if reflecting the real air flow. This advertising campaign with the slogan “Make your hair come alive”, simply pointed to a connection to a story and linked it with the experience of the recipients’ itself as a digital story was created, reflecting the reality currently taking place (XIE, 2014).



Picture No. 5. Apolosophy
(Source: Citylab, 2016)

Similar principle was used in a campaign by British Airways in 2014, made by London branch of OgilvyOne. The essence of the campaign was ambient medium in the form of a digital billboard located at Piccadilly Circus in London, which alternately displayed adverts of different brands. As soon as any British Airways (BA) aircraft flew over London, a BA advert was launched on the billboard showing a child standing up and pointing to the BA plane flying right above him. There was information added to the picture about what flight it is and where the plane flies from. This campaign won, besides others, awards D&AD Pencil and Grand Prix at the Cannes Film Festival (D&AD, ©2014).



Picture No. 6. British Airways – Look up
(Source: D&AD, ©2016)

3.1.4.

Interference effects

Interference is generally known as composing, crossing or mutual influencing/impacting. The term interference primarily appears in the fields, such as physics, mathematics, biology, etc., but it is also possible to find it in design, where, in this approach, interference can have both positive and negative effect on the design itself.

Lidwell, Holden and Butler (2011) talk about an extraordinary meaning of interference phenomenon in design and they define it as a phenomenon, where mental processes slow down and are less accurate, because of competing mental processes. This

way they apply standard “physical” meaning to perception of people towards design. Particularly, they say that: „Interference effects occur when two or more perceptual or cognitive processes are in conflict. Human perception and cognition involve many different mental systems that parse and process information independently of one another. The outputs of these systems are communicated to working memory, where they are interpreted. When the outputs are congruent, the process of interpretation occurs quickly and performance is optimal. When outputs are incongruent, interference occurs and additional processing is needed to resolve the conflict. The additional time required to resolve such conflicts has a negative impact on performance.”

A few examples of interference effects include:

- **STROOP INTERFERENCE** – an irrelevant aspect of a stimulus triggers a mental process that interferes with processes involving a relevant aspect of the stimulus. For example, the time it takes to name the color of words is greater when the meaning and color of the words conflict.
- **GARNER INTERFERENCE** – an irrelevant variation of a stimulus triggers a mental process that interferes with processes involving a relevant aspect of the stimulus. For example, the time it takes to name shapes is greater when they are presented next to shapes that change with each presentation.
- **PROACTIVE INTERFERENCE** – existing memories interfere with learning. For example, in learning a new language, errors are often made when people try to apply the grammar of their native language to the new language.
- **RETROACTIVE INTERFERENCE** – learning interferes with existing memories. For example, learning a new phone number can interfere with phone numbers already in memory.

(Stroop, 1935)

During standard perception of interference effect, the real application, when creating the outputs should eliminate this effect as much as possible, to avoid confusing the recipient. However, ambient media use this interference effect exactly in contrast with the recommendations – they make efforts interference effect to be created while affecting the recipient and this way to cause further reflection of the recipient, more intense attention and focus, which generally helps to more efficient message transmitting.

As an example of using this principle within ambient media it is possible to consider a small campaign of a coffee manufacturer Folgers, which was put into practise by

Saatchi & Saatchi New York agency. Within this campaign, the drain covers in New York were used and arranged in a way that from above it looked like a cup full of coffee. In connection with the smoking drain this ambient medium symbolized hot coffee. Interference occurred because of locating coffee on a road (instead of expected location in a coffee shop, restaurant, or any table) and also in contradiction with standard perception of a bad smell of the drain and a nice smell of coffee. The visual was accompanied by a text „Hey, City That Never Sleeps. Wake up. Folgers“. This claim referred to a fact that New York is known as a city that never sleeps (Murano, 2009).



Picture No. 7. Folgers
Source: Oddee, ©2007–2016)

The most famous example of using interference within marketing communication and, therefore, the ambient media, which is being used globally, is currently a well-known purple cow Milka. This cow is a symbol of Milka brand belonging to the brand portfolio of Mondelez International. The Milka brand or more precisely, its chocolates have been produced since 1901 (the name was created by a combination of words milch and kakao), but the purple cow Milka was born only in 1973 (agency Young & Rubicam), when the company itself led the strategy “Unknown change to known and known change to unknown.” This statement itself contains interference. In the context of this message they have coloured the Alpine cow in purple white and since then it has been the central visual motive in most of the campaigns used till now.

A different colourfulness is the typical example of Stroop interference, where the recipient assumes that a cow will have natural colour (white, black, brown in any combination), but not purple, which contradicts the possibilities of a natural colour of a cow. However, currently the influence of Stroop interference is not so crucial and it does not raise controversy, because the purple cow motive has become familiar and standard part of the communication. It can be very well demonstrated on the example, which the brand itself mentions on its website: “For example, in 1995, a painting competition took place, attended by 40,000 children from Bavarian schools and each third child coloured in the cow on a poster of farmer’s courtyard purple colour (Milka, ©2014).



Picture No. 8. Milka Cow
(Source: Milka, ©2016)

3.1.5.

Form following function

In case of design, the contradiction between function and form is often discussed and the question is, whether the function follows the form, adapts to it, or whether it is the opposite and the form follows the function. In case of ambient media, it is clear from so far known examples that the second variant is significantly predominant, where the form follows the function, that is, the processing itself must correspond to the purpose, which is usually transmitting information to the recipient. The question is, whether it is possible to find art value in these media, which would deny the conditioning of use of design by media functionality.

Jan Michl (1995) claims that the statement that the form follows the function comes from an article by American architect Louis Sullivan called "The Tall Office Building Artistically Considered" from 1896. The author referred to the natural law when solving architectural problem, when he assumed that in nature, the form is always adapted to the function that it should perform. He stated himself that this does not relate to his artistic preferences. Sullivan's complex statement was: "Whether it be the sweeping eagle in his flight, or the open apple-blossom, the toiling work-horse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law. (...) It is the pervading law of all things organic and inorganic, of all things physical and metaphysical, of all things human, and all things super-human, of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law. – Shall we, then, daily violate this law in our art? Are we so decadent, so imbecile, so utterly weak of eyesight, that we cannot perceive this truth so simple, so very simple? (...) Is it really, then, a very marvellous thing, or is it rather so commonplace, so every-day, so near a thing to us, that we cannot perceive that the shape, form, outward expression, design, or whatever we may choose, of the tall office building should in the very nature of things follow the functions of the building." From this point of view it is obvious that adapting the form to function is possible and it is in full contradiction to a claim that a form does not have to be conditioned to a function.

More current approach to the principle given is similar. Peter-Paul Koch (2003) illustrates it on an example of a web and he states that a basic principle for any design is that form follows function. If any object is to fulfil any function, design should support this function as much as possible. He mentions several examples, which prove that this principle works in practice.

On the other hand there are opposing statements. “i.e., that beauty results from purity of function—was originally based on the belief that form follows function in nature. However, this belief is false, since function follows form in nature if it follows anything at all. Evolution by natural selection transmits no intention from one generation to the next; genetic patterns are simply passed on and it is left to each organism to find use of the form that they have inherited. Despite this, functional aspects of a design are less subjective than aesthetic aspects and, therefore, functional criteria represent a more objective aesthetic than alternative approaches. The result is designs that are more timeless and enduring, but also frequently perceived by general audiences as simple and uninteresting” (Lidwell, Holden and Butler, 2011, page 106).

This way, two opposing approaches contradict and it is not possible to say, which one is the right approach, because both of them are being applied in practice. In the field of ambient media creating, we can choose both approaches, but considering the primary goal – transmitting the information – ambient media are usually designated in a way so that form follows function. There are cases of ambient installations, where we can watch a tendency towards the approach that function follows form. This illogical conflict is characteristic for ambient medium and it is possible to consider it as a competitive advantage compared to standard media.

A typical example, where ambient medium is based on a principle that a form follows function, is for example a Nike bench. We can clearly see that the function is to keep the recipient moving by preventing him from sitting down and having a rest by the absence of the bench seat.



Picture No. 9. Nike bench
(Source: I wish I'd thought of that, 2012)

3.1.6.

Stickiness

The attribute of stickiness is the most basic building block of ambient media and without this feature it is practically impossible to build ambient medium. All of the authors who defined ambient media stated this parameter identically or they included it in the marketing communication system (see chapter Definition of ambient media). The stickiness can be defined as the ability of certain ideas to get into general awareness. Sticky can be anything that can be seen, heard or touched – slogans, adverts or products. “Stickiness means that a message makes an impact. You can’t get it out of your head. It sticks in your memory” (Gladwell, 2015).

Gladwell speaks, among others, about the so called problem of a noise, which describes a situation, where the number of all the messages is so large that it is problematic for any message to be able to stick with the recipients. It is simply a problem with the number of different messages, and, of course, with the level of stickiness that can be systematically implemented in the messages that are communicated towards the recipients. Ambient media are one of the key formats that can be regarded sticky, considering their qualities.

When creating sticky ideas, six important factors play the key role:

- **SIMPLICITY** – The idea can be expressed briefly and simply, without going into details.
- **SURPRISE** – The idea contains a moment of surprise, which attracts attention.
- **CONCRETENESS** – The idea is specific and concrete, if using simple language or images.
- **CREDIBILITY** – The idea is believable and often announced by a trusted source or as an appeal to common sense (in case of ambient media more of the second option).
- **EMOTION** – The idea evokes an emotional reaction.
- **STORY** – The idea, expressed in the context of a story is far better memorable and it spreads quicker.

“Consider stickiness in the design of instruction, advertising, products, and other contexts involving memory. Keep messaging succinct, but profound. Employ surprise to

capture attention and motivate sharing. Ensure that ideas are expressed using specific time frames and objects or events that are available to the senses. Favour presenting evidence and letting people draw their own conclusions. Incorporate affective triggers to evoke a strong emotional response. Couch ideas in rich contexts to improve memorability and transmissibility” (Lidwell, Holden and Butler, 2011, page 228).

In the similar spirit, there are also many other authors, who speak about ambient media. They often discuss an important element of novelty and also an effect of surprise, which emphasize the principle of stickiness. The recipient often comes into contact with ambient media when he expects it the least – at new places and in new forms (Warc, ©2004). An example of the stickiness principle can be essentially any ambient medium, stickiness of which is the basic principle of ambient media, i.e. every ambient medium meets this principle.

part II

**RESEARCH METHODS AND
RESEARCH IMPLEMENTATION**

04

chapter 4

THEMATIC ANALYSIS

A thematic analysis consists of chosen 500 static and 476 audio visual demonstrations of ambient media. Static examples were chosen via full text search engine Google, based on a key phrase “ambient media”. This phrase has been chosen in this form (in English language) due to higher probability of relevant data. Given searching has been done via anonymous window and it has not been time limited from the point of view of given records. All the examples were selected, which corresponded to the generally known basic parameters of ambient media, including inconsistent specifications in the theoretical base.

A YouTube video platform called Ambientising has been used for analyses of the audio visual examples, which contain only examples of ambient media in a form of short documentary videos for campaigns using ambient media. All content of this channel has been analysed. Taking into consideration the nature of the research subjects, common features were searched for in chosen installation, which were identified and subsequently categorized.

4.1.

Categorization of ambient media

Within the process of characterisation, categorization and hierarchy of ambient media, a content analysis was carried out, the goal of which was to collect visual material in the form of samples of ambient media in both static and dynamic form. In total, there were 500 visual samples and nearly 500 audio visual examples of using ambient media. These samples were analysed and attributes were assigned to them, thanks to which it was possible to identify and unify them and thus also to generalise and define the category. Theoretical bases were subsequently applied to these attributes and a categorisation was developed in several forms so that it was possible to classify the various qualities differently. The categories depend on the basic parameters and they are mutually compatible in terms of the combination of sorting in the categories, i.e. chosen example of ambient medium can be classified within all types of categories.

Considering the possibilities of content analysis, which is not strictly defined, the basis was the following goal: finding the parameters and qualities of various ambient media in a way that different types of categorisation could be derived on a basis of provable and perceptible elements, so that also other ambient media or installations could be categorised or potentially could expand these categories. The goal of categorisation was not suggesting the ultimate list of its parameters, but a definition of basic discourses and division.

4.1.1.

Division based on a medium

- A. Ambient media using media designated for communication
- B. Ambient media using media that are not primarily designated for communication

A. AMBIENT MEDIA USING MEDIA DESIGNATED FOR COMMUNICATION

Ambient media belong to this category, the medium of which is standard communication medium commonly used for advertising campaigns. Considering that ambient media are classified as out-of-home formats, as standard media can be considered for example standard outdoor formats, such as billboards, megaboards, ultraboards and similar large-format media (analogue and digital), kiosks in public areas or interactive posters. Frequently, those are areas at the bus stops or outside them, street furniture (for example benches, poles of city lighting), areas on elements of transport infrastructure (e.g. on bridge constructions on a motorway), indoor digital and analogue advertising frames, mostly in the city public transportation environment of a static character (for example an underground) and on the other hand moving surfaces located inside and outside the public transport vehicles. In addition, classic floor graphic, various POP and POS formats, shopping carts or billboards can be added to the above mentioned.

B. AMBIENT MEDIA USING MEDIA THAT ARE NOT PRIMARILY DESIGNATED FOR COMMUNICATION

Within this category, it is possible to find a big amount of media that are not intentionally used for communication. With some of the non-standard media, their primary function disappears and it is replaced by the advertising function, so they are rather classified as the first category of media.

4.1.2.

Division based on a location of a medium

- A. Outdoor media
- B. Indoor media
- C. Combined media

Media can be categorized into groups of outdoor media located outside, indoor media located inside and combined media, that is, those used in both environments.

A. OUTDOOR MEDIA

Car parks, roads and pavements with plastic or flat ambient installation. The equipment of playgrounds, such as merry-go-rounds, swings, slides and similar. Waste bins, telephone booths, house construction. A specific element is the use of the features located in the public space: hydrants, barriers, crossing gates, drain covers, zebra crossings, pavements, underpasses, mailboxes, public lighting, construction of public transport stops and decorative elements in the street (functional, such as flower pots or esthetical, such as sculptures and fountains), as well as functional elements in terms of building structures, supports and components of transport, energy and other distribution infrastructure. To these locations belong also natural forms, such as rocks, beaches, ditches and water areas, plants/trees, generally speaking, all the elements of living and inanimate nature. Cars, trains, planes and ships, except these already mentioned, which are expected to be the advertising space media.

B. INDOOR MEDIA

Basic indoor media, which are primarily not advertising media, are elements that serve the moving and relocating of people and goods. These are elevators, escalators, moving walkways, issue carousels and other similar devices. Other elements include static components, such as stairs, handles, door handles, grips, door stops, holders, back rests and so on. Furthermore, it is possible to consider ambient medium in case of unusual use of the floor area, exceptionally the use of the ceiling surface. Other frequent installations are addition and extensions within public toilets, from the toilets themselves and urinals, through mirrors and wash basins, to hand dryers, soap dispensers, paper towels or water stands.

C. COMBINED MEDIA

Combined media are defined by a fact that they can be used indoors and outdoors and cannot be strictly separated, they occur very often in one or another category. Among the basic forms of these media we can classify an ordinary shopping bag, which meets the parameters of ambient medium, as well as cups, plates, dining boxes, etc. In the combined category it is possible to include also waste baskets or issue automats, which can be placed in outdoor or indoor environment. Similarly, this includes mechanisms of input and output, or more precisely dividing elements between the indoor and outdoor environment, such as carousel or rotary doors, one-way rotary exit barriers, dividing barriers, guide rails and tapes or garage entries and gates. Extensive parts of this category are the products themselves that are used as media and can be seen inside and outside. An example can be a car that is placed vertically on the edge of its front light in indoor or outdoor environment

4.1.3.

Division based on interaction

- A. Ambient media interacting with surrounding/environment
- B. Ambient media interacting with recipient of a message
- C. Ambient media not interacting

A. AMBIENT MEDIA INTERACTING WITH SURROUNDING/ENVIRONMENT

A specific category of ambient media, where the interaction is obvious, are ambient media, which do not interact directly with the recipient of communication, but interact on the bases of predetermined key and a recipient is only a passive receiver, without the ability to get involved in the interaction. Typically, these are installations, which are dependent on surrounding effects from the perspective of transmission of the message. They are also very often influenced by natural phenomena, such as sunlight itself and its use in sundial, created from the classic billboard surface. It can also be a sea tide that uncovers and covers a message placed on a beach as it moves, a rain that reveals a message sensitive to water molecules, billboard that collects rain water and then produces drinking water from it, or a billboard that captures falling snow that gives the impression of an ice cream with the connection to the message.

Second, but very small group of this type are media that interact on the bases of non-natural and similar phenomena. In the most cases these are installations that

are technologically advanced and use functional elements in various forms, which “start” the transmission of the messages to the recipient. An example of this is British Airways installation, which involves the company’s own planes. All of the examples mentioned above are dependent on outer phenomenon and a human is not actively engaged in them.

B. AMBIENT MEDIA INTERACTING WITH RECIPIENT OF A MESSAGE

This category can be divided into groups that differ in the extent of involvement of the recipient of the message.

- The first category is passive category, where the extent of involvement of the recipient is the same in a situation when ambient medium is present and also when it is not. This means that no extraordinary activity is expected from the recipient, from the point of view of interaction, the recipient is passive. An example of such ambient medium are elements on a road, which capture the cars’ kinetic energy and transform it to the electricity, or a speed radar, which also communicates the results of speeding, when exceeding a speed limit. A similar installation was placed at a public transport stop, the part of which was an interactive poster, which displayed the results of weighting of the people waiting for a bus, who stood on a hidden scale. Even without any activity there was a statement recommending to the recipients, that after a visit to a fitness centre, they would be happier and slimmer. It is also possible to include purely “analogue” installations in this category, which do not use any technology. An example can be a large-format graphic in the atrium of a shopping centre with a motive of a dog that scratches himself and waves off fleas, which are depicted by coming people. However, to keep the context working, it is necessary to watch it from the higher levels of the centre.
- Some ambient campaigns or installations are on a border between passive and active interactions and cannot be categorized in either of the groups. In most of the cases the interaction is only a visual contact of a recipient with ambient medium. A look can be considered as automatic (this means it is passive interaction), but it is controlled by the will, so we can describe it as active at the same time. An example of such campaign is ambient installation of a brand Snickers, which used a billboard with visual display unit and facial recognition and let passers-by take a look at a world-known picture of Marilyn Monroe as her skirt lifts. The implemented technology recognized the face of a recipient, copied the static image of his face and replaced Marilyn’s face with the face of a recipient. The claim corresponded to the execution itself: “You’re not you

when you're hungry". The second example from the social sphere is extremely emotional campaign of the PETA organization (People for the Ethical Treatment of Animals), called "Behind the leather", where the customers in a leather shop, when looking at displayed products, encountered a moving model of an animal body, from which the particular product was made.

- The last category are ambient media actively interacting with the recipients. As one of the basic demonstration of an interaction it is possible to consider pushing a button or a surface in any form. This principle has often been used when creating many ambient installations. An activity from the side of recipient or recipients (there are installations that require more recipients for a perfect interaction and mostly in cooperative activity) are subject to various demands, both time and physical or even intellectual. Significant example from this category is ambient installation "Push to add a drama" with theatre and performance elements of a company Telenet (a company like UPC from the Netherlands) communicating a fact that people can watch dramas (audio visual works) on one particular TV channel. Some more complicated installations use complex systems for full interaction with the recipients, often "force" recipients to cooperate, compete, interact or share a message with each other. An example could be a Kleenex brand campaign, during which paper tissues in a tear-off package were distributed, together with an appeal to share. Subsequently, an attempt was made with an actor, who was sneezing, to verify, if people really shared. The typical examples are some Coca-Cola brand installations, which are based on sharing the moments together, such as extremely high Coca-Cola drinks dispenser.

C. AMBIENT MEDIA NOT INTERACTING

Not interacting ambient media are such ambient media that use only basic principles of ambient media and can be considered as their "simplest" forms. They do not include passive or active participation by the recipients and they do not interact with them in any way. Mostly, these media are derived from classic standard media and they are often on a border of ambient medium and only creatively processed standard medium. The examples are handrails in buses, which are creatively processed as watches or dumbbells. Furthermore, it can be special extensions on bridge constructions or billboards, variously located enlarged products, such as a big Nike ball on a car or in a wall of a house, a combination of classic media, which follow or unusual car wraps of public transport vehicles..

4.1.4.

Division based on dimensions

- A. Two dimensional AM
- B. Three dimensional AM
- C. Four and multi-dimensional AM

A. TWO DIMENSIONAL AM

Two dimensional ambient media are media that use only 2D formats for communication – the message itself can be placed on a 3D format, but it alone is only two dimensional. Within this category, the emphasis is put on a content context and graphic design, which deals with a connection of given format with the required message.

B. THREE DIMENSIONAL AM

Three dimensional ambient media can be found in a form of classic 3D object. These objects can be divided into two categories, namely objects that are original, that is objects, which are not primarily advertising media, but that have been once (or repeatedly) used for this purpose. The second category uses objects that have been created for a specific purpose, as ambient medium. Within creating of these objects both graphic and industrial design, and in some cases also digital technologies are used.

C. FOUR AND MULTI-DIMENSIONAL AM

Multi-dimensional ambient media are a special kind of ambient media, but not quite unusual. These are media that have one of the dimensions extra. So a standard 3D object that, for example, based on some movement can blow a nice smell or a bad smell in the air, can be considered as a fourth dimension object. Alternatively it can be splashing of water or other liquids, etc. These media are characterized by a fact that they try to transfer as strong experience from the message reception as possible – it could be compared to various adventure activities or multi-dimensional cinema auditoriums, where a 3D image is projected to the viewers, the ventilators are blowing air on them, the aerosol is sprayed on them and moreover the seat is moving with them. It is known that people primarily remember what they experience themselves and that it is important to occupy as many senses as possible (proportionate to comprehensibility and limit the possibility that the recipient is confused).

(Author's note: Standard perception of dimensions is only at the level of three dimensions, i.e. 3D – width, length and depth/thickness and sometimes the fourth dimension is considered to be time. For the purpose of this work, a system has been used, which defines dimension on the bases of engaging more human senses, or more precisely, perception of more stimuli by different senses.)

4.1.5.

Division on the bases of processing

- A. Analogue
- B. Digital
- C. Combined

A. ANALOGUE

Classifying ambient media as analogue is not entirely correct, but considering a group that defines the processing, this classification is relevant. Analogue media are media that do not contain any technological element in a form of an electronic system or any digital technology. It is also possible to include in this category ambient media that are interacting and their mechanism of a message transfer works on the bases of mechanical movements or external natural forces.

B. DIGITAL

Ambient media with digital elements are media that contain any element of digital technology. In a simplified way it is possible to call digital ambient media such media, part of which is any electrical or data “circuit” in any form. This way it is possible to call also simple digital temperature indicator, counter, as well as complex system, which consists of sensors, a computer element, and a display, or even mechanical moving parts.

C. COMBINED

To the category combined ambient media belong such installations that have multiple elements and are part of single installation, but are physically independent and are not connected in any way; they form complex installation only together. There are less of these installations in terms of quantification.

4.1.6.

Division on the bases of size of the installation

- A. Small
- B. Medium
- C. Large
- D. Oversize

Considering that a standardized division of OOH media does not exist, both in the Czech Republic and abroad, it is possible to define the division in various ways. On the bases of content analysis, the following conclusion can be drawn, when the division is based on the comparison to the classic OOH media.

A. SMALL

Small ambient media can be defined as up to size of standard OOH formats. An example can be the use of a drain cover (see chapter Design as dominant feature of successful medium) or anything that does not match the size of standard OOH media.

B. MEDIUM

Typical smaller OOH media, for example in a form of bus stops, benches, various kiosks, outdoor and indoor interactive posters and different formats of posters.

C. LARGE

Large OOH formats, mostly in the form of billboards, bigboards, megaboard, wall paintings or tarpauling installations on the side walls of block of flats or whole wraps of transport means.

D. OVERSIZE

In the OOH environment these are oversized installations, for example full sheathing constructions of block of flats, industrial buildings and other supporting structures, which can be primarily created to carry the message.

4.1.7.

Division on the bases of location

- A. Public space
- B. Private space
- C. Semi-public, semi-private, pseudo-public spaces and spaces transitional

A. PUBLIC SPACE

Public space is defined as “a space of a life of a society, space of social communication. It is a place where the society “is happening”, where there is a contact and a communication between people, sharing, inspiration and creation of everything that goes beyond individual. Currently we distinguish two basic types of public space: physical and virtual. Physical public space is classic public open space: squares, agora, streets, parks, public buildings. These are parts of the Earth’s surface or artificially created space of buildings that are accessible to virtually anyone and without restriction.

Virtual public space has begun to born slowly, inconspicuously after the invention of a book printing; its growth was associated with the invention of a newspaper and later radio and television. The real explosion of this type of public space, however, came only with the invention of electronic communication and the Internet, which, compared to older types of distance communication, allowed its considerable decentralization” (Department of Urban and Spatial Planning, 2011). Classic representatives of public space are streets, squares and pedestrian zones, which are generally accessible without any restrictions of the public space owner.

Ambient installations can be usually found in the public environment and its derivatives. The placement of such installation in public spaces is regulated by the administrator of public spaces on the bases of country legislative and in the form of local regulations at the same time.

B. PRIVATE SPACE

Private space is a space always in ownership of a private person, access and movement is limited to the permission of the owner (VCFA ČVUT, 2013). From the point of view of the customer and implementer, the private space is considerably more advantageous for locating ambient installation, as it is subject to more moderate leg-

isolation, than the public space. At the same time, it has the advantage that if given installation does not contradict the legislation or is not subject to any specific regulation, it is possible, in the agreement with the owner, to make ambient installations easier and mainly quicker. Thus, for example negotiations about the acquisitions of public spaces that are in possession of the cities do not have to take place (it is possible to assume that the location of ambient media depends on the number of people, who go through such place and places are selected so that the amount of people is as large as possible. The assumption is adequate place corresponding to the goal of ambient installation).

C. SEMI-PUBLIC, SEMI-PRIVATE, PSEUDO-PUBLIC SPACES AND SPACES TRANSITIONAL

These spaces are border spaces between public and private spaces. Mostly, these are places, which are regulated in some way and restricted by rules. An example of semi-public space is a platform on a railway station, in which the public has the access, but under the condition that they purchase a valid ticket.

As semi-private spaces can be considered spaces in a courtyard that are reserved for inhabitants of the house, which are a border between a private space in a form of a dwelling unit and a public space in a form of a street. These spaces are accessible, but only for a limited group of people (Čablová, 2013).

For the ambient media field, the so called pseudo-public space is extraordinarily important. These spaces are generally considered as public spaces, but in fact they are private spaces, but which, in relation to people, have the characteristics of a public space. Typical example can be shopping galleries, shopping centres, shopping parks, etc., which regulate the movement and behaviour of people by visiting rules. Furthermore, it can be sports grounds, recreation area. These spaces are very often used for ambient installations, because their purpose is clear and they usually have high attendance and therefore, from the point of view of the commercial message location, they are optimal.

4.1.8

Division on the bases of message object

- A. Commercial communication
- B. Social communication with commercial advertiser

- C. Social communication
- D. Artistic expression

A. COMMERCIAL COMMUNICATION

A classic commercial message distributed through ambient media, which show the elements of a standard advertisement and the communication goal of which is most often to increase profits in a form of increasing sales, or building an image of a brand or a particular product. Therefore, an example is any ambient medium that is a part of the communication of a commercial company.

B. SOCIAL COMMUNICATION WITH COMMERCIAL ADVERTISER

Commercial ambient installation with social advertisement features, when the installation itself communicates the social topics and, at the same time, it acknowledges the advertiser, including the form of a commercial brand/product and the goal of which is profit. This segment is very often used by sport brands, which appeal through the message in various ways for example to a healthy lifestyle and this way promote the brand. At the same time, this can be such campaigns that are purely social, but the advertiser is a commercial subject.

C. COMMERCIAL COMMUNICATION

Through a wide range of ambient media come projects that are intended directly for communication of social issues and the advertisers are non-profit organizations, i.e. in case of the Czech Republic, these are subjects that fall in the given category: clubs, charitable trusts, institutions, foundations, foundation funds, registered legal entities and church non-profit organizations.

D. ARTISTIC EXPRESSION

Considering the evolution of ambient media and frequent opinions that ambient media originate in street art, some installations can be considered as artistic acts, executive form of which is ambient medium, which can be perceived as street art piece of work. This way such piece of work can be categorized. The features of artistic piece of work are specific and if we compare it with the features of ambient media, which carry certain information, it is possible to specify the features and characteristics that define such diversity. The features are following:

- **GOAL:** The goal of ambient medium in the context of marketing communication is to transfer information, which leads to the activity, ideally in the form of purchasing, or to activity resulting from the social communication, for exam-

ple donating or causing a behaviour change, but always with a specific goal. Artistic installation does not have to have a specific marketing communication goal from the point of view of the message, but it is often an esthetical element (in case of these installations, mostly visual), which evokes certain perception in recipient/viewer.

- **ADVERTISER:** An advertiser is a subject that clearly defines the goals. In case of artistic piece of work, the “client” and at the same time the creator the author himself. Artistic expression does not need goals.
- **CREATION:** Classic ambient installation and its origin is in the process of controlled creation, but on the contrary, artistic installation does not subordinate to the controlled process.
- **LOCATION:** In case of an artistic piece of work, the location is either intentional or spontaneous, whereas in case of classic ambient installation, the location is absolutely crucial thought-out in advance.
- **PRICE:** The advertiser carries the costs for producing ambient medium, in case of artistic installation it is the author himself. Similarly, the advertiser expects financial return (except for social communication), whereas on the artist’s side, the element of return of the investment, which he performed himself, with his own tools, is not required.

The performed categorization does not reflect the fact that the spreading of a message via ambient media takes place in two forms. In the primary form, that is physical ad hoc, given medium affects the recipient at a given place, in a given environment and time. Secondary form is viral propagation in the form of visual and audio-visual materials, which are mostly spread through digital tools and forms, i.e. email messages, social and community networks, blogs, vlogs, various thematic portals, etc.

05

chapter 5

QUANTITATIVE RESEARCH – SASI

Ambient media are alternative advertising media, mostly of indoor or outdoor character that differ from classic campaigns not only in their originality and usage of other than standard formats or sizes, but also in their presence at unusual, non-traditional places. Therefore, ambient marketing is included in new types of out-of-home advertising (outdoor or out-of-home advertising focused on targeting the recipients outside of the home environment). Basic solution of the problem is a fact that there is no evidence to data that should confirm or disprove the generally perceived value of ambient marketing or media. The study aims to verify the positivity of perception by recipients and efficiency of the conversion from the customer's point of view based on recipient's preferences about perception of ambient media or installations.

5.1.

Methodology of work

The research took place in May 2014. This research was not territorially limited, but took place worldwide and dealt with perception of ambient media by the general public with the goal to find out the attitudes and perception of ambient media in the environment of commercial and non-commercial marketing communication and their relation to the classical media. Estimated number of respondents was 2,000, and the real figure reached 2,500 respondents. The research was conducted via a panel of respondents using mobile devices, who answered the questions of the research via an application installed in their own mobile devices (smartphones and tablets) using the SASI method. The distribution of the survey was global with the limit being directly based on the technology used, which was defined by the degree of maturity and economic strength.

Among the basic content foundations, the progressive development of ambient media was included, the absence of blanket/global data, the absence of a complex grasp of given issue from the point of view of both scientific and practical. The goal of the survey from the recipients' perspective was to include as wide range of recipients from various geographical, psychographic and sociographic groups as possible in a

way so that the resulting opinion spectrum included the widest possible representation. This research was preceded by a pre-test, which pointed to possible disagreements in the interpretation of the questions in English language. The reverse method of the translation was used for this pre-test and this way the relevance of the questions within the research was verified.

5.2.

Analysis of current situation

Currently, ambient media are marginally mentioned within published expert articles and publications dealing with marketing communications. There is also missing a clear definition of ambient medium and its classification in the system of marketing communications. The influence of ambient media design on the consumers has not yet been studied.

5.3

Identification of problem

The basic problem solved within the conducted quantitative research is the global view of common consumers of the given level (further on according to mentioned specification) on ambient media, their perception, efficiency, and, last but not least, a comparison with the classic advertising media. The reason for this is a fact that so far, there is no broad view of the perception of these media, as well as there are no bases that could clearly determine the answers on solved problem.

5.4.

Used method

The SASI (Smartphone Assisted Self Interviewing) method was used for this survey, while a third-party mobile application was used for questioning (see the chapter Used technology of data collection for more). Considering the fact that the respondents' attitudes were primarily measured, the Likert Scale technique was used, which enables to express the intensity of attitudes, which was the most efficient way, given the nature of the topic and required output data. Even though it is talked about as a low return on surveys assigned this way, this factor was not necessarily needed to be solved, because given research platform was set up in a way that it recommends the

questionnaires to the respondents based on their choice so that the target requirement is met. The advantage of a questioning used this way is a fact, that the respondent has enough time to answer the question asked, because the answering was not limited in time during the survey.

5.5.

Goal of a research

The goal of the research is to find a global view on ambient media from the point of view of impacting the recipient and the efficiency of communication when using graphic and industrial design in their creation. The prerequisite is to provide a relevant sample of respondents and their answers in the ambient media field, their efficiency and influence of creative processing on the effect itself. The research itself also includes a secondary goal, so that the collected data is possible to use for creating and comprehensive definition of ambient media.

5.6.

Budget of a research

Considering the used technology and processing of the data collection, the costs were about 20,000 Czech crowns, with the whole amount used for data collection via the mobile platform. Given technology and the use of funds is described more specifically below.

5.7.

Target group

The selection of respondents is based directly on the requests within the processing and possibility of data collection. The sample of respondents was based on a random choice of the total amount of respondents of given research platform, so that it matched the input parameters. The participation in the survey was possible under a condition of data collection technology, which was chosen as the only possible option within available time and financial point of view. The respondents had to be equipped by a smartphone, through which the data were collected. This fact, which can be perceived as a limitation, is in principle an advantage, because considering the purpose of ambient media, i.e. the communication of commercial messages, we can claim that the respondents of a survey are a relevant sample, because the

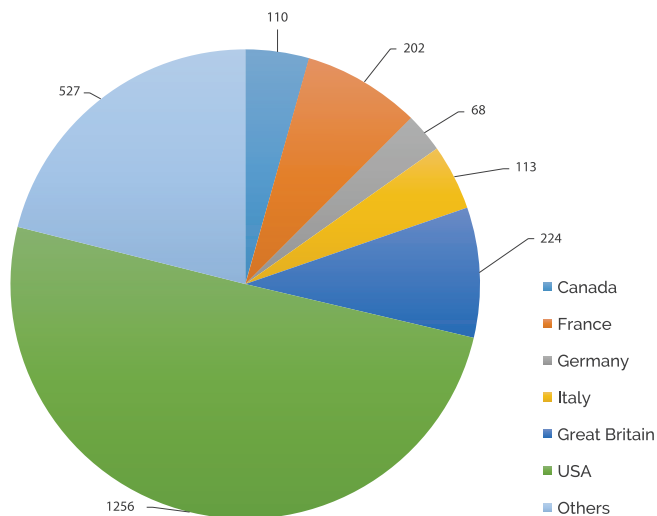
ownership of a cell phone is most likely defined as a fact that the respondents have a buying power – in this case they are the target group of the research and they can be directly influenced by ambient media.

From the demographic point of view the respondents were not limited, within the categorization of age or gender there was no limitation, because of the relevance of the results. Prior to the quantitative survey it was determined that at least 2,000 respondents must be addressed, the final number of recipients reached up to 2,501. Subsequently, some respondents were removed from this group because of their non-standard behaviour when completing the questionnaire. For analysis, the total of 2,394 respondents were used after statistical cleaning of the data. The respondents removed from the survey met a rule that was set in a way so that it eliminates respondents with replies on the border values of all questions (negative and positive extreme values).

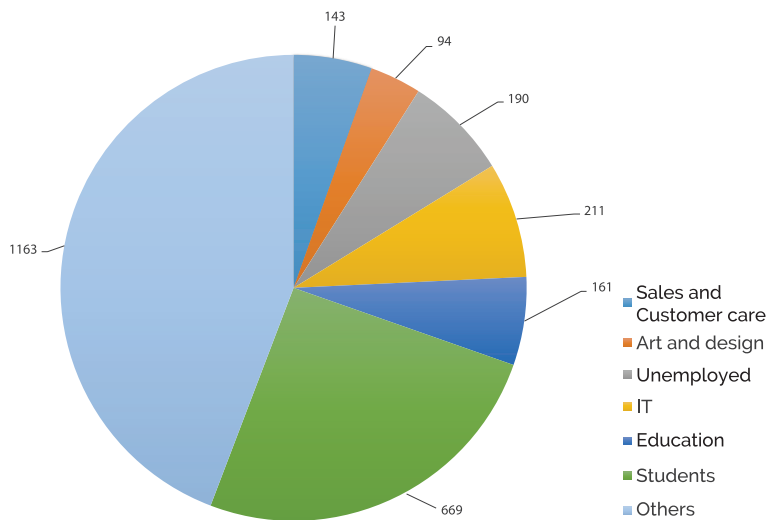
5.7.1.

Structure of respondents of qualitative research

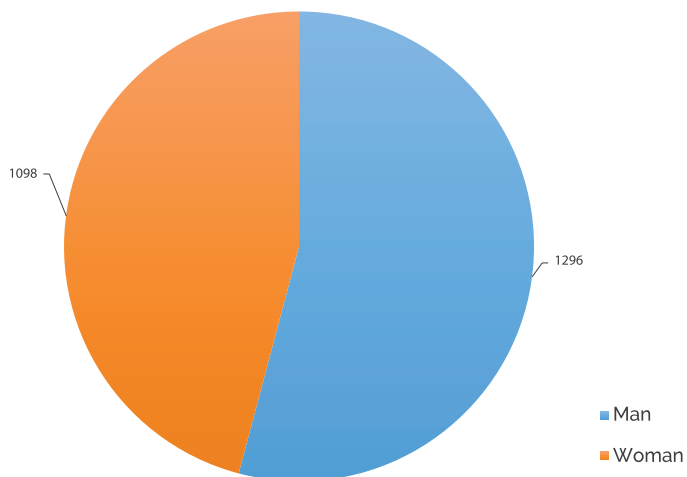
Within the surveyed geographic, demographic and socioeconomic parameters, the classification of respondents was available in the following quantitative indicators:



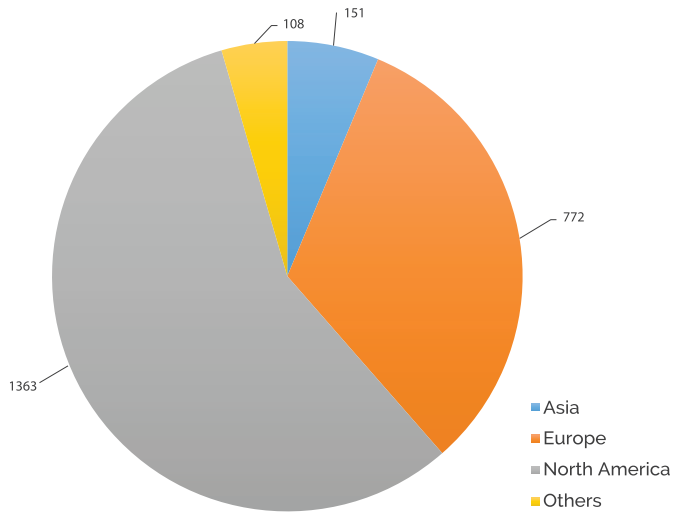
Graph No. 2. Country of residence of respondents
(Source: own processing)



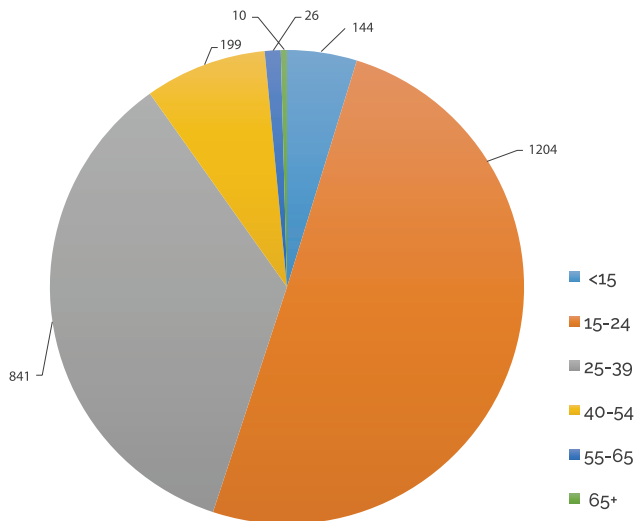
Graph No. 3. Occupation of respondents
(Source: own processing)



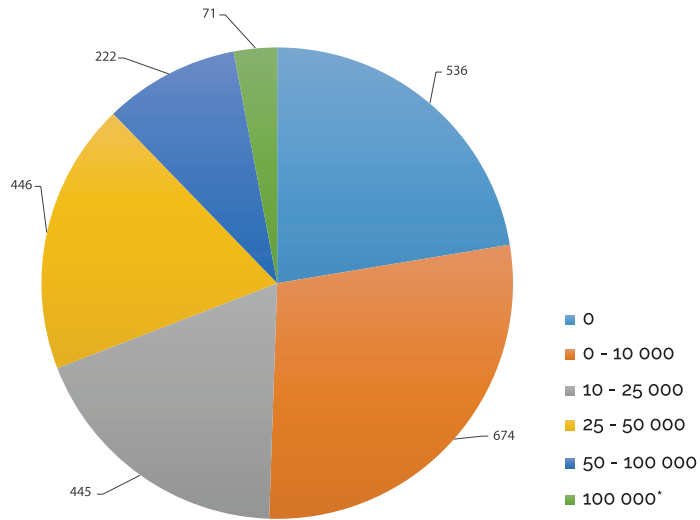
Graph No. 4. Gender of respondents
(Source: own processing)



Graph No. 5. Continent of origin of respondents
(Source: own processing)



Graph No. 6. Age of respondents
(Source: own processing)



Graph No. 7. Yearly income of respondents (\$USD)
(Source: own processing)

NORTH AMERICA	Dominican Republic, Guatemala, Haiti, Jamajca, Canada, Cayman Islands, Mexico, Puerto Rico, USA
EUROPE	Albania, Belgium, Bulgaria, Czech Rep., Danmark, Estonia, Finland, France, Croatia, Ireland, Italy, Latvia, Lithuania, Hungary, Moldavia, Germany, Netherlands, Norway, Poland, Portugal, Romunia, Russia, Greece, Slovakia, Serbia, Spain, Sweden, Switzerland, Turkey, Ukraine, Great Britain
ASIA	Bangladesh, China, Philippines, Hong Kong, India, Indonasia, Iraq, Israel, Japan, Kuwait, Laos, Lebanon, Pakistan, Singapore, Saudi Arabia, United Arab Emirates, Sri Lanka, Thailand, Vietnam
OTHER PARTS OF THE WORLD	Algiers, Argentina, Australia, Brazil, Burkina Faso, Egypt, Ecuador, Chile, JAR, Kenya, Columbia, Morocco, Nigeria, New Zealand, Peru, Ivery Coast, Tunis, Uruguay, Venezuela, Zimbabwe

Table No. 2. Nationality of respondents
(Source: own processing)

5.8.

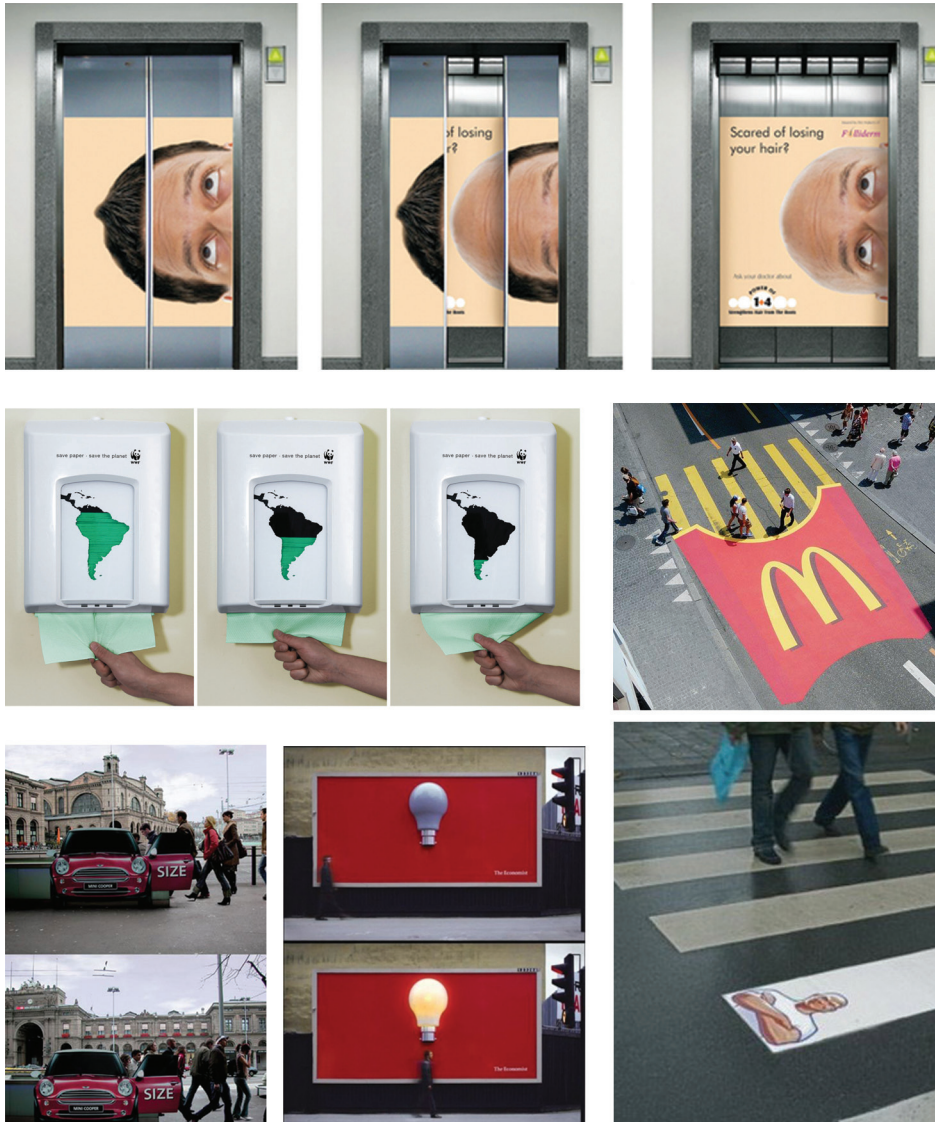
Used technology of data collection

Worldwide data collection at a defined level is mostly done by research agencies of a network character, such as GfK, etc. These researches are extremely pricy and, from the point of view of purpose and anchoring in the scientific research environment, it was necessary to find alternative way of distributing the questionnaires and collecting the data. Based on a research of available tools, the SASI method was chosen through mobile application. Given mobile application is installed on a voluntary base by smartphone users (the interface is in English, so we can talk about a global application). As soon as a new survey is published, the users are notified by a so called push notification. The users are addressed on the bases of the advertisers' requirements by individual category. As in case of classic built panels of respondents, also within this "network", the respondents are motivated to fill in the questionnaire by financial reward. This motivation is rather symbolic, because the respondent receives only few dozens of American cents for filling in the questionnaire, so that is one, up to ten Czech crowns.

5.9.

Structure of the questionnaire survey

At the beginning of the questionnaire survey of the investigated problem, the segments of questions were determined, within which the respondent was supposed to answer. The segments were determined on the theoretical bases and the current state of the investigated problem. In the executive version of the questionnaire survey, at the beginning, a question of the knowledge of ambient media was asked, this question was asked even before the filling in the questionnaire. This question was completely out of the thematic segments, and it is therefore not included in the following. After this question, examples of ambient media were displayed so that in case of zero knowledge of the expressions, the respondent could continue in the survey.



Picture No. 10. Used examples of ambient media
 (Source: own processing)

A – SEGMENT – PERCEPTION OF AMBIENT MEDIA

This segment contained questions, which should lead to clearly defined ambient media versus classic standard media and their influence and impact on the recipients. Primarily a fact was surveyed, whether the recipients are more open within their perception to the form, in which the message is communicated, i.e. in the form of ambient media, or whether they consider ambient media as another of standard communication tools. Primarily, we can talk about the above-the-line media and their formats – television, radio, the Internet, press, and classic OOH in standardized OOH media. Ambient media belong to OOH formats and therefore the previous specification has been used. The content of the entire segment was set up in a way that the respondent answered within the questions in the dimension of creative processing. Within the goal of the entire research, it was about the attitudes of opinions leading to the identification of the importance of processing from the point of view of graphic and industrial design.

B – SEGMENT – POSSIBLE CONVERSION OF RECIPIENTS TO CUSTOMERS

Within the B – segment of the survey, the recipients were asked from the point of view of hypothetical conversion, i.e. from the point of view of customer behaviour and the influence of the message (its content and a form) on the decision-making process. Recipients were not specifically asked about the influence in a sense of purchase decision, because such answer could be misleading for several reasons. Taking into consideration the geographical segmentation of the target group and the related intercultural differences, it is not appropriate to require such responses, which could distort the result due to these differences.

C – SEGMENT – GENERAL QUESTIONS

In the final part of the questionnaire, the respondents were asked primarily whether they interacted with any kind of ambient medium, even transferred through another tool. Specifically, it was investigated, how ambient media are used in different countries or areas and whether the recipients are confronted directly, live or indirectly, usually via videos and photos on a video servers and social networks. Within this segment, it is important to mention the important contribution, coming from the questions on the opinion of ambient media definition based on the current theoretical base.

D – SEGMENT – OPINION ATTITUDE IN RELATION TO AMBIENT MEDIA WITHOUT USING SCALE

Completely beyond scalable responses, final one-time answer was included, based on recommended approach, without the choice of opinion attitude. On the contrary, it was necessary to express own opinion in the text field. Therefore, the respondents were given an opportunity to express themselves unlimitedly. From the total volume of respondents after a filtration, there were approximately 1,200 relevant answers that were used for the evaluation. Blank answers and answers expressed by a substitute sign, etc. were not taken in consideration.

5.10.

Pre-test

The questionnaire survey underwent a two-round pre-test, which verified the integrity and relevance of the entire questionnaire. In the first part, after finalisation of the questionnaires a translation was done, which was revised by a certified translator and checked for the meaning of the questions and their following interpretation. Subsequently, a reverse translation was done by randomly selected individuals (in particular by four people), who had the task to translate the English version back into the Czech language. These selected individuals claimed their level of English as pre-intermediate (2x), intermediate (1x) and upper-intermediate (1x). After this verification, some questions were slightly adjusted or more precisely simplified, so that the meaning of the particular questions could not be confused by the respondents.

Subsequently, a second pre-test took place, which should have found out, whether it is possible to distribute the questionnaire among a big target group in a way, so that the data stay relevant. This pre-test was carried out on the same platform as the survey itself. A limit of 100 respondents was set for the pre-test round, who should verify that the questionnaire is clear, understandable and it is possible to use it. The choice of these respondents was based on a principle of random choice according to the criteria of the target group of the questionnaire.

5.11.

Evaluation of the survey

Within the evaluation of the survey, several statistical methods were used, which were applied to obtained data. The main method used was the method of chi-square and its division according to the probability, whereas the questionnaire survey was set, so that it was possible to evaluate all the answers using the chi-square, except for the open questions. The answers to these questions were entered to the Likert scale (1-5; 6th point was designed for those, who were not able to answer).

In addition, within the evaluation, an indicator of a mean value and scattering for the overall statistics was used, namely the ordinal scattering – *dorvar* or discrete ordinal variance with its additional normed form. Similarly, the modus was used as the most significant value that respondents reported for each of the questions on the scale.

Even though the sample of the respondents was relatively large, sometimes it was necessary to use the above-standard procedure due to insufficient representation in some category, namely the Monte Carlo method simulates repeatedly the dependency test (in particular 5000x consecutive).

Within the whole survey, the goal from the beginning was to unite the questions into two units (constructs), where one of these constructs talks about the positivity of ambient media, the second about their convincingness, or we can talk about a customer conversion.

5.12.

Short summary of conducted survey

CREATIVE PROCESSING (APPRECIATING, LIKELINESS)

The importance of quality graphic and spatial processing was intensively perceived by the recipients. Most of the respondents extremely positively evaluate the fact that ambient media are processed creatively and in high quality in terms of production and visually in a way that they connect the message – that is, the content – with the relevant form. Respondents claimed that the visual aspect of ambient media is as important as the content page. In addition, it is possible to conclude that the recipients perceive a synergic effect between the processing and content and subsequently a placement in time and space, interaction with the surrounding and recipients etc.

VISUAL QUALITY

Recipients evaluate the visual quality in almost 100% of cases, which confirms the hypothesis that ambient media are based on visual processing in any form. Here, the significance and importance of graphic, industrial, product and digital design have emerged in creation of these media. Taking into consideration that ambient media are OOH installations in various forms, the above mentioned fields of design are essential. There are installations, which are static and come from a non-standardly used classic communication medium (for example a billboard), where graphic and industrial design applications are obvious. Furthermore, there are installations that are based on an interaction with the user. In most of the cases, given interaction is arranged by a digital viewer. In such case, the element of digital design plays a significant role. If specific products are used as media, product design is essential. All of above mentioned will be included in the categorization of ambient media.

RESPONSIVENESS TO CERTAIN MEDIA TYPE

As the main finding (and the confirmation of the hypothesis at the same time) can be considered a fact that the recipients are far more responsive to messages that are communicated via ambient media, comparing to the messages that are communicated via classic media. Within the framework of this finding, one surprising thing emerged. Although the attitude to advertisement is rather negative due to overflowing or inappropriate way of providing messages, the recipients have shown a positive attitude to ambient media. It is even possible to say with certainty that they are inclined to see ambient media more often, because this way of communication is more acceptable, more valuable and funnier for them, compared to classic media. The respondents supported this statement by their opinions in an open question, where they expressed their support to interesting solutions that can interact with the recipient of a message.

INCREASE OF PERCEIVED VALUE OF OBJECT OF COMMUNICATION

Within the B – segment of the research, the respondents were asked, among others, about the perceived value of communicated object, which is a product/service/brand. From a cumulative result it is possible to conclude that the users clearly perceive the fact that a product/service/brand is communicated via ambient medium, also much higher value is contributed to it than in case of classic advertising medium. Therefore, it is an increase of perceived value, which can be classified as qualitative indicators of communication and, from the point of view of the effect, it is clearly a positive factor influencing success for given brand/product/service. However, this aspect is affected

by geographical and socioeconomic affiliation of the respondents. It can be claimed that the higher we can classify the respondent in the socioeconomic evaluation, the truer this statement is.

ATTENTION (HARD)

Among the so called “hard” findings, we can undoubtedly include following fact – the recipients have largely admitted that when meeting ambient medium, their attention increases, regardless where they are. This fact is in contradiction to the perception of classic media. In general, the perceived amount of communication is considered excessive and in a life space of an individual being overused. Earlier, in case of digital banners at web pages, it was primarily called banner blindness, but subsequently, the term blindness was transferred also to offline world and it is considered a terminus technicus for the absence of perceiving the communication by a recipient because of the excessive number of communication messages in one place.

Taking into consideration that ambient media have, from the point of view of recipients, more attention, it is possible to consider beyond classic communication messages. In case of attention higher than usual, we can work with the messages that are more sophisticated or serious. This conclusion is supported by a fact that ambient media are often used in social campaigns with various topics, mostly domestic violence, child abuse, poverty and illnesses, such as AIDS, cancer, etc. Within the social advertising, however, the rules for processing are more loose than in case of classic commercial communication (it is possible to refer to an ethical code that defines, what advertising is ethical and what is not, but in case of social advertising it is not possible to use such code, because given advert could be considered unethical, if it promoted a commercial subject).

EXTRAORDINARINESS

The factor of extraordinariness consists of all above mentioned findings resulting from the investigation and confirms all mentioned statements, and from the conclusions above follows that a combination of these elements, i.e. creative processing, visual quality, responsiveness of given medium, increase of perceived value of the communication object and attention, it is possible to speak about extraordinary medium of the communication provided that it fulfils all the parameters.

5.13.

Interpretation of results based on statistical methods

5.13.1.

Interpretation based on statistical tests, p-values and correlative coefficients

Based on statistical evaluation of such a huge data matrix, which we obtained in the research, we can identify many interesting connections in the recipients' behaviour. Unfortunately, it usually happens that we are not able to objectively evaluate anything from many statistical conclusions of our research. For clearer orientation in the results of statistical processing of obtained data, we include a comprehensive table. (For questions No. 1 and 15, the answers are yes/no. For questions No. 2-14, the questions are entered on the Likert scale).

List of questions

1. Did you know the term ambient media before you started to fill in this questionnaire?
2. Would you like to see ambient media, such as those in the picture above more often?
3. I appreciate "creative" processing in the pictures above.
4. If a company uses ambient media, such as the one in the picture above, its image rises in my eyes.
5. I buy exclusively branded products / services (= BRANDED)
6. I pay more attention to untraditionally processed advertising media than classic (for example TV spots, posters, print advertising).
7. When the advertisement is nice or looks good, it does not matter what product it promotes.
8. It is important what product/service the advertisement promotes, what it communicates.
9. It is important how the advert is visually processed.
10. The mentioned ambient media (see the picture) evoke higher confidence in the promoted product/service.

11. The mentioned ambient media (see the picture) evoke a feeling that the promoted products have better quality.
12. The products of the companies that used ambient media (see the picture) are extraordinary.
13. Advertising messages are easier to remember from the ambient media than from classic media.
14. TV advertising is well memorable right after the first view.
15. Have you ever seen ambient medium (with your own eyes)?

	AGE	BRANDED	CONTINENT	GENDER	INCOME
Q No. 1	not existing	low to medium	mediumstrong	medium strong	X
Q No. 2	low to medium	low to medium	X	X	not existing
Q No. 3	low to medium	low to medium	low	low to medium	not existing
Q No. 4	X	low to medium	X	low to medium	X
Q No. 5	X	X	low	low to medium	X
Q No. 6	X	low to medium	X	X	X
Q No. 7	X	low to medium	X	X	not existing
Q No. 8	not existing	X	X	X	not existing
Q No. 9	not existing	X	X	X	not existing
Q No. 10	low to medium	low to medium	X	X	not existing
Q No. 11	low to medium	low to medium	X	X	not existing
Q No. 12	X	low to medium	X	not existing	not existing
Q No. 13	X	X	X	X	not existing
Q No. 14	X	low to medium	not existing	not existing	not existing
Q No. 15	not existing	X	X	low to medium	not existing

Table No. 3. Statistically proven connections
(Source: own processing)

	Q No. 2	Q No. 3	Q No. 4	Q No. 6	Q No. 7	Q No. 10	Q No. 11	Q NN. 12	Q no. 14
AGE	X	X	X	X	X	direct	X	X	X
BRANDED	direct	direct	direct	direct	direct	direct	direct	direct	direct

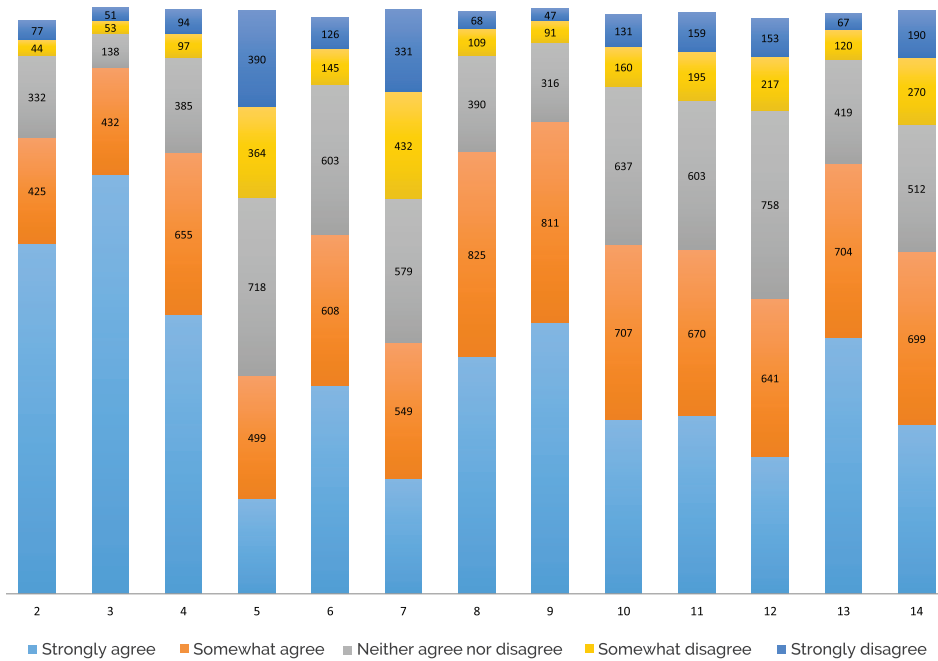
Table No. 4. Direction of statistically proven connections
(Source: own processing)

5.13.2.

Interpretation of outputs from statistical evaluation

ABSOLUTE NUMBERS OF ANSWERS BASED ON LAYOUT ON LIKERT SCALE (Q. 2-14)

The graph below serves to assist with interpretation of following conclusions from the perspective of volume of answers in given values on the Likert scale for questions 2-14..



Graph No. 8. Answers to questions No. 2–14 in absolute numbers
(Source: own processing)

5.13.3.

Interpretation of the relation of indicator CONTINENT with the questionnaire output

Within the evaluation we can claim that the knowledge of a term ambient media depends on where the recipient comes from, on the contrary, when the respondents were asked if seeing ambient media more is acceptable for them – in this question

the influence of the continent attribute was not proved and to a large extent this option was accepted positively.

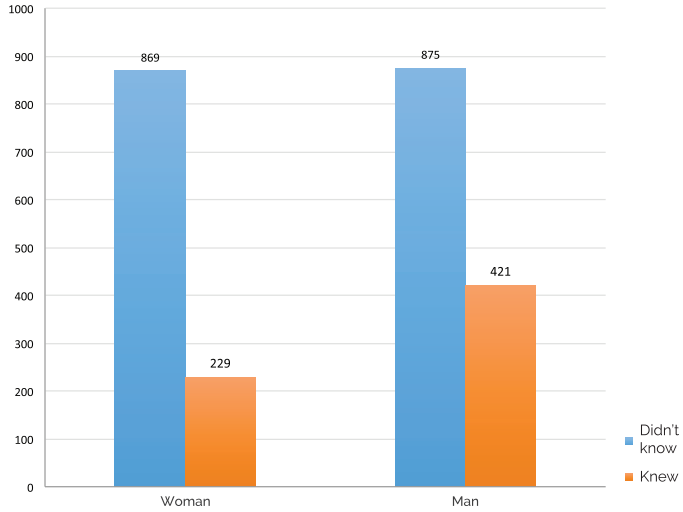
Creative processing of media was evaluated equally positive across the geographical spectrum of origin of respondents, as well as the positive perception of the brands, which used ambient media for communication. Regarding relation of recipients' origin and purchasing branded goods, there was no connection proved, which suggests that behaviour of recipients is consistent or similar across the countries. As an important finding can be interpreted a fact that most of the respondents, again without the connection to the place of origin, were receptive to the non-traditional forms of communication. Also, respondents expressed the opinion that it is important what product is communicated and what is the subject of the communication; as well as the high importance of visual processing, across all geographic segments.

Towards this fact is a finding again without any connection to a place of origin that shows ambient medium as a medium that rather raises confidence in communicated product and creates a feeling of higher quality. Considering the examples of ambient media shown, the recipients in most cases stated that communicated products are extraordinary, which can be perceived in different ways, both in a form of real added value or in a form of high image or other virtual added values. Meeting ambient medium by a recipient in real environment was also not influenced by geographical location. Overall, it is possible to claim that geographical aspect does not have any significant impact on the attitudes of recipients, which are consistent and similar across all the locations.

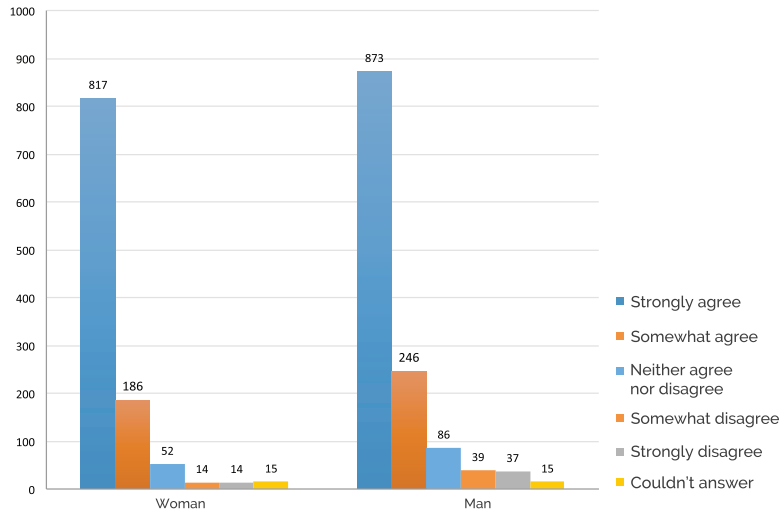
5.13.4

Interpretation of the relation of indicator GENDER with the questionnaire output

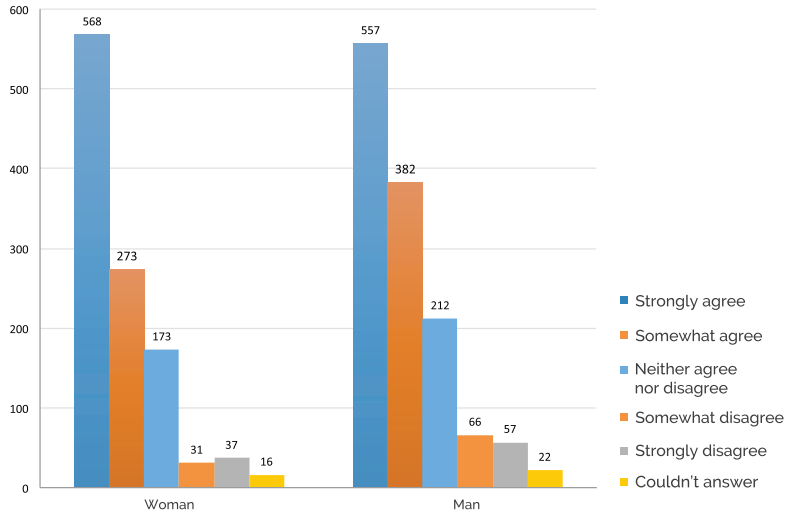
Considering the fact that in case of proven connection of the relation of questions to a question with the possibility of dichotomous answer, the choice of man/woman, it is not possible to prove a direction of the connection, as it is with the answers in the scale, it is necessary to interpret the data separately – so for the first and the second choice separately, ideally in graphic presentation. In case of GENDER indicator, this was the case for questions 1, 3, 4, 5 and 15. Interpretation is shown in absolute numbers in the following graphs.



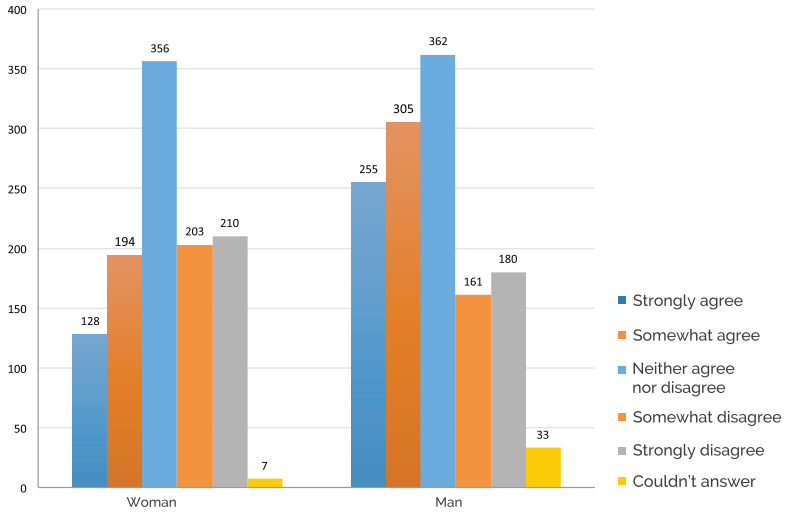
Graph No. 9. Indicator GENDER in relation to question No. 1
(Source: own processing)



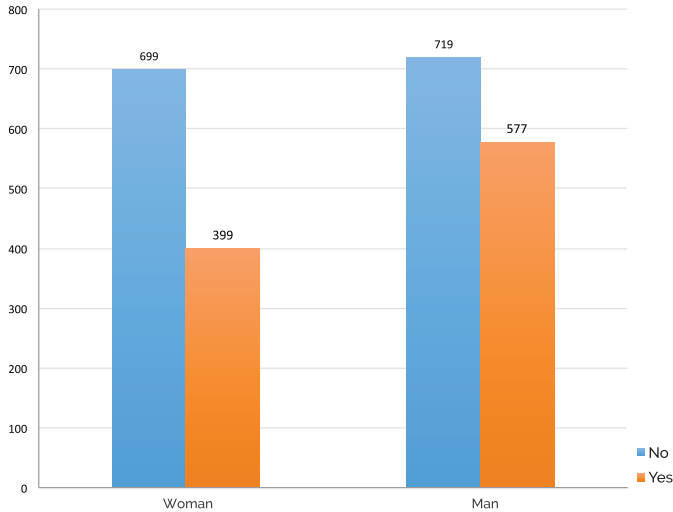
Graph No. 10. Indicator GENDER in relation to question No. 3
(Source: own processing)



Graph No. 11. Indicator GENDER in relation to question No. 4
(Source: own processing)



Graph No. 12. Indicator GENDER in relation to question No. 5
(Source: own processing)



Graph No. 13. Indicator GENDER in relation to question No. 15
(Source: own processing)

The gender indicator does not have to be taken in consideration when we talk about whether the recipients would like to see more ambient installations. Both sexes are strongly oriented on a positive part of the response spectrum, as well as in case of creative processing. Similarly, but with a slightly lower rate of positive answers, the recipients expressed themselves to the untraditionally processed advertising space and higher attention that they pay. Consistent answers from the point of view of gender is possible to see also in case of an opinion to the relation of advertising to the communicated product and its importance, when the confirmation is significantly lower, which means that respondents in a large number consider important what the subject of communication is.

We can see a strong relevance in both sexes in case of visual processing, which is significantly dominant and completely essential. In the data file, a stronger majority thinks that communication via ambient media means higher credibility, higher perceived quality with both men and women equally. Opinions on easier remembering of the message from the ambient media compared to classic media are also the same for men and women, when they incline proportionally considerably to the fact that it is easier to remember a message from ambient media, whereas the TV advert is less memorable.

5.13.5

Interpretation of the relation of indicator AGE with the questionnaire output

The age indicator does not affect the knowledge of ambient media. On the contrary, with increasing age the recipients have rather negative attitude to the question No. 2, that means they are not interested in seeing ambient media and they do not appreciate creative processing. At the same time, it is possible to say that younger recipients are more interested in seeing ambient media and they more significantly appreciate creative processing. The age factor does not influence the perception of image of company using ambient media, so the opinion is consistent across the age categories, the same as in case of the brand purchasing factor. Regarding perceiving of non-traditionally processed media, the opinions are also consistent in all age categories, as well as perceiving the visual side and (not) importance of the communicated product.

Age does not influence the importance of communicated product, which is high in all age groups, as well as visual processing that is extremely important. With increasing age, the recipients have rather negative attitude to question No. 11, in older recipients, ambient medium does not evoke a feeling that promoted products are of better quality. At the same time we can say that in case of younger recipients the usage of ambient media evokes the feeling that the promoted products are of better quality. The influence of age indicator on opinion attitude is not proven in the perception of extraordinariness when using ambient media, remembrance from ambient media and remembrance from the TV advertising and question No. 15, regarding meeting ambient medium in real environment.

5.13.6

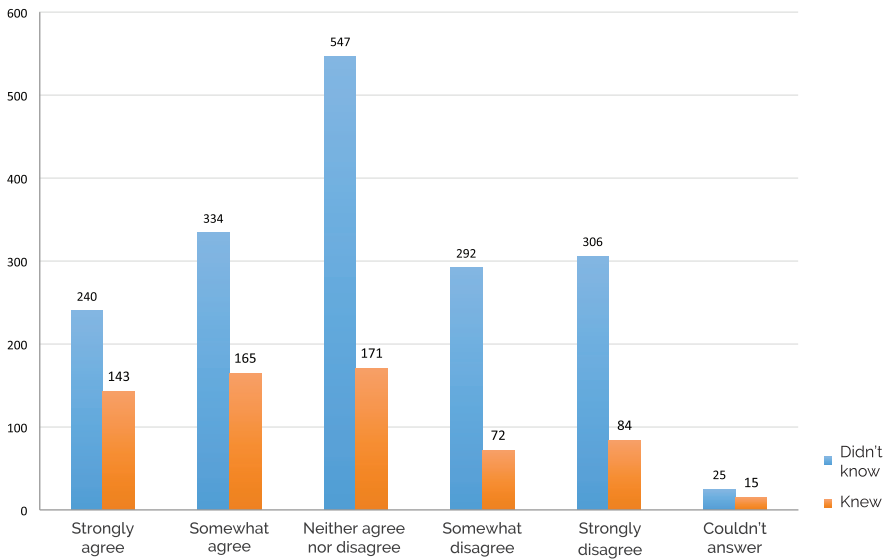
Interpretation of the relation of indicator INCOME with the questionnaire output

Interpretation of the income indicator versus the questions in the questionnaire survey proved that this indicator does not influence in any way the consistency in the structure of the responses to individual questions. Therefore, there is no evidence of dependency of responses on this indicator whatsoever, so it is possible to work with the absolute numbers in the answers (see Graph no. 8, Answers to questions).

5.13.7.

Interpretation of the relation of indicator BRANDED with the questionnaire output

Considering the fact that question No.1 has only two possible answers, it is not possible to define the direction, or more precisely the trend in answers, as in case of a scale and it is therefore necessary to express it in absolute numbers in both cases (see following graph).



Graph No. 14. Indicator BRANDED (question No. 5) in relation to question No. 1
(Source: own processing)

Recipients, who incline more to buy branded goods and services, tend to have a positive attitude to seeing ambient media, they often appreciate “creative processing” and have positive attitude to the statement that using ambient media increases image of a company, which used given medium. Similarly, it is possible to state that these recipients pay more attention to these non-traditionally processed advertising media and there is an attitude noted that if the advertising looks good from their perspective, it is not very important what it promotes. At the same time, we can say that recipients, who do not incline to buy branded goods or services, want to see ambient media less, they do not tend to evaluate positively the creative processing and

they do not consider using ambient media as an impulse to perceive brand image positively. Furthermore, it is possible to claim that they do not pay much attention to non-traditional media as people, who buy branded goods more and it is important for them, what is communicated through advertising.

Throughout the portfolio of recipients' responses in the question of purchasing branded goods, the responses are consistent in the areas, where it is asked, if the visual processing of the advertisement and the content of its message are important. For the recipients belonging to the group, which buys branded goods, the fact is that ambient media increase the confidence in given brand and evoke a feeling of higher quality and extraordinariness. For recipients, who do not purchase branded goods or purchase it less, it is the opposite. The attribute of message remembrance from ambient medium is the same in the recipients' answers across the BRANDED indicator. Recipients with a higher purchase rate of branded goods claim that the remembrance of a TV advert is higher, than in case of recipients with lower share of the purchase of branded goods. In case of meeting ambient medium in real environment, the responses are consistent across the whole BRANDED attribute.

5.13.8.

Interpretation of descriptive statistics

The median of the responses recorded on a Likert scale ranges between the values of 1.581 and 2.911 with understandable zero values for the 1st and 15th question. Therefore, we can say that the recipients chose more positive responses than negative, so "I agree" or "I quite agree".

In order to determine the response variability, normalized ordinal scattering was used. It shows that the highest variability of responses in question set No. 2-14 were questions No. 5 and 7, regarding the attitude of recipients to purchasing branded products (question No. 5) and the attitude of recipients to the context of pleasantness and good look of the advert and the product.

Modus, the most common answer, ranges between 0 and 3. The highest value, that is 3, can be seen in questions No. 5, 7 and 12. We can see value 3 with respect to our scale of answers for a question, where the recipients are the most hesitant, and therefore the most frequent answer is "I neither disagree nor agree".

5.13.9.

Statistical evaluation of related questions

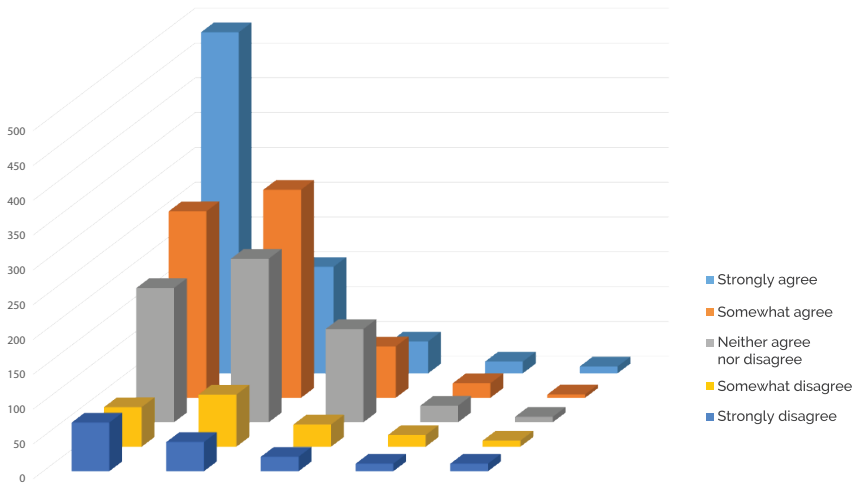
	Q. No. 3	Q. No. 5	Q. No. 6	Q. No. 7	Q. No. 9	Q. No. 10	Q. No. 11	Q. No. 13	Q. No. 15
Q. No.1									Related
Q. No.2		Related	Related						
Q. No.4		Related		Related		Related			
Q. No.7					Related				
Q. No.9	Related						Related	Related	
Q. No.10							Related		

Table No. 5. Statistical evaluation of related questions
(Source: own processing)

5.13.10.

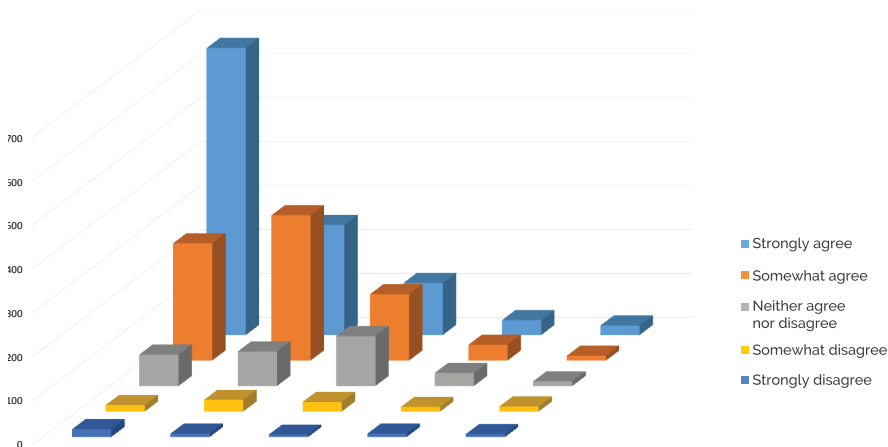
Interpretation of evaluation of related questions

Interpretation of data of related questions was done by contingency tables, respectively their display by a 3D column graph and p-value, which is based on chi-quadrade statistical tests.



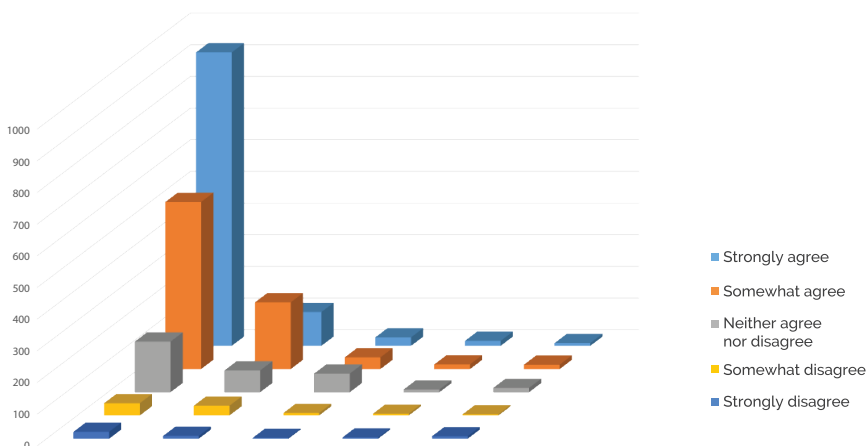
Graph No. 15. Answers to questions No. 9 (horizontal axis) and No. 11 (spatial axis)
(Source: own processing)

People, who agree with the statement “It is important how the advert is visually processed”, tend to agree with the statement mentioned in question No. 11: “The mentioned ambient media (see the picture) evoke a feeling that the promoted products have better quality”.



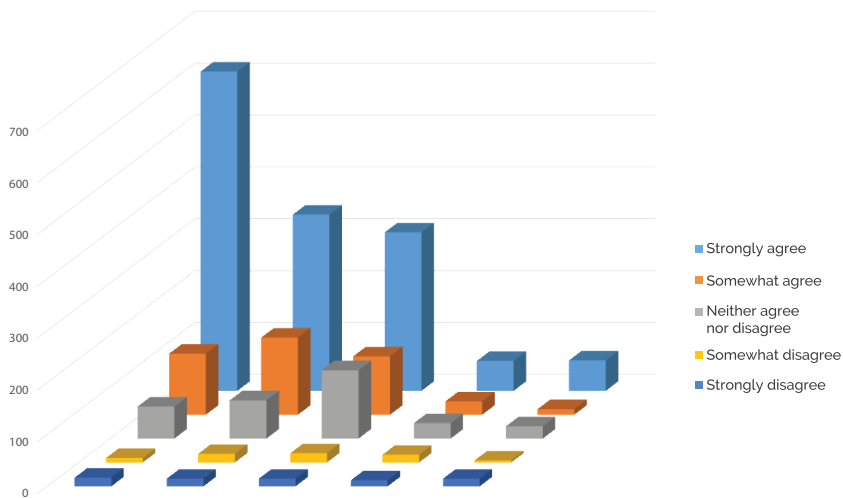
Graph No. 16. Answers to questions No. 9 (spatial axis) and 13 (horizontal axis)
(Source: own processing)

People, who agree with the statement “It is important how the advert is visually processed”, tend to agree with the statement mentioned in question No. 13: “Advertising messages are easier to remember from the ambient media than from classic media.”

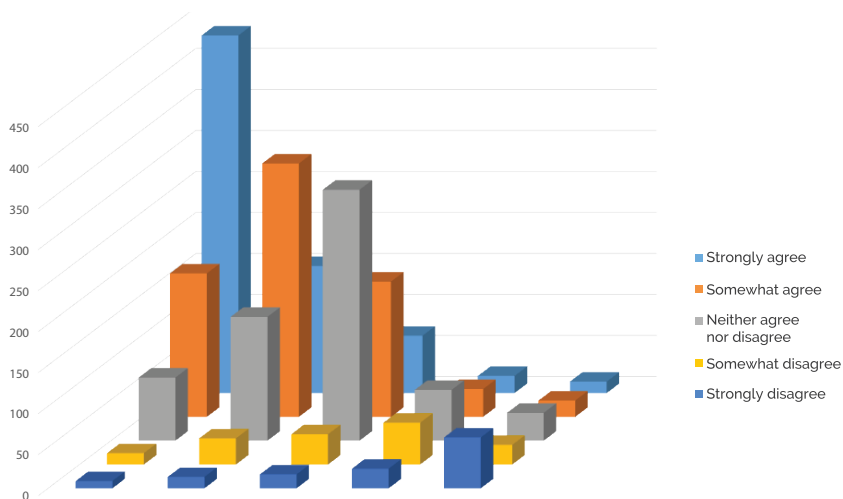


Graph No. 17. Answers to questions No. 9 (spatial axis) and 3 (horizontal axis)
(Source: own processing)

People, who agree with the statement “It is important how the advert is visually processed”, tend to agree with the statement mentioned in question No. 3: “I appreciate “creative” processing in the pictures above”.



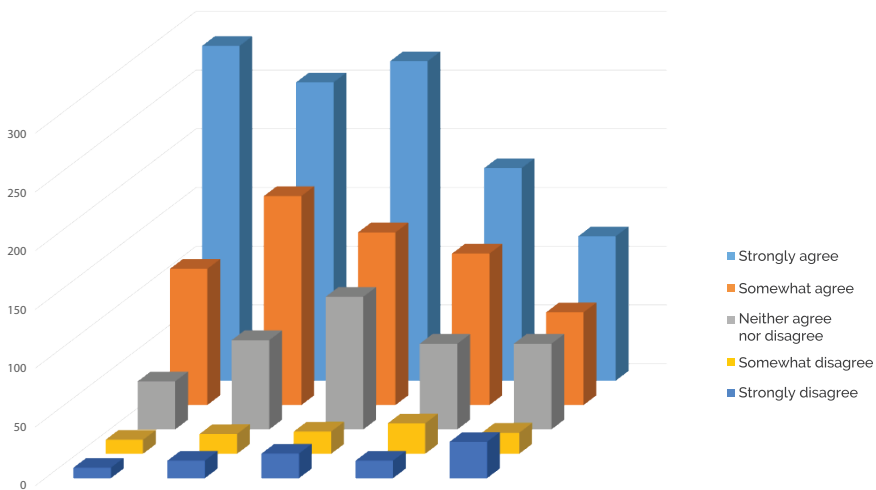
Graph No. 18. Answers to questions No. 2 (spatial axis) and 6 (horizontal axis)
(Source: own processing)



Graph No. 19. Answers to questions No. 10 (spatial axis) and 11 (horizontal axis)
(Source: own processing)

People, who agree with the statement “Would you like to see ambient media, such as those in the picture above more often?” tend to agree with the statement mentioned in question No. 6: “I pay more attention to untraditionally processed advertising media than classic (for example TV spots, posters, print advertising)”.

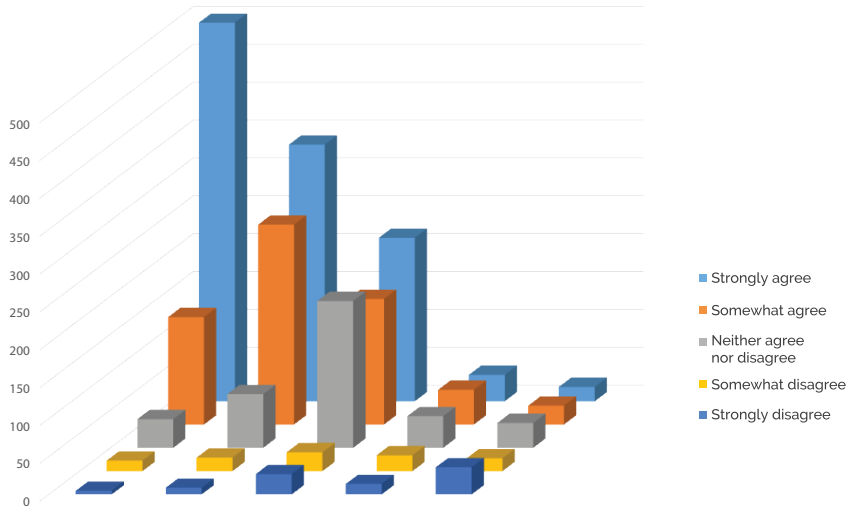
People, who agree with the statement “The mentioned ambient media (see the picture) evoke higher confidence in the promoted product/service.”, tend to agree with the statement mentioned in question No. 11: “The mentioned ambient media (see the picture) evoke a feeling that the promoted products have better quality”.



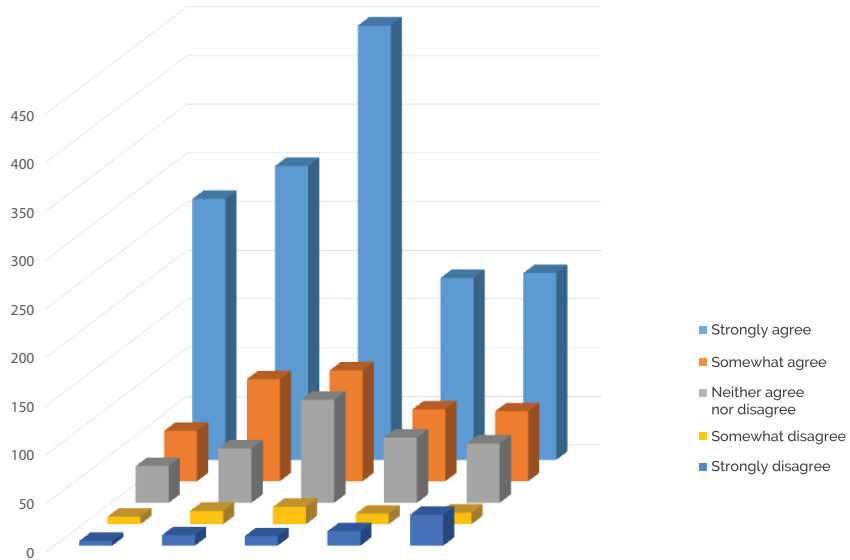
Graph No. 20. Answers to questions No. 4 (spatial axis) and 7 (horizontal axis)
(Source: own processing)

Between the answers to question No. 4 and 7 there is a connection, which has been proved by statistic testing via p-value, however, based on contingency table and its visual processing, it is not possible to determine the direction of the connection – it is not possible to clearly define the relationship of these two questions, or more precisely answers of the respondents in relation to p-value.

People, who agree with the statement “The mentioned ambient media (see the picture) evoke higher confidence in the promoted product/service.”, tend to agree with the statement mentioned in question No. 4: “If a company uses ambient media, such as the one in the picture above, its image rises in my eyes”.

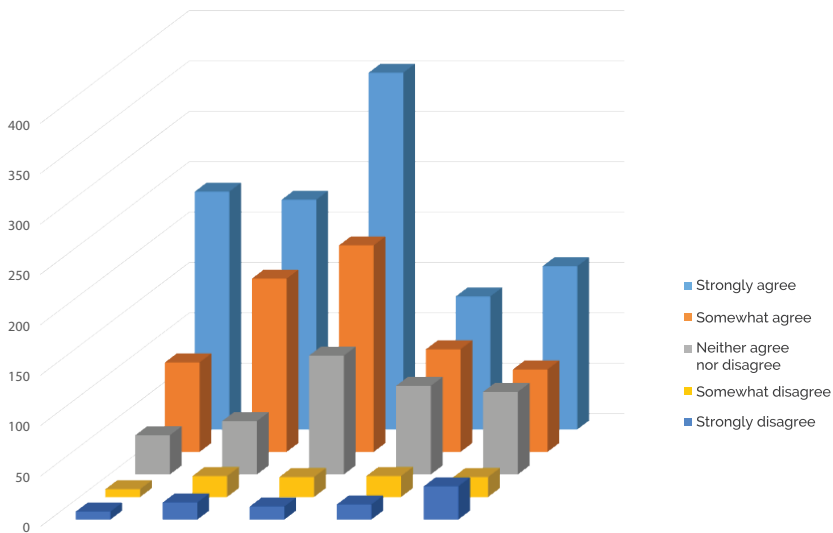


Graph No. 21. Answers to questions No. 4 (spatial axis) and 10 (horizontal axis)
(Source: own processing)



Graph No. 22. Answers to questions No. 2 (spatial axis) and 5 (horizontal axis)
(Source: own processing)

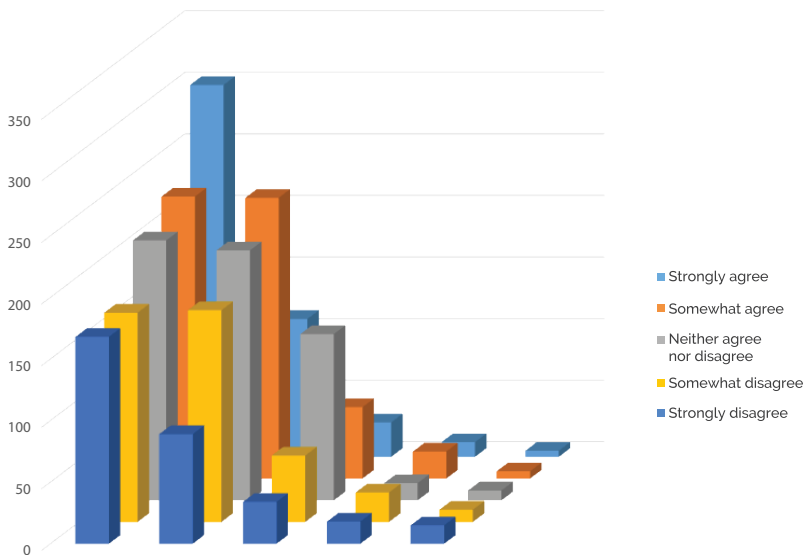
Between the answers to question No. 2 and 5 there is a connection, which has been proved by statistic testing via p-value, however, based on contingency table and its visual processing it is not possible to determine the direction of the connection – it is not possible to clearly define the relationship of these two questions, or more precisely answers of the respondents in relation to p-value.



Graph No. 23. Answers to questions No. 4 (spatial axis) and 5 (horizontal axis)
(Source: own processing)

Between the answers to question No. 4 and 5 there is a connection, which has been proved by statistic testing via p-value, however, based on contingency table and its visual processing it is not possible to determine the direction of the connection – it is not possible to clearly define the relationship of these two questions, or more precisely answers of the respondents in relation to p-value.

Between the answers to question No. 7 and 9 there is a connection, which has been proved by statistic testing via p-value, however, based on contingency table and its visual processing it is not possible to determine the direction of the connection – it is not possible to clearly define the relationship of these two questions, or more precisely answers of the respondents in relation to p-value.



Graph No. 24. Answers to questions No. 7 (spatial axis) and 9 (horizontal axis)
(Source: own processing)

5.13.11.

Comments on dividing the respondents

The total number of the survey respondents is 2,394. The division by continents, where the respondents come from, is following: 57% North America, 32% Europe, 6% Asia and 5% others. From a gender perspective we can claim that with 54% predominate men over women, who have 47% of recipients. The important finding is also a fact that the term ambient media is known more by women than men. 71% of women over 68 % of men knew this term ambient media prior to filling in the questionnaire. Based on age, we can judge that 50% of recipients are people aged 15 – 24, 35% people aged 25 – 39. 8% people aged 40 – 54. 5% people under 15. 1% people aged 55 – 65 and only 10 recipients were older than 65. Another important finding relates to income categories of the respondents. With this purpose, 6 income groups were created. A group of recipients, who do not have their own income, was 22%. To the group with income 0 – 10 thousand USD belong 28% of respondents, 10 – 25 thousand USD 19%, 25 – 50 thousand USD 19%, 50 – 100 thousand USD 9% and in group with income more than 100 thousand USD belong 3% of respondents..

06

chapter 6

SUMMARY RESULTS OF ANALYSES

Not only the available theoretical resources regarding ambient media, but also the quantitative research and related analyses of a wide range of ambient media in practice, served as a knowledge base for determining the qualities of ambient media and its categorization. These findings have also resulted in describing the relationship between ambient media and design and following definition of a term ambient media design. The project part, in the form of an experiment then served to verify individual steps in the process, when creating ambient media. Further findings leading to the integration of ambient media to theoretical frame, as it is with other media, are presented in this summary.

6.1.

United definition of ambient media

Ambient media are such media that are not primarily designated for communication, but they are used for it, or they are media that are primarily designated for communication, but they are used in a non-traditional way, according to their primary function – all on condition that the application of a message is not done standardly, it has signs of exceptionality and creative processing and it is mostly unknown to the target group of recipients.

In case of a need of point listing, it is possible to divide the definition in three basic features, which construct two possible variants of definition.

A. Ambient medium can be a medium that is primarily designated for communication, but is used in non-standard or non-traditional way.

Or

B. Ambient medium can be a medium, which is not primarily designated for communication, but it is used for it.

At the same time

C. Communication message is not processed standardly, it carries signs of exceptionality, creative processing and in most cases, it is not known to the group of recipients in advance.

6.2.

Advantages and disadvantages of ambient media

Based on a quantitative research, content analyses and carried experiment, a set of advantages and disadvantages of ambient media can be defined, which it is necessary to take into consideration, when creating and using these media. The set does not have to be final, but it covers the most significant features that can change in time. Some attributes belong to both of the groups, depending on the way of use and particular character of the installation.

6.2.1.

Advantages

- Uniqueness/singularity
- Innovative communication tool
- Interaction with recipient
- Interest by recipients
- Interest by media
- Viral potential in case of some ambient media
- Generating content for digital environment (especially social networks) and following so called secondary distribution of a message from ambient medium (recipient does not meet ambient medium directly, only indirectly, mostly through digital tools)
- High affinity to younger target groups
- Tool for creating a positive image and increasing brand value
- Possible local and global use
- More available technologies
- Efficiency or success directly dependent on idea intention
- Attractiveness for recipients considering small volume of installations
- Originality due to uniqueness of the medium, and with it associated unmistakability

6.2.2.

Disadvantages

- Frequently high price of implementation
- Strong emphasis on visually clear messages and attractiveness of graphic processing
- Difficult production from the point of view of technologies
- Complicated creation
- Legislative restrictions
- Problematic measurement of efficiency (not in all cases)
- Inappropriate for some target groups
- In most cases repeating of ambient media does not have the same communication effect as the case of first publication
- Non-standard solution other than classic practices require different approach from the advertiser, agency, media house
- In case of some ambient media, limited response at the place of installation

6.3.

Relation of ambient media, design and communication recipients

6.3.1.

Usage of graphic design

It is very probable that we will meet ambient media more often, in direct and also indirect interaction with the recipient. This can be derived from declining efficiency of classic media. This is also related to the change of communication strategies of big companies and so called thinking “out of box” in small specialized companies or start-ups, which can be considered as dominant leaders in the use of non-standard communication. The essence of start-ups is that it tries to reach extreme growth in a very short time, which usually does not go without intense marketing communication, which will reach given target group the most effectively. For this purpose, ambient media are often used. It is also possible to expect that these subjects will strongly prefer non-traditional ways of communication and will, from their set up, consider and count with non-standard procedures.

For graphic and industrial design it basically means that ambient media will not be derivatives of graphic styles that were created without considering non-standard applications. On the contrary, when creating a visual style, these will be key elements that will be visualized and defined at least in the framework of corporate identity and branding. Analogously, given situation is possible to compare to the second half of the nineties in the Czech Republic. At that time, graphic designers, when creating a visual style, did not count with an application to digital media and Internet environment. Unfortunately, resulting adaptations often damaged the visual style.

Ambient media and other non-standard media will require more loose application of visual styles and thus greater dynamism of graphic elements, so that they can be easily applied to previously non-defined formats. Significant task of graphic design will thus be fulfilling synergies with industrial design and helping to comprehensively fulfil the goals of given media. The basic esthetical function will always be required, but the dominant feature of the outputs will be information in relation to interaction, which is required for most ambient media.

6.3.2.

Usage of industrial design

If we consider the primary function of industrial design, which is generally perceived as an efficient connection of technical and esthetical side, we can claim that the involvement of industrial design in the creation of ambient media will have a growing tendency. In the beginning of the ambient media creating, industrial design was not perceived as a dominant element in the creation of these media, because the media had standard features and characteristics of ambient media, without the need to consider the aspect of industrial design. It was enough, when required function was met that reflected target feature of given medium.

However, in the development of ambient media creation, it is possible to find points, which prove that industrial design starts to play a dominant role in the creation of ambient media, because its usage in fulfilling the goals of these media becomes essential. Industrial design, as well as graphic design, deal with esthetical side and at the same time they focus on the functionality side, which corresponds to the standard definition of industrial design; but there is also considerable overlap to the interaction design environment, to which the industrial design used in creating ambient media, has crucial influence. Considering this, industrial design significantly influences the concept of the medium itself and the impression of the message that is trans-

mitted. This is an essential parameter for the advertiser and the owner of the ambient medium, which determines the extent of efficiency of given medium and thus defines the rate of success of the interaction between the media in different levels.

The importance of the role of industrial design also grows with the implementation of digital technologies and their interpretation towards the recipient. The task of industrial design when creating ambient media is possible to see in building esthetical – function – interactive elements, via which the communication is transmitted and the defined communication goals are fulfilled. The motor skill of some ambient media becomes difficult to the exclusion of availability of digital technologies, and therefore, the function and purpose of industrial design spread, when creating ambient media.

Within creating advertising communications, from the point of view of industrial and graphic design, there is a number of areas that cover these fields. In case of graphic design these are corporate styles, prints, digital formats of advertising, web pages, etc. In case of industrial design, it is possible to introduce various POS and POP materials, buildings and, above all, product design, which is considered as a tool of communication, even though it is not classic advertising medium. But so far, nowhere has emerged the thought that the output of graphic and industrial design could be a completely new, specifically functioning, actively or passively interactive communication tool, which would be created on the bases of connection of communication and finding the functionality, or more precisely, from the perspective of a recipient, finding the interaction element (towards him or the environment) and its subsequent processing. The fundamental difference in the output of both fields was the fact that it is not only esthetical and functional concept of design, but also an interactive concept with the elements of contextual continuity, when applied to the final product.

From the above mentioned follows a conclusion that carries the idea of specific interdisciplinary concept of creation of ambient media, which could be described as “ambient media design”.

6.3.3.

Target group and its acceptance of ambient media

It is problematic to define target groups, where higher affinity of ambient media can be seen, given the dynamic progress and a trend of communication, both classical commercial and non-commercial communication. If we had to rely on the collected

data, it is obvious that dominant recipients are existing representatives of so called generation Y. This group had the most opened relationship and the most positive attitude to ambient media within the research. With an aging audience this dominance is no longer the case. We can probably suppose that this fact is based on the nature of this generation – we call it a generation transitional, so on the border of classical age and the start of a digital age. To generation Y belong people born between 1980 and 1995, but some sources state that the beginning of this generation was in the mid-eighties (Generation Y, 2011-2012).

Generation Y can be generally divided into two groups. One part of this generation is categorized in this segment by natural development that is based on a date of birth. The second part is classified in this category based on a shifting, or more precisely improving the quality of life, higher social state and the development of society. Therefore, we can think of a certain behaviour pattern that regulates the demographic composition of given group of people, but which does not affect the main mass, which is conditioned by the age of given segment of population.

As mentioned above, the age factor influences the perception of ambient media, as well as based on found data the age influences the perception from the point of view of creativity, non-standard processing, uniqueness and generally difference and extraordinariness. The strongest and the most positive are therefore given attributes perceived by the youngest category of respondents. Corresponding is also the fact that with growing age, the strength of these attributes disappears. It is possible to assume that the reason for this finding is influencing of given older generation X by history and above all by digital revolution. Most of the representatives of generation X were born between 1960s and 1980s and it was significantly influenced by political and socioeconomic situation in their country. Typical example of this phenomenon can be the Czech Republic, whose citizens were influenced by socialistic establishment of the country. On the contrary, in the United States of America, we can observe the influence of hippies and other ideological movements. In a global scale, the differences were defined by the division East/West and the Cold War. The change of the way of thinking occurred only in the beginning of the 90s last century.

Generally, it is possible to claim that given generation met digital era in an older age, so its adaptation is not so easy as in case of the following generation, generation Y, which adapted very quickly. We skip the fact that current generation Z of children born in the 1990s and later is fully digital and does not perceive the difference between the digital age and non-digital. This fact reflects the found data, which show

that there is a direct proportion between the age of a respondent and a positive perception of creativity in the form of visual processing of ambient media.

An attribute with the same course across the age categories is also the confidence in communication itself, which is processed in the form of ambient medium. Younger generations are more open to new forms of communication and it is possible to claim that their priorities are formed also by visual form of the message. Within the research, where the respondents had the chance to verbally express their personal opinion to ambient media, it was found that the subjects using ambient media are likeable and their communication is positive to them. This can be reflected in the behaviour of the target group and if we had to apply this finding in the commercial communication, it is obvious that this factor can significantly influence the sale of goods and services.

The above mentioned is derived from the survey outputs and for confirmation of these conclusions, it would be necessary to conduct a completely separate and otherwise oriented research, which would definitely confirm or alternatively disprove the findings.

6.4.

Ambient media design

Ambient media design can be considered as interdisciplinary process of creating new, non-standard or non-traditional communication medium, which fulfils at least the basic parameters of the ambient media definition and combines three components: graphic design, industrial design and interaction design. The output of ambient media design was deliberately created with a goal to act as a communication tool and the result of its performance has to be fulfilling at least one or more communication goals.

6.4.1

Basic characteristics of ambient media design (AMD)

- AMD uses the knowledge from different fields. Basically, it is knowledge from graphic, industrial and interaction design. Additionally, within AMD the findings can be demonstrated from fields like digital technologies, sociology, psychology, culturology. Exceptionally, knowledge from other fields can be included. The

spectrum of the used fields cannot be clearly defined, because every output of AMD is unique and often uses a combination of different disciplines.

- The output of ambient media design is always a product, which has an esthetical and communication impact.
- The AMD product must always be unconditionally feasible in the proposed design with desired target features and effects.
- AMD does not produce media that can be immediately expanded across the world.
- The AMD outputs can be universal across the languages and continents, or they can be of purely local character.
- The volume indicator of target groups in case of creating AMD is not defined. Within the AMD a medium can be designed, the recipient of which can be even one person.
- It is not possible to consider virtual work as AMD product, such as audio-visual work, 2D/3D animation, photomontage, or any product that is only digital. It must always exist in connection with the physical environment/equipment of things.
- AMD is possible to use to fulfil the commercial, non-commercial or social goals.
- Every AMD output should be more or less unique, the copy of ambient medium in the full extent is not possible to consider as a product of ambient media design creation.

The above mentioned characteristics define only basic parameters of ambient media design, for which there is a high assumption of development in time. Therefore, it is possible to redefine the above mentioned in time, taking into consideration the current situation and development of given area, as well as the development of the disciplines, which are used by ambient media design for its creation.

6.4.2.

Optimal processes of creating ambient media in the framework of ambient media design

1. DEFINITION OF COMMUNICATION TASK AND SETTING A GOAL

At the beginning of the creation of ambient media, there should always work an as-

signment in the form of defining a fulfillable communication goal. This assignment should necessarily be based on the existing communication or a plan of communication, or it should be included in the brief preparation of the communication strategy. The assignment is expected to be conceptually set in context with other communication and it will be explained how the communication should work and what the position of ambient medium will be.

2. MANDATORY REQUIREMENTS AND IDEA INTENTION

As in the case of classic assignment on creation of communication strategy or the creation of an individual communication element, also in the case of ambient medium, there must be mandatory requirements from the client, both from the point of view of content and form. The basic assumption from the point of view of a form should be the description of using visual style. This question is finally debatable only after designing the medium, or more precisely, after producing a prototype.

As it was mentioned above, an application of visual style to an ambient medium is in most cases very non-standard. It is also possible to consider compulsory visual elements or application of short-term visual elements of the advertiser's communication. From the point of view of content, it is executive processing of the message, based on a previous point, so from the defined communication goal. It is a formulation of the message, influenced by a long-term or a short-term communication, according to the situation and the nature of usage of the medium with the continuity of the ambient medium feature. The content side can also be adjusted only after the creation of the prototype itself or at least after the creation of the idea intention to ambient medium.

3. TIME DISPOSITION

Within the time disposition, the effect of ambient media is defined in time, however, in different time dimensions, which subsequently influence the impression and appearance of the medium itself. Those are short-term, medium-term and long-term aspects.

The shortest time aspect can be expressed in one day, when the primary attribute lays in action of the medium over the day, so in light, or overnight, so in the dark, or within the whole day. Defining of this aspect determines the parameters of the "day" conditions, which must be created, so that the medium works efficiently. In some installations, it is possible to consider the day time itself as an element, which is essential for the interaction function with the recipient, or the surrounding (as a

surrounding we can consider the surrounding area in given day or night time, and therefore it completes the following point, regarding spatial disposition). Medium-term and long-term aspects relate mostly to the location in time, in the sense of for example season of the year in case that the ambient installation is outdoor, or the availability of space in case the installation is indoor (this point is significantly related to the following point).

4. SPACE DISPOSITION

Space disposition is one of the most significant elements, influencing ambient installations. If we talk about spatial dispositions, we need to consider, at least while installation, if the installation will be outside or inside (if it is outdoor or indoor). This basic attribute crucially affects the creation of the installation, if we omit the functionality elements themselves, then it is mainly influencing from the point of view of used materials, physical location to given place and the resistance to the surrounding conditions and possible direct interactions with the surrounding area.

In case of outdoor location, we consider the climatic conditions and connected weather conditions, both in terms of stability or compactness and functionality of ambient installation, as well as the wearing off the installation, the degradation of used materials, etc. Last but not least, it is also necessary to consider the safety aspect, in terms of preserving health and life of recipients, which relates to the direct threat (for example a harm caused by the installation function or inadequate security, in case of malfunction of the installation, for example hit by the electric current, etc.) or indirect threat (for example in case the installation is placed near the traffic road and it attracts the drivers' attention, which causes a lack of attention to the traffic situation with following higher probability of the accidents), as well as the property and possible negative impact on the environment, surrounding fauna and flora. It is necessary to take into consideration the element of temperature fluctuations and their impact on the function and stability of the installation, also the humidity and its impact, and last but not least, it is necessary to consider the impact of the ultraviolet solar radiation, which can have significant effect on the colour of the installation in a longer time horizon.

In case of placing the installation indoor, the restrictions are basically similar, however, the safety measures are more challenging, considering the usual closeness to the recipients. Furthermore, it is necessary to consider the impact on the place/building, in which the installation is placed and also higher demands to the protection of health, property in the form of fire protection measures, or requirements for the installation from the non-flammable, non-toxic, or materials otherwise suitable for interiors.

5. FINANCIAL LIMITS

The financial aspect is a priority within the creation of any communication, so also in the case of ambient medium creation. The basic problem when determining financial demands of ambient medium is a fact that if ambient medium is managed to be designed conceptually and this medium does not use standardized solutions in the form of tools, materials and technologies, it is problematic to determine, how costly the creation of this medium will be, both in the form of a human work in different levels of expertise, volume of consumption of the materials and used technologies. In such case, it is advisable to make a qualified estimation and compare the estimated expenses with the expected communication effect and therefore, consider, to which extent the creation of ambient medium is efficient.

In case of estimation of the benefits, it is necessary to consider the goal of the installation and the ways of the measurement of the target reachability. If those are targets that are exactly measurable (for example hard-sell indicators), and it is verifiable that these indicators would be tied to given medium, it is easy to determine, if the creation is efficient or not. On the contrary, the goals can be for example of support or image increase character and it is much more demanding and more difficult to determine if the implementation has the desired impact. At the same time, it is a problem to quantify it and express it in a way so that it is possible to put this value against the expended financial funds.

Financial point of view can be omitted, when the advertiser considers the creation of ambient medium as dominant, or necessary or fully corresponding to the company philosophy, or if he considers the creation of such medium as a needed experiment, and does not place particular demands on the performance.

In common practice, there is still a situation, where the financial framework is limited by the efficiency of the medium. This is a frequent situation, when the ambient media are used as a tool for obtaining one of the prizes in the advertising competition environment, both in local and global. In this case the installations are created regardless of the efficiency, with only one goal, namely to win any prize in a competition or a festival. Very frequently, ambient media created this way are connected to the social issue campaign, or with the subjects involved in this issue or the issues of the developed world – except for the traditional motives of communication impacts of irresponsible behaviour on health, social problems, economic, racial, political problems, etc.

6. PROTOTYPING

Prototyping is a standardized method across different fields of human activity. When creating ambient media, it is possible to use prototyping, especially in case when ambient medium should have implemented technological elements, which should interact with the recipients or surrounding area. In the developing phase, prototyping can save financial, time and human costs. In case of ambient media prototyping, it is possible to consider the same as in case of prototyping a product in the field of industrial design and its testing, as well as the prototyping in the environment of digital products. These methods are very close regarding processes and the nature is the same. In the framework of prototyping, it is possible to recommend the phasing, which is standardly used for example in digital products, and it is the first phase of prototypes Lo-Fi (Low Fidelity), with low definition or to be more precise, with low level of details and subsequently a phase of prototypes Hi-Fi (High Fidelity), so with a high level of details. Prototypes of the first category (Lo-Fi) do not have to cover the complex functionality of ambient medium, but they need to have its basic features in the form of draft concept.

From the point of view of graphic or industrial design and the application of the message, which follows from the already mentioned brief, this prototype should be tested for compliance with the assignment and meeting the goals, whether it is possible to place and manufacture the finished medium and if there are no restrictions in the form of insufficient production technology or similar production problems. A prototype with a low definition can precise the costs on implementation of the medium, provided that it uses similar production technologies, but mostly, this estimate is possible in case of a prototype with a high resolution. In case of intended ambient installations, it is possible to skip this prototype development stage and produce a high definition prototype. The high definition prototype is already close to the installation itself, where the difference between the prototype and the final installation can even be zero.

Considering the fact that ambient medium has essentially the features of the prototype, it is possible to consider a variant, where the prototype with a high degree of detail actually becomes the medium itself. At the moment, when it preserves the spatial proportionality with all the functions, implemented technologies and graphic and spatial solutions, it is possible to use it and put it into practice. This fact, in certain dimensions, denies the prototyping function, but we can consider it as a feature of ambient media production, not a mistake. The basic argument is a fact that ambient medium is

unique, so the mass production and area expansion are not considered, as mentioned above, because of the high degree of detail, such prototype can be practically usable.

7. PRE-TESTING

If we take a look at existing examples of ambient installations, in many cases, it is clear that the financial costs of implementing these installations were extraordinarily high (in some cases we can talk even about tens of thousands of US dollars). However, this is only a qualified estimate, because the advertisers do not normally disclose the spent costs on advertising campaigns or individual media and ambient media are no exception. Therefore, generally a pre-testing form on a sample of the target group of given communication is recommended. An analogy can be, for example, creation of following TV advert, when the advertiser in most cases wants to know the opinion of the target group on the given advertising spot, because the creation and production itself is very demanding and, most of all, the value of purchased media space is high. In this case, it is better to find out by the form of pre-tests, if the target group perceives the communication in a way as intended.

In case of TV adverts, pre-test focus groups are usually done, where a spot is presented to chosen addressees, mostly in a form of animation, and the respondents are asked about their opinion attitudes towards the given spot. Similarly, it would be possible to pre-test ambient medium, in which case the visualisation can be the basic source, both static and dynamic, however, the form of the final medium and its functions must be clearly obvious, or the form of interaction with the recipient or the surrounding in a way so that the pre-test is successfully carried out. Virtual and real models of medium as well as audio-visual aids are recommended.

This pre-test is possible to implement in the form of qualitative research, or more precisely, using quantitative research methods. The result should be a base for a decision, if the concept of ambient medium is suitable to the implementation or not. Again, it is necessary to mention a possibility, when the pre-test is not carried out based on the decision of the advertiser.

The final phase of a pre-test is the evaluation itself, which should be based on the predefined indicators and values so that it is clear, if the pre-test can be considered as successful or unsuccessful. This evaluation can be measured in various ways and the goals can be always different. Ideally set measurements and the attributes of the evaluation should be measurable even in case of implementing ambient medium.

8. PRODUCTION

The production of ambient media cannot be strictly defined; it is only possible to state that in time, with the progress of different technologies, the production of ambient media is and will be easier or more affordable. Based on the content analyses, we can claim that the implementation of technologies is a common phenomenon and at the same time we can claim that ambient media often do not use standardized or mass produced components for its functioning.

It is appropriate to mention in the past few years growing field of 3D printing. The usage of 3D printers is popular for creating prototypes and non-standard products and therefore, this technology is suitable for making ambient media. Over time, it is possible to observe the improvement of 3D printing, which is no longer limited to producing plastic components, but there are also printers that use metal and other substances as a source material.

Similarly, from the point of view of digital technologies, so in the hardware level, in time the situation is more responsive to building ambient media with the use of information technologies. There are various solutions (for example project Arduino), which provide interesting hardware performance with minimal financial funds and enable the implementing of various non-standard technological installations. The most of such solutions are based on the modularity, where the central element is the form of a computer and various components that have the function of measuring devices are added – those are various sensors, measuring components, mechanical motion components, computing units, data storage, etc. These technologies can make ambient media easier, cheaper and this way also make it accessible to the subjects, who would previously not consider a similar form of communication just because high financial, human and time costs. Except for the above mentioned technologies, we can also consider the movement of the implementing of visual executions, adaptive materials and many others.

9. SAFETY

The safety question in case of ambient installation, results from the implementation itself. Regarding this topic, it is possible to divide it into two basic fields: physical safety, which concerns mainly protection of health of people and their property, and virtual safety. Physical safety is mostly defined by spatial dispositions (see Spatial dispositions), where its basic parameters are defined. The second part is virtual safety, which covers the fields of technological safety, so security of mobile phones and

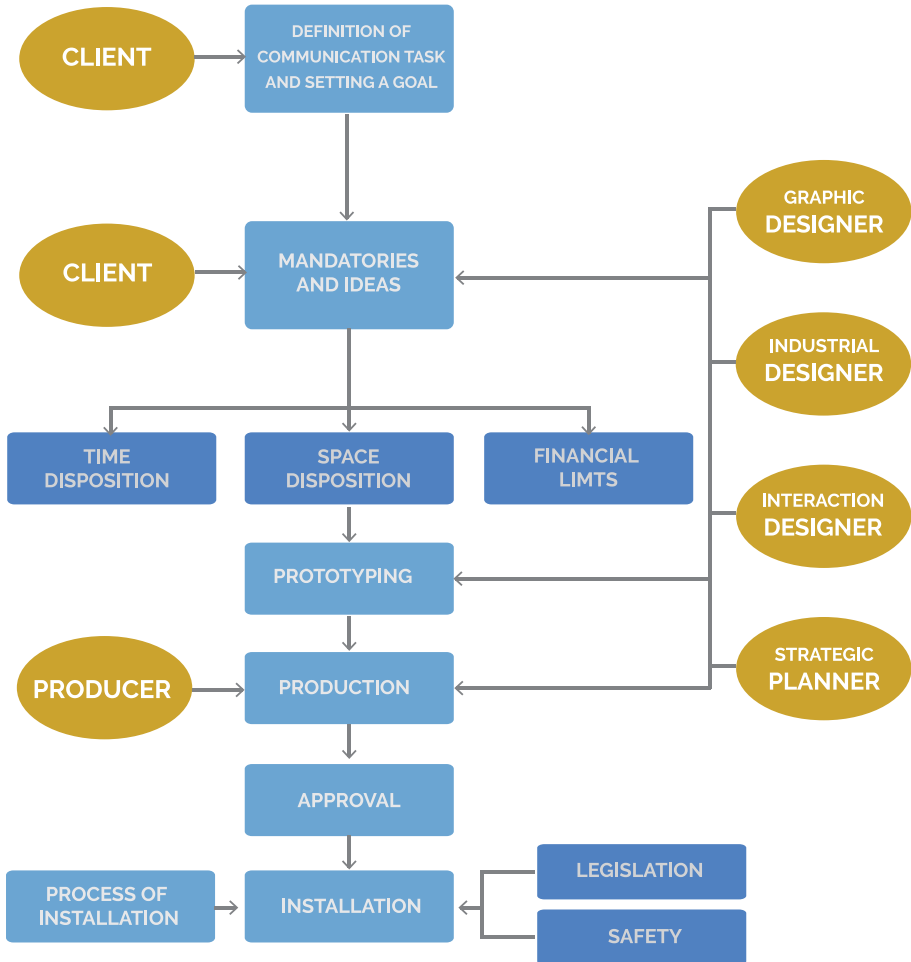
other electronic devices in case that they are part of the interaction with the ambient medium, it is also related to virtual payments, virtual transfer of personal data, safety measures regarding the use of the Internet and other data services by the recipient. All of the above mentioned can be generalised to recipient's privacy.

10. LEGISLATIVE AND ETHICAL DIMENSION

Ambient installation must unconditionally observe the valid legislative, both the national legislative regulations (in case of the Czech Republic it is the Act on Regulation of Advertising), and local, such as for example city regulation. Except for the obligations following from the legislative, there are also self-regulatory obligations that belong to the category of regulations based on ethics, which are set despite their non-enforceability, so that any activity connected to marketing communication was ethical, according to set ethical standards.

11. LOCATION/INSTALLATION AT PLACE

The implementation of the installation itself is derived from the parameters of ambient media and the requirements of its location. The location itself follows the available legislative restrictions (see the previous paragraph), safety measurements (see Safety), spatial conditions (see Space dispositions) and the conditions resulting from the goal of ambient installation.



Graph No. 25. Structure of the creation within ambient media design
(Source: own processing)

6.4.3.

Measuring and evaluation of ambient medium efficiency

As it was mentioned in the pre-testing section, in case of implementation of ambient medium, the indicators should be set, which can measure the efficiency of given medium and on the bases of which the following evaluation is possible. Considering the fact that in practice, different ways of measuring are used, the advertiser or implementer has more options. Important fact is that it is necessary to define the parameters in advance, which define the attributes of successfulness or unsuccessfulness of given medium.

If we turn to standardized processes and seek the easiest and the most efficient method, we find a method of determination, based on KPI - abbreviation for Key Performance Indicators. These indicators can help us when evaluating, regarding quantitative and qualitative indicators, as basic metrics of efficiency based on a key defined in advance. Based on the task and expected benefits of implementing ambient medium, indicators are defined, which are measured at the end of the communication taken place through given medium.

Among these indicators we can include for example spontaneous or supported knowledge of the brand/service/product. If we have required measuring method, it can be a change or an increase of the image based on predefined parameters; furthermore, they can be indicators that can be quantified, for example measuring of the reached number of sales or new customers, as well as different forms of conversions – an example can be filling in a questionnaire, a survey or registration in any system or accepting a communicated message.

Given indicators are not limited, only a border needs to be set in advance, or more precisely a limit, when the use of particular tool is successful and when not. Within the evaluation, it is necessary to ensure that the situation is defined clearly against the specified value of the indicator and it is always mandatory to set a time period, where given indicator is determined in a way so that it was not possible to misinterpret the measured data. Regarding the measuring methods, in case of ambient media, the advertisers can turn to traditional out-of-home format measuring, which is, however, extremely complicated (see the theoretical part and the chapter Measuring of ambient media efficiency).

CONCLUSION

Ambient media undoubtedly belong to the tools that are able to address masses of potential recipients of communication in real and virtual environment. The crucial goal is to always create unique, visually attractive, well-processed and last but not least, space, time and situation well-set ambient medium, in order to maximise the communication effect. Within the global environment it is possible to claim that despite various intercultural differences and customs of individual nationalities, perception of ambient media, their processing and function are very similar.

The strongest feature of ambient media can be considered uniqueness rising from the spatial and visual processing, including correlation with the communication message. On the other hand, the weakest feature can be considered a fact that it is extraordinarily difficult to reach the synergic effect in terms of location, creation, visual processing and integration of the message, so that it is possible to call the medium ambient medium, as well as inseparable fact is valid that ambient medium in any form, location or content, in case of mass spreading, becomes a standard medium, and therefore, not unique. In this case, the efficiency of such media becomes of values of classic media from OOH category.

SUMMARY

The book *Ambient media in advertising: The importance of design in the process of creation of ambient media* deals with the role of graphic and industrial design in the creative process and perception of ambient medium.

Aim of the author is to establish a role and importance of design in the process of creation of ambient media based on theoretical resources and evaluation of analysis. The book describes impact and influence of ambient media on recipients based on extensive quantitative research. Almost 1000 examples of ambient media were gathered and analysed to become the source for this study. Within the results of quantitative research carried out the method SASI worldwide, the author defines a position of ambient media in a system of marketing communication. Also the definition of ambient media is set down. Finally a reader of the book finds out optimal process of creation of ambient medium in the frames of ambient media design.

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 Tomas Bata University in Zlín
Faculty of Multimedia Communications

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