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# Self-promotion of TV Stations from a Rhetorical Perspective Persuasion Techniques

## Persuasive techniques

When discussing the functions of audio-visual media, researchers usually address those which are mainly focussed on the recipients of the media, i.e. informative, educational, and entertainment functions. In fact, they are enumerated in the Polish Radio and Television Act.<sup>1</sup> There is, however, one more important objective of the media from the perspective of a broadcaster: the capturing and keeping the attention of the largest number of viewers in order to be attractive for potential advertisers. It is the latter who, by paying for airtime, enable broadcasters, commercial ones in particular, to remain in the media market.<sup>2</sup> Therefore, the mass media have become production companies. By offering recipients specific goods and services, they operate within the market economy and are subject to the economic laws of supply and

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- 1 Art. 1(1) of the Radio and Television Act indicates the following tasks for radio and television: providing information, rendering accessible cultural and artistic assets, facilitating the utilisation of education, sports and scientific achievements, propagation of civic education, providing entertainment, and supporting domestic audio-visual creativity, (Radio and Television Act of 29 December 1992, J. of L. of 1993 No. 7 Item 34, <http://isap.sejm.gov.pl/DetailsServlet?id=WDU19930070034> [accessed on: 7.11.2014]).
- 2 There are three main means of financing the media. Public media, which are owned by society, are financed based on a television licence and commercials. The funds from the television licence are spent on the so-called mission, while income from commercials is spent on other purposes (e.g. entertainment shows). Commercial media are financed through private capital and commercials. Finally, social media are funded through their owners' funds and from recipients' donations.

demand. In their operations, they implement the long-term assumptions of their marketing policies, one of which is self-promotion.

In media marketing, self-promotion is defined as

all marketing operations of a promotional nature which utilise the potential of one's own radio and television broadcasts or press/website space, where the carrier of the content, the product being promoted and the promoting medium belong to the same owner, and the activities are undertaken only within that medium.<sup>3</sup>

What this means in practice is that a medium promotes itself and its medial products (shows), or individual media products promote other products.

Extensive scholarly literature on the subject usually presents the problem of media self-promotion in Poland from the perspectives of media science, marketing or law.<sup>4</sup> My aim is to conduct an analysis of self-promotion in terms of rhetoric, or more precisely: to discuss the persuasive techniques used in self-promotion activities by television stations. Following Charles Bazerman, I understand rhetoric to be the analysis of how people use language and other symbolic means in order to achieve specific objectives or during specific operations.<sup>5</sup> Self-promotion, as an intentional operation in response to a situation (need) and aimed at recipients, is subjected to such a consideration. The starting point of my analysis will be the description of such elements of the rhetorical act as the context of media operations, the intended recipient, and the goal which a broadcaster intends to achieve, since these factors determine the selection of persuasive techniques.

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3 A. Jupowicz-Ginalska, "Syndrom wirującego bąka, czyli rzecz o autopromocji medialnej", *Studia Medioznawcze* 2010, issue 3, p. 39 [Unless indicated otherwise, English quotations were translated from Polish].

4 Vide A. Jupowicz-Ginalska, "Medialna autopromocja – próba klasyfikacji (rys teoretyczny)", [in:] *Oblicza komunikacji społecznej*, M. Kaczmarczyk (ed.), Oficyna Wydawnicza „Humanitas”, Verbum, Sosnowiec–Praga 2013, pp. 93–115; idem., "Promowanie mediów w mediach. Ze studiów nad marketingiem medialnym", [in:] J. Olędzki, *Public relations – społeczne wyzwania*, Oficyna Wydawnicza Aspra-JR, Warszawa 2007, pp. 33–57; idem., "Medialne public relations – rzecz o public relations środków masowego przekazu", [in:] J. Olędzki, *Public relations we współczesnym świecie. Między służbą organizacji i społeczeństwem*, Oficyna Wydawnicza Aspra-JR, Warszawa 2011, pp. 123–137; *O własnej promocji środków przekazu w Polsce – między teorią a praktyką*, A. Jupowicz-Ginalska (ed.), Wydawnictwo Instytutu Dziennikarstwa Uniwersytetu Warszawskiego, Warszawa 2013.

5 Ch. Bazerman, *Shaping Written Knowledge: The Genre and Activity of the Experimental Article in Science*, Madison, Wisconsin 2000.

## Contextual conditions and the objectives of self-promotion

The structure and the rules of how the media market functions constitute the context of the self-promotion activities of audio-visual media. First of all, the television market is characterised by fierce competition. The three main broadcasters in Poland: TVP public television, and two commercial stations, i.e. Polsat and TVN, offer nearly 50 channels.<sup>6</sup> The average viewer can choose from several dozen. This entails not only the need to fight for viewers, but also that there are fewer and fewer thematic niches which are still available for the taking. As a result the media offer, particularly that of general channels, continues to homogenise, which is clearly visible when one analyses, e.g. *talent shows*, *cooking shows*, *reality shows* or *pseudo-documentaries*. As an example, in 2013–2015, TVP1, TVP2, TVN and Polsat broadcast such music shows as: *The Voice of Poland* (TVP2), *X Factor* (TVN), *Must be The Music* (Polsat), cooking shows: *Master Chef* (TVN), *Kuchenne rewolucje* (TVN), *Doradca Smaku* (TVN), *Top Chef* (Polsat), *Hell's Kitchen. Piekielna kuchnia* (Polsat), *Ugotowani* (TVN), *Kuchenne rewolucje* (TVN); pseudo-documentaries: *Szkoła* (TVN), *Szpital* (TVN), *Ukryta prawda* (Polsat), *Dlaczego ja?* (Polsat), *Pamiętniki z wakacji* (Polsat); reality shows: *Rolnik szuka żony* (TVP1), *Kto poślubi mojego syna?* (TVN). Furthermore, similar TV formats are broadcast by various stations in parallel: on the same days and at the same time. As a result, the overlapping offers of nearly identical TV formats blur the dividing lines between broadcasters, leading to viewers becoming lost as they begin to perceive media broadcasts as one homogeneous pulp.

Secondly, the availability of various channels and a rich (though not necessarily diverse) media offer requires broadcasters to fight for viewers. Broadcasters find it increasingly hard to reach viewers and gain their loyalty while viewership determines the position of a broadcaster in the advertising market. A position which largely determines whether they will continue to exist or not.<sup>7</sup> Therefore, self-promotional activities must ensure that a broadcaster stands out in the media market and their products make an impression in the perceptions of various viewer groups. They also constitute, apart from the shows offered, a tool in the fight for viewers.<sup>8</sup>

6 In 2018, TVP's channels included: TVP1, TVP2, TVP Info, TVP Polonia, TVP Sport, TVP Kultura, TVP Historia, TVP Seriale, TVP Rozrywka, TVP abc; ITI Group's channels included: TVN, TVN7, TVN Style, TVN Turbo, TVN International, TVN24, nSport, TVN Warszawa, TVN24 BIS, TVN Meteo, TVN Fabuła, TTV, HGTV, Travel Channel; Polsat's channels included: Polsat, Polsat News, Super Polsat, Polsat 1, Polsat 2, Polsat News 2, Polsat Film, Polsat Docu, Polsat Play, Polsat Cafe, Polsat Romans, TV4, TV6, Polsat CI, Polsat Music, Disco Polo Music, Eska TV, Polo TV, VOX Music TV, Polsat Sport, Polsat Sport Extra, Polsat Sport Fight, Polsat Sport News, Polsat Foodnetwork.

7 T. Kowalski, "Radio czy podcasting?", [in:] *Media na rynku*, T. Kowalski, B. Jung (eds.), Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006, p. 183.

8 The issue was discussed by, e.g. A. Jupowicz-Ginalska w *Marketingu medialnym* (Difin, Warszawa 2010, pp. 183–184) and *Syndromie wirującego bąka...* (p. 38).

Thirdly, another important aspect of self-promotional activities are the legal limitations regarding the time of airing and the ability to self-promote. According to the amended Radio and Television Act of 2011,<sup>9</sup> self-promotion constitutes any content delivered by the provider of a media service intended for direct promotion of their shows, goods or services, while the self-promotional content broadcast between shows cannot be broadcast for more than two minutes an hour. Before that, self-promotional activities were not legally regulated and, theoretically, broadcasters could have broadcast trailers of their shows non-stop. KRRiT (the National Broadcasting Council) also introduced the obligation to indicate self-promotion content in the media with the word “autopromocja” (self-promotion). One exception from the rule is a situation where self-promotion is broadcast together with other advertisements within a block indicated as “commercials” or “paid announcement”. Those provisions greatly limited the broadcasters’ self-promotional opportunities,<sup>10</sup> but they also spurred new methods of self-promotion.

Finally, self-promotional activities, being a response to such a situation, are supposed to fulfil several objectives. The general objective is to develop a specific image of a station, strengthen the position of a broadcaster and of specific products (shows) when compared to the activities of competitors, and to gain an image-based edge over them. The specific objectives of self-promotional activities are supposed to induce specific behaviour in viewers, i.e. to: (1) encourage them to watch a specific station and specific shows (for that, it is important to inform them about the currently offered shows, new releases and seasonal changes to the programming); (2) strengthen viewer habits, which ensure the audience’s attachment to a specific station; and (3) attract new viewers. Self-promotion helps stimulate the demand for specific media products, which means it is a tool for increasing viewership.

Therefore, the persuasive techniques utilised by broadcasters for self-promotional activities help them fulfil their objectives, yet they are determined by such context-based factors as formal and legal limitations, ever increasing competition

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9 In 2011, the Sejm amended the Radio and Television Act (Radio and Television Act of 29 December 1992, J. of L. of 2011 No. 43 Item 226, as amended), by introducing in the Polish legal norms EU Directives on audiovisual media services (OJ L95 of 15 Apr 2010), vide also: B. Secler, “Autopromocja i ogłoszenia nadawców w Radiofonii i Telewizji – dotychczasowe doświadczenia i wnioski na przyszłość”, [in:] *O własnej promocji...*, pp. 117–118.

10 TVN is the most active in the field of self-promotion, and it offers the clearest example of how the amending of the act caused self-promotion to be limited. For three quarters of 2011, TVN aired 15,000 self-promotional pieces of content, and 10,700 in 2012. Polsat aired 14,000 self-promotional pieces of content in 2011 and 11,000 in 2012; both TVP1 and TVP2 in both years aired approx. 9,500 pieces of such content. (M. Fura, “Więcej własnych spotów TVP, TVN i Polsatu”, [http://biznes.gazetaprawna.pl/artykuly/658635,wiecej\\_wlasnych\\_spotow\\_tvp\\_tvn\\_i\\_polsatu.html](http://biznes.gazetaprawna.pl/artykuly/658635,wiecej_wlasnych_spotow_tvp_tvn_i_polsatu.html) [accessed on: 14.11.2015]).

in the media market among entities providing similar media products, and the fight for viewers. The final one poses a particular challenge for broadcasters.

### Television show viewers as a challenge for broadcasters

Despite the growth of the internet, television still holds a major position in the system of contemporary media and continues to occupy a permanent place in people's everyday lives,<sup>11</sup> though the mode of using it has changed dramatically. Thanks to digitalisation, television content has become available in various ways. Viewers are not longer bound to their televisions at specific times of the day. They can watch whatever they want to, using new devices (computers, telephones) and using *VOD* or *catch-up TV* services. Television content can be used in a non-linear manner, outside the limitations of a station's programming. Of course, it is not only television that has undergone technological change. Viewers have been changing, too. The rise of 'participatory culture'<sup>12</sup> ousted the traditional model in which a relatively small group of broadcasters influenced passive media consumers. Harold Lasswell's model of mass communication, in which the recipient assumed a passive role, is a thing of the past. As Wiesław Godzic<sup>13</sup> put it, contemporary television viewers are no longer lazy or passive in watching television from the comfort of their sofas, or at least that paradigm is marginal for the current situation. Contemporary television activates the audience. The popularity of cellular telephones and social media offer them the opportunity to co-create media events. That is particularly visible in competition-based *reality* and *talent shows*. At some point in such shows, the viewers become one of the judges. It is them who, by casting

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11 The most recent *International Communication Market Report 2014* ([https://www.ofcom.org.uk/\\_data/assets/pdf\\_file/0030/26796/icmr\\_2014.pdf](https://www.ofcom.org.uk/_data/assets/pdf_file/0030/26796/icmr_2014.pdf) [accessed on: 28.07.2015]) indicated that despite the growing popularity of the internet, in most countries the time spent watching television has been consistently growing. Poland occupies one of the top spots in terms of the time people spend in front of their televisions. On average, the daily time spent in Poland in front of a television in 2013 was 247 minutes; to give you some context: it was 293 minutes in the USA, 261 minutes in Italy, 244 minutes in Spain, 239 minutes in Russia, 232 minutes in the UK, 226 minutes in France, and 221 minutes in Germany (*ibid.*, p. 11). The significance of television in people's life was also discussed by: M. Halawa, *Życie codzienne z telewizorem*, Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006; M. Lisowska-Magdziarz, *Media powszednie. Środki komunikowania masowego i szerokie paradygmatu medialne w życiu codziennym Polaków u progu XXI wieku*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2008; M. Bogunia-Borowska, *Fenomen telewizji. Interpretacje socjologiczne i kulturowe*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2012.

12 Cf. H. Jenkins, *Kultura konwergencji. Zderzenie starych i nowych mediów*, trans. M. Bernatowicz, M. Filiciak, Wydawnictwa Akademickie i Profesjonalne, Warszawa 2006, p. 9.

13 W. Godzic, *Raport o mediach audiowizualnych*, <http://www.kongreskultury.pl/title,pid,169.html> [accessed on: 16.11.2015].

their votes, approve or reject a show's participants. Broadcasters' websites and specific shows offer an opportunity to exchange opinions on the shows. Viewers (particularly the fans of specific shows) lobby there for specific content, demand programming changes, and sometimes decide what will happen to the characters of television series. The viewers are increasingly becoming active recipients of what television stations offer. They also have their habits. Research shows that they mainly draw information on television shows from a given station, less so from TV listings.<sup>14</sup> Therefore, the purpose of self-promotion is to guide viewers through the overwhelming media offer and satisfy their needs for information and guidance, but also entertainment. To indicate what there is to watch, suggest what is worth watching, but also offer pleasure, surprise, entertain and be intriguing because, as William McGuire<sup>15</sup> argued, the first step in the process of persuasion is to ensure the engagement of the recipient in the discourse.

Yet this is no easy task, particularly considering the viewers' declared aversion to commercials, while self-promotion is often performed through commercials in commercial breaks. Research shows that 12% of viewers stop watching television during commercial breaks, and the most common reaction of a commercial break is turning off of a television or switching to another channel (38% of answers).<sup>16</sup> That means that media broadcasters must seek other means of self-promotion than image-building commercials. Therefore, the tools and means of persuasion they utilise have to consider the specificity and the needs of the audience, thus defined. From the rhetorical point of view, it is viewers who determine the rhetorical activities undertaken at specific stages of the rhetorical process, starting with invention, through disposition and elocution, and ending with *actio*.

## Techniques of persuasion

The purpose of a persuasive action is to influence the mode of thinking, attitudes and behaviour of recipients in line with the intentions of the sender. Persuasion, as a process of inducing, convincing or shaping opinions, requires one to apply specific

<sup>14</sup> J. Murawski, "Sami swoi w TVN", *Newsweek Polska* 2008, issue 50, [pp. 78–79], <http://www.newsweek.pl/sami-swoi-w-tvn,30023,1,1.html> [accessed on: 28.07.2015].

<sup>15</sup> W. McGuire identified five steps necessary for persuasion to be successful: (1) engagement in discourse, (2) understanding of the object of persuasion, (3) yielding to persuasion, (4) consolidation of new convictions, and (5) action (vide P. Lewiński, *Retoryka reklamy*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 1999, pp. 44–46).

<sup>16</sup> According to a 2011 survey by CBOS (Polish Public Opinion Research Center), 86% of Poles do not like commercials, and only one in seven (13%) are neutral about them. Vide *Komunikat z badań. Nudzą, drażnią, dezinformują – Polacy o reklamach*, K. Wądtowska, M. Feliksiak (eds.), Centrum Badań Opinii Publicznej, Warszawa 2011, [http://www.cbos.pl/SPISKOM.POL/2011/K\\_016\\_11.PDF](http://www.cbos.pl/SPISKOM.POL/2011/K_016_11.PDF) [accessed on: 9.11.2014].

arguments and techniques which affirm the legitimacy of the expressed opinions. Following Michał Gajlewicz's argumentation,<sup>17</sup> I understand a persuasive technique as a specific mode in which the sender within the process of communication operates, in which in order to increase performance, the sender emphasises or modifies certain elements of the process, in particular the content and the form of a communication, but also the manner of its presentation and delivery to a recipient.

Therefore, in my discussion I shall focus on the persuasive techniques utilised by media broadcasters in self-promotion activities fulfilled at three levels: (1) the mode of providing information, (2) content, and (3) the form of communication.

In terms of the mode of providing information, the legal limitations on self-promotion and the attitudes of television viewers to advertising content, which are familiar to media broadcasters, result in self-promotional activities being fulfilled in two manners: overtly and covertly. Overt self-promotion occurs when a broadcaster's intentions are clearly stated and viewers, being aware of the impact, have the opportunity to identify a persuasive communication.

Instances of overt self-promotion include broadcasting TV spots, usually during commercial breaks, i.e. longer content lasting from 10 to 30 seconds, labelled as "autopromocja" (self-promotion), "programator" (programmer) or "ogłoszenie nadawcy" (broadcaster announcement). They fulfil several functions:

- image-building,<sup>18</sup> by presenting major media products, including specific shows and brand ambassadors; such self-promotion sometimes is connected with programming—it mainly supports new autumn or spring programming and promotes the whole channel;
- informative, by providing details on a broadcaster's programming at a specific moment: month, week, day, often as a *call to action*, i.e. indicating the date and time when a product is going to air. Those include trailers of films, television series, shows, and film series. They exist for the benefit of a show or a series of shows, e.g. the evening *Wieczór strachu* [Evening of fear] (TVN7), *Miłosne soboty* [Romantic Saturdays] (TVP1), *Soboty we dwoje* [Saturdays for couples] (TVN).

The technique of persuasion utilised in this case is perseveration. The same persuasive content is replayed many times within a period. Programming spots appear most often on two occasions within a year (in spring and autumn) preceding changes to the programming and later reminding viewers of the new programming. Information spots are broadcast on a regular basis throughout the year, several times a day. Their presence is adjusted to the airing times of individual shows.

<sup>17</sup> M. Gajlewicz, *Techniki perswazyjne. Podstawy*, Difin, Warszawa 2009, p. 35.

<sup>18</sup> A. Jupowicz-Ginalska, "Efektywna promocja własna jako źródło wizerunkowego sukcesu organizacji medialnej – na przykładzie TVN S.A.", *Zeszyty Naukowe Uniwersytetu Przyrodniczo-Humanistycznego w Siedlcach* 2013, col. 98, p. 393.

Considering the fact that in the reception process one loses information at three stages: perception, interpretation and remembering, the repetitions may be considered a major condition for the success of persuasive activities. Human perception is selective, and already at the stage of taking in impressions and objects from the external world, we select some pieces of information while rejecting others. Depending on our knowledge, experience and needs, we take note of some elements of reality while omitting others.<sup>19</sup> Then, we lose some information at the level of interpretation. Those mainly include those details which we find hard to anchor, i.e. relate them to the information we already possess. Finally, some information is lost during the remembering stage, i.e. when we transform physical and sensory input data and we create their representations, which we store in our memory.<sup>20</sup> That is why it is so important to constantly and consistently repeat the major elements of a communication, self-promotional communication in this case. One should bear in mind, though, that excessive use of the technique may lead to the so-called “boomerang effect,”<sup>21</sup> i.e. a recipient’s rejection of an excessively persistent persuasion. If a communication is repeated often, it may cause a recipient to become tired of it. To avoid this, media broadcasters prepare different versions of information spots regarding the same product (they air the same message in a slightly altered form but making sure it is identifiable with the related show) or, in the case of image-building spots, they use spots varying in length (full vs. shortened versions). In summary, one could state that for a perseveration technique to be successful, it should refer to the message of a communication rather than its form. Clearly, the fact of repeating the same content in varied forms may translate into higher impact as it is less tiresome for recipients.<sup>22</sup>

Covert self-promotion consists of persuasive activities aimed at image-building which are not, however, fulfilled directly, and without indicating their self-promotional function. In that case a recipient is not aware they are being influenced, and the fact of not knowing that, often combined with insufficient experience, prevents them from reliably verifying incoming information. Recipients do not know they are dealing with an advertising communication, and they treat it as an informational or entertainment communication.

The persuasive technique applied in this case is called the “inherited audience.” It consists of adding a persuasive communication to something which draws the viewers’ attention more.<sup>23</sup> Therefore, broadcasters use the attention and the pres-

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19 J. Stankiewicz, *Komunikowanie się w organizacji*, 2<sup>nd</sup> edition amended, Astrum, Wrocław 1999, pp. 140–141.

20 R.J. Sternberg, *Psychologia poznawcza*, trans. E. Czerniawska, A. Matczak, Wydawnictwa Szkolne i Pedagogiczne, Warszawa 2001, pp. 203–219.

21 M. Gajlewicz, p. 123.

22 *Ibid.*, p. 124.

23 *Ibid.*, p. 128.



ence of people who are primed for receiving content other than advertising. This is achieved by such activities as:

- media product placement in television series, e.g. characters in a series aired by TVN follow the *Fakty TVN* news show, they watch the *TVN 24* channel or TVN's *You Can Dance – Po prostu tańcz*;<sup>24</sup>
- editorial advertising when some of a station's own shows or stars are mentioned in other shows, e.g. on *TVN X Factor* judges and winners are the guests of the *Kuba Wojewódzki* talk show, the hosts of *Pytanie na śniadanie* are the judges in *Top Model. Zostań modelką*, and the *Co za tydzień* show offers a sneak peek into how other shows by TVN are made. On the *Dzień dobry TVN* morning show one can learn the main topics on the *Fakty* evening news show;
- self-referential quotes, when some shows use fragments of other shows of the same broadcaster, e.g. a news show quotes fragments of a topical debate programme aired earlier on the same channel;
- discussing the successes of the media company, bragging about, e.g. viewership results, which is particularly visible in the case of news shows, such as *Wydarzenia* (Polsat), *Wiadomości* (TVP1), *Panorama* (TVP2), and *Fakty* (TVN);
- broadcasting self-referential shows, i.e. shows specialising in offering a sneak peek into how shows are made; those mostly include interviews with the participants, gossip from the set, and an overview of the production process, e.g. *Kulisy serialu M jak miłość* (TVP2), a behind the scenes of such shows as *Rolnik szuka żony* (TVP1), *X Factor* (TVN), etc.;
- promoting brand ambassadors,<sup>25</sup> an effective technique of covert self-promotion, as it utilises emotions. If a media product acquires a person's face, viewers can more easily relate to it and stop being indifferent to it.<sup>26</sup> As Anna Jupowicz-Ginalska indicated, it consists of several stages:

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<sup>24</sup> J. Murawski, *op. cit.*

<sup>25</sup> The matter was discussed extensively in: A. Jupowicz-Ginalska w *Marketingu medialnym* (pp. 196–204).

<sup>26</sup> It is a strategy which engages a recipient considerably. As R. Przyszlak, the director of the marketing department at TVN, stated in an interview: "Viewers like shows which feature stars, so it is only natural for the shows to feature only the most popular people. And the fact that they are also affiliated with TVN can only prove the efficiency of such cross-promotional operations. TVN knows how to create stars. It was no accident that 'Taniec z gwiazdami' [Dancing with the Stars] was often won by TVN's celebrities. But the show was also won by, e.g. actors who starred in TVP2's television series, so it would be hard to talk about some aggressive self-promotion. One could only pity the fact that our competitors did not produce so many stars as TVN and because of that you could have the impression that you keep seeing the same faces on television or in movies all the time" ("Autopromocja to najskuteczniejsze i najtańsze narzędzie promocji", interview with R. Przyszlak, *Magazyn Biznesowy Akademicki* 2014, issue 53, [http://www.wszpou.edu.pl/magazyn/?strona=mag\\_wyw52&nr=52&p=](http://www.wszpou.edu.pl/magazyn/?strona=mag_wyw52&nr=52&p=); [accessed on: 9.11.2015]).

First of all, upon pre-selecting a candidate (usually a representative of a hit media product), it is necessary to promote them as the guest of entertainment shows and, if they have the potential and if it is justified, news shows. Secondly, their face has to appear in self-promotion spots and other product visualisations (at least on the station's website or on Facebook). Thirdly, their hobbies have to be emphasised (travel in the case of Martyna Wojciechowska, or writing books in the case of Kinga Rusin), and fourthly, they have to be encouraged to write a blog.<sup>27</sup>

The procedure of creating brand ambassadors utilises the rule of persuasion called the halo effect or the rule of positive associations, according to which people usually support things which are supported or chosen by people whom they like.<sup>28</sup> If people like a person who, in turn, supports a product, they are usually also more positively disposed towards the product itself and they are ready to "buy" it or, in this case, watch a show. A well-known face on television translates to higher viewership.

Another area of persuasive activities is the planning of the content of self-promotion communications. A broadcaster must decide which details about them they wish to include; which they will emphasise and which they will omit. The selection technique is mostly used in this case. To increase their impact, a broadcaster selects information which complies with the vision of the intended reception. They do that in the broadcast texts: mainly in spots, but also in slogans, statements by journalists, hosts and brand ambassadors. In this case, the persuasion is mainly achieved via a peripheral route<sup>29</sup> – self-promotion communications refer to emotions. The starting point is the creation of an appropriate image of a broadcaster by manipulating their qualities of reliability, attractiveness and power, and the goal is to evoke acceptance. In terms of the technique of selection, a broadcaster utilises two kinds of devices. The first one could be called fragmentation. It consists of presenting only some elements of an offer (selected shows or films), those which are considered the most attractive for viewers and which best draw their attention. Usually programming spots through which a station promotes itself present the entertainment offer: *reality shows*, *talk shows*, and *talent shows*. They usually skip topical debate or news shows. The other device is positive selection. It is a technique of selecting and emphasising only some features of a media broadcaster, i.e. a station. A broadcaster, of course, refers to that which they consider desirable

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<sup>27</sup> A. Jupowicz-Ginalska, *Efektywna promocja własna...*, p. 398.

<sup>28</sup> R. Cialdini, *Wywieranie wpływu na ludzi. Teoria i praktyka*, trans. B. Wojciszke, Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2000, p. 159.

<sup>29</sup> Vide J. Caccioppo, R. Petty, D. Schumann, "Central and peripheral routes to advertising effectiveness: The moderating role of involvement", *Journal of Consumer Research* 1983, no. 10, pp. 135–146.

from the point of view of potential media recipients. The most commonly emphasised features include:

- high-tech and quality (application of new technology, the highest quality of broadcast), e.g. “wszystkie kanały w HD, wysoka przyjemność oglądania, prawdziwe domowe kino” [all channels in HD, excellent viewing experience, true home cinema] (Canal+),
- exclusivity, exclusive rights to specific formats or to broadcasting specific events, e.g.: “Dziennik telewizyjny – unikatowy zapis PRL-owskiej rzeczywistości, tradycyjnie cieszący się niesłabnącą popularnością, ma w sezonie jesiennym zapewnioną kontynuację” [Dziennik telewizyjny – a unique record of the reality of the PRL, always highly popular among viewers, is guaranteed to be continued in the autumn season] (TVP Historia, 2011), “sport na żywo i na wyłączność” [sports live and exclusively] (Canal+), “Pamiętajcie, tylko w Canal plus obejrzyjecie sto procent T-mobile ekstraklasa” [Remember, only on Canal plus can you watch 100% of T-mobile Ekstraklasa] (Canal+), “Carlos. Prawdziwa historia legendarnego terrorysty tylko w Canal plus” [Carlos. The true story of the legendary terrorist only on Canal plus] (Canal+);
- the station’s pioneering achievements, introducing new technical solutions, innovative programming, purchases of new formats, modern tools, etc.: “Pierwsza telewizja informacyjna w Polsce” [The first news channel in Poland] (TVN 24), “Niezwykłe wydarzenie jesieni. Premiera TVN” [Exceptional event of autumn. Première on TVN] (TVN);
- extensive reach, e.g.: “TVN wszędzie” [TVN everywhere] (2012, 2013), “TVN i tu, i tu” [TVN both here and there] (2011), “ani to fraszka, ani tren wszędzie się kręci TVN” [it’s no song nor a poem, TVN is everywhere a rollin’] (TVN 2013), “Polsat 2 dla Polaków na całym świecie” [Polsat 2 for Poles around the world] (Polsat2);
- diverse offer, e.g.: “Dobre kino, nieprzerywane reklamami. Muzyka z najlepszych festiwalu i sal koncertowych. Teatr, do którego nie muszę wychodzić z domu. Czyli wszystko, co lubię, o normalnej porze” [Good films, not interrupted by commercials. Music from the best festivals and concert halls. Theatre from the comfort of your living room. In short: everything I like at a normal time of day] (TVP Kultura), “Fakty. Rozmowa. Komentarz. Analiza. Uśmiech” [Facts. Conversations. Commentaries. Analyses. Smiles] (TVN24).

The quoted examples indicate that apart from the technique of positive selection, broadcasters also utilise in the process of persuasion a strategy which Gerald Marwell and David R. Schmitt<sup>30</sup> referred to as a *rewarding activity*, also known as

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<sup>30</sup> G. Marwell, D.R. Schmitt, “Dimensions of Compliance-Gaining Behavior: An Empirical Analysis”, *Sociometry* 1967, no. 30(4), pp. 350–364.

the “carrot strategy”.<sup>31</sup> It consists of emphasising the benefits of yielding to persuasion. In this case, the choice of one media broadcaster and not the other is supposed to ensure specific benefits to viewers, be it positive emotional experiences, comfort of viewing, convenience, etc., e.g.: “Canal plus. Dodaje emocji” [Canal plus. Adds emotions] (Canal+), “Wszystkie kanały w HD, wysoka przyjemność oglądania, prawdziwe domowe kino” [all channels in HD, excellent viewing experience, true home cinema] (Canal+), etc.

That strategy is further strengthened by the inaccessibility principle, according to which obstructed or limited accessibility of certain goods impacts how people evaluate them, and it elevates their attractiveness in the eyes of recipients.<sup>32</sup> Therefore, media broadcasters stress the exclusivity of their offers, e.g.: “Sport na żywo i na wyłączność” [sports live and exclusively] (Canal+), “Pamiętajcie, tylko w Canal plus obejrzycie sto procent T-mobile ekstraklasa” [Remember, only on Canal plus can you watch 100% of T-mobile Ekstraklasa] (Canal+), etc.

Another technique used for increasing the persuasive force of a communication and emphasising the attractiveness of a media broadcaster’s offer is to refer to a statement by an authority figure. The term “authority figure” should, in this case, be considered broadly, usually as a collective authority figure: viewers or an institution. The convincing factor is supposed to be the viewership of a show, which indicates that viewers trust the show and that the offer is attractive (e.g. “17 milionów Polaków oglądało finałowy mecz Mistrzostw Świata w siatkówce” [17 million Poles watched the final Volleyball World Cup match] (Polsat)). The citation of positive opinions and self-referential judgements, e.g. information on the awards received can also function as authority figures: “4 lata istnienia to także szereg nagród, m.in. dla najlepszego kanału informacyjnego, za oprawę graficzną, za czołówkę, kilka nagród za działania CSR oraz dwie nagrody Grand Press” [4 years of operation has also meant a series of awards, e.g. for the best news channel, for the layout, for the intro, a dozen or so CSR awards, and two Grand Press awards] (Polsat News), “Program, który zaskoczył wszystkich, podbił serca milionów Polaków i zdobył Telekamerę powraca” [A show, which surprised everyone, which won the hearts of millions of Poles and won a Telekamera award, returns] (TVP1), “A w ‘Faktach’ dwie Agnieszki, jeden Agustin i jedyna w swoim rodzaju Martyna. To nasze cztery Telekamery i wielkie gratulacje dla naszej czwórki nagrodzonej przez państwa, czyli przez widzów” [And in *Fakty*, there will be two Agnieszkas, one Augustin, and the one and only Martyna. Those are our four Telekamera awards and a huge congratulations to our four stars recognised by you, our viewers] (TVN). In this case, persuasion is based on the principle of preference, already

31 Z. Nęcki, *Komunikacja międzyludzka*, Wydawnictwo Profesjonalnej Szkoły Biznesu, Kraków 1996, pp. 72–73.

32 R. Cialdini, pp. 214–219.

discussed by Aristotle: “[what is] more desirable [...] that which is more likely to be chosen by the prudent or by the good man or by the right law, or by men who are good in any particular line, when they make their choice as such, or by the experts in regard to any particular class of things.”<sup>33</sup>

As I have already mentioned, persuasion in self-promotion is mainly aimed at increasing the attractiveness of a product in the eyes of viewers, and the purpose of the activities of a broadcaster is to do everything they can for viewers to experience positive emotions regarding a specific media product, to desire it and, as a result, choose it. In this context, what is important is not only the choice of content but also the composition of specific visual, aural and lexical-syntactic means in self-promotional communications. Being faced with an exceptional variety of the research material, I wish to focus solely on image-building and informational spots.

The means of persuasion applied are mainly aimed at increasing a communication’s perceptibility. It has to be prepared in such a way that it will stand out from the multitude of other communications with the same function offered by competing broadcasters. Uniqueness and the ability to surprise recipients is, therefore, desirable. This is difficult to accomplish because, of course: “the problem with uniqueness is that it works with full force only the first time it is used and then it becomes something normal, average, which does not draw the attention of recipients in any particular manner.”<sup>34</sup>

The uniqueness of communication technique, which can be defined as such a preparation, modification or delivery of a persuasive communication so that it stands out among other communications,<sup>35</sup> was fulfilled in the study material through a non-stereotypical well-developed composition. The spots were short, no more than a minute long, which means their dominant quality was a high concentration of content: within a few dozen seconds broadcasters had to present themselves (image-building spots) or their programming (information spots) to viewers and convince them to watch their broadcasts. Such spots refer to several codes simultaneously. They consist of images and sounds. In terms of sounds, they can be classified as statements (which are usually short), music, and special effects, such as street noise. Trailers usually feature the original sounds of the shows being advertised. Sounds possess a persuasive function; music is particularly important as it evokes emotions, it triggers associations, it influences viewers’ attitude towards the message as well as – or maybe most of all – ensures the retention of the content in memory. The advantage of musical compositions is that they “stay in your head” for some time.

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33 Aristotle, “Topiki”, [in:] Arystoteles, *Dzieła wszystkie*, vol. 1, trans. K. Leśniak, PWN, Warszawa 1990, p. 376 [English version: Aristotle, *Topics*, trans. by W.A. Pickard-Cambridge, University of Adelaide, Adelaide 2015].

34 M. Gajlewicz, p. 148.

35 Ibid.

The structures of the spots follow one of the three following patterns. In the first one, usually used in programming trailers or a station's film range, a spot is a montage of pieces of films selected to follow a particular script, which emphasises the advantages of the show or shows being presented. The technique used there could be referred to as patchwork. The whole is a compilation of film footage organised in such a way as to create a coherent story, build tension, amuse, leave viewers wanting more and asking what is going to happen next. Such a spot utilises the original audio of films, i.e. fragments of dialogues, and selected scenes from various communications (shows, films or episodes of TV series). Such a presentation may include closed captioning or off-screen commentary, the function of which is to strengthen the persuasive power of the message, e.g.:

Oferta jesienna TVP historia jest bogata różnorodnością swoich propozycji. Na hit sezonu zapowiada się sonda. Dziennik telewizyjny – unikatowy zapis PRL-owskiej rzeczywistości, tradycyjnie cieszący się niesłabnącą popularnością, ma w sezonie jesiennym zapewnioną kontynuację. Kolejna nowość to przegląd polskiego filmu wojennego, czyli najlepsze polskie filmy wojenne. Startuje także nowe pasmo – Polska z historią w tle. *Exlibris* to najlepszy przewodnik po nowościach wydawniczych [TVP Historia's autumn offer is rich in various opportunities. Sonda appears to be the hit of the season. Dziennik telewizyjny – a unique record of the reality of the PRL, always highly popular among viewers, is guaranteed to be continued in the autumn season. Another première is an overview of Polish wartime films, i.e. the best Polish war films. A new series will also première: Poland with history in the background. *Exlibris* is the best guide to new publications] (TVP Historia, 2011<sup>36</sup>).

Codziennie premiera, najnowsze filmy dokumentalne, seriale i koncerty po raz pierwszy w telewizji nieprzerywane reklamami. Wersja z lektorem lub z napisami, wersja dla niesłyszących, krystaliczny dźwięk przestrzenny, sport i film od kuchni, sport na żywo i na wyłączność, najwyższa jakość transmisji, wszystkie kanały w HD, wysoka przyjemność oglądania, prawdziwe domowe kino [Every day new premières, the most recent documentaries, TV series and concerts for the first time on television without commercial breaks. Versions with voice-over or closed captioning, versions for the hearing impaired, crystal-clear surround sound, a behind-the-scenes look at sports and cooking, exclusive live sports, the highest quality of broadcast, all channels in HD, excellent viewing experience, true home cinema] (Canal+, 2011<sup>37</sup>).

<sup>36</sup> <http://www.youtube.com/watch?v=liAu2DfcgHU> [accessed on: 5.08.2015].

<sup>37</sup> <http://www.youtube.com/watch?v=4Uv5c9evl9g> [accessed on: 5.08.2015].

Premiera! Powojenna zawierucha i trzech Polaków z różnych zaborów, których drogi nieoczekiwanie się krzyżują. Władek, były podporucznik w armii polskiej, były porucznik armii cesarsko-królewskiej i Bronek, były oficer w armii rosyjskiej. Młodzieńcza brawura, przygoda i miłość. A to wszystko w wolnej Polsce. Po raz pierwszy na ekranie czasy chaosu, nadziei i tryumfu. Serial *1920 Wojna i miłość*, od drugiego marca w Jedyńce [Première! Post-war turmoil and three Poles from different partitions whose paths suddenly cross. Władek, a former second lieutenant in the Polish army, a former lieutenant in the Imperial-Royal army, and Bronek, a former officer in the Russian army. Youthful bravado, adventure, and love. And all that in independent Poland. For the first time on the screen: the time of chaos, hope, and triumph. The *1920 Wojna i miłość* series, from 2 March on Channel 1] (TVP1, trailer of the 1920. *Wojna i miłość*<sup>38</sup> series).

Wiedzą, czego chcą, mają co pokazać oraz brak im skrupułów. Skandalizują, szokują, a najbardziej wyjątkowych złoty przycisk od razu przeniesie do finału. Nowy sezon największego show w Polsce. *Mam talent* od soboty 6 września w TVN [They know what they want, they have things to show, and they lack any inhibitions. Scandalising, shocking, and the golden button will send the most exceptional of them straight to the final. A new season of the biggest show in Poland. *Mam talent* from Saturday 6 September on TVN] (TVN, commercial spot for the *Mam talent* [Poland's Got Talent] show, 2014).

The second model utilises the potential of brand ambassadors. In this case the script of promotional content has to follow the presentations of the persons who host specific shows or who are featured in those. That is why the authority figure strategy is dominant in this case. This is the model most often used for promoting original shows, e.g. *Kuba Wojewódzki* (TVN), *Kropka nad i* (TVN24), *Na językach* (TVN), and information programmes or breakfast shows, e.g. *Pytanie na śniadanie* (TVP 1) or *Dzień dobry TVN* (TVN).

The third model applies to spots in a dramatised form. This is mostly used for promoting specific shows or films. By using images and music, it tells a simple story whose characters may be brand ambassadors. Such a form features all the qualities of narration: characters and a story in which one can build tension and introduce the element of surprise.

One example was a promotion spot for a TV series aired by Canal+. It was set in a prison; there was a criminal being led down a prison corridor by the guards for his execution. When they reached the destination, the warden asked the felon:

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38 [https://www.youtube.com/watch?v=mlf\\_\\_Ogie84](https://www.youtube.com/watch?v=mlf__Ogie84) [accessed on: 5.08.2015].

Chcesz się zobaczyć z żoną? /brak odpowiedzi/ A z księdzem? /brak odpowiedzi/  
To może chcesz zapalić? /brak odpowiedzi/ To czego ty chcesz? Skazaniec: Chce  
zobaczyć Carlosa.

Głos z offu: Carlos. Prawdziwa historia legendarnego terrorysty tylko w Canal plus.  
[Would you like to see your wife? /no answer/ What about a priest? /no answer/  
Maybe you would like to have a smoke? /no answer/ So what do you want? The felon  
answered: I want Carlos.

Off-screen voice: Carlos. The true story of the legendary terrorist only on Canal  
plus.] (Canal+, trailer of the *Carlos*<sup>39</sup> series).

The richness of self-promotional communications, as well as the essence of its uniqueness, resulting from the fact that one cannot presume which ideas are still going to be fulfilled, prevent one from indicating all the persuasive devices used in self-promotion. Nonetheless, realising the fact that it is only a part of the whole, one can list the major or the most noticeable devices: comicality, the anthropomorphism and subjectification of objects, the reification of people, and the application of the means of linguistic persuasion.

Comicality is a means of persuasion which aids uniqueness. Spots mostly utilise situational and verbal comical devices. They violate pre-established conventions in terms of the presentation of characters and their behaviour, and the characters are presented in surprising settings and incredible situations. Comicality is mainly used in dramatised spots. It is accompanied by such devices as animations of symbols and the anthropomorphism of objects. TVN did this twice (autumn 2014 and spring 2015) by making a blue dot, the station's logo, the main character of its self-promotional spots, by assigning it human qualities. In the 2014 spot, the "dot" was cooking together with the hosts of a popular cooking show, it was being seduced by the host of a gossip show, and it engaged in extreme challenges while being cheered on by the judges of a talent show. Such a spot is supposed to evoke emotions and amuse the audience. The core of the process of persuasion is a reference to that which is known, i.e. the knowledge of loyal viewers, who follow the shows and thus can identify the characters in a spot. At the same time, it is a communication triggering the emotions of a new viewer who simply sees a comical film clip.

The reification of people may constitute another device. This device was used by TVP Kultura, which turned Wojciech Mann [a well-known journalist, a comedian and a show host] into a multimedia installation. The spot included Mann lying on a lounge sofa, with the brand names of the shows offered by the station displayed on his body, and he said:

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<sup>39</sup> <http://www.youtube.com/watch?v=NO9P6bn42Uo> [accessed on: 5.08.2015].



Nazywam się Wojciech Mann. Jestem instalacją multimedialną. Dobre kino, nieprzerywane reklamami. Muzyka z najlepszych festiwalu i sal koncertowych. Teatr, do którego nie muszę wychodzić z domu. Czyli wszystko, co lubię, o normalnej porze. TVP Kultura – polecam całym sobą [My name is Wojciech Mann. I am a multimedia installation. Good films, not interrupted by commercials. Music from the best festivals and concert halls. Theatre from the comfort of your living room. In short: everything I like at a normal time of day. TVP Kultura – I recommend it with all my... body] (TVP Kultura, 2012<sup>40</sup>).

Persuasive devices are also introduced in the language. Mind you, those devices are not sophisticated. For a text to work well, it has to be not only attractive (in the sense of attracting attention) but mainly understandable for recipients, which is why broadcasters mainly use simple metaphors, wordplay based on phraseological reconfigurations, and paraphrases of well-known quotes, e.g.:

Fani gotowania stawiają się na wezwanie. Chcą pożreć przeciwników z kopytami. Do walki przygotowują się w kuchni, ale z wrogiem rozprawiają się przy stole. Wszystko po to, by sycić się wygraną. *Ugotowani*, trzeci sezon od niedzieli 9 września w TVN [Fans of cooking responding to the call. They want to eat their opponents whole. They prepare for the fight in the kitchen, but they tackle their enemies at the table. All for the sake of winning. *Ugotowani*, third season from Sunday 9 September on TVN] (TVN, commercial spot of the *Ugotowani* show, 2012).

It is necessary to bear in mind that those communications are intended for a wide audience with various communicational and linguistic competences, and they will fulfil their persuasive role only if they are decoded successfully. Only if they are read successfully, can allusions and puns draw recipients into the discourse giving them a sense of satisfaction and enabling them to feel connected with the broadcaster, which is a *sine qua non* of successful persuasion.

In terms of lexis, one will find vocabulary which positively evaluates the object being described. The offered programmes are *hits*; stations offer *the best* programmes and series, and *the greatest* shows, and invite *the biggest* stars. The category of *newness* is used extensively. It supports “otherness” and “originality”, which are most desired from the point of view of viewers. Choosing one means rejecting the other, and to help justify that decision a broadcaster must offer something exceptional. That is why the content being broadcast must be: “new”, “première”, “hit” (e.g. “film hit”). The offer is “unique”, a show is “new”, “starting anew”, it is “the first”, “the only” or it “returns in a completely new version.” A new season

40 <http://www.tvp.pl/kultura/aktualnosci/wojciech-mann-jako-instalacja-multimedialna/7917631/spot-wizerunkowy-tvp-kultura-cz-1/7917644> [accessed on: 12.06.2015].

means that “changes are coming”, and a broadcaster announces: “We are starting a completely new chapter in our history, you will meet new characters.”

At the syntactic level, the technique of building tension using questions is most often used. This is a simple persuasive device, which introduces the element of dialogue, e.g.:

W życiu Agaty zanosi się na wielkie zmiany. Czy jest na to gotowa? Zobacz, jak Agata pogodzi się z tym, co ją czeka. Nowy sezon „Prawa Agaty” od wtorku 2 września” [Huge changes are coming to Agata’s life. Is she ready for it? Find out how Agata will cope with that what awaits her. A new season of *Prawo Agaty* from Tuesday 2 September] (TVN, a spot for the *Prawo Agaty* TV series, 2014).

Czy to zdarzenie pogodzi lekarza z szefową? Zobacz. *Lekarze* TVN [Will the event help the doctor become reconciled with his boss? See for yourself. *Lekarze* TVN] (TVN, a spot for the *Lekarze* TV series, 2014).

In summary, one could state that the persuasive techniques applied at the level of building a communication are:

- using interesting plots which form a story around a media product;
- applying verbal and situational comedy and, as a result, creating the halo effect, i.e. transferring positive emotional reactions from a self-promotional communication onto a media product;
- using symbols, including verbal, i.e. images, music, lexis, metaphors, etc., which are, first of all, easily identifiable, and, secondly, which are going to evoke positive emotional associations.

## Conclusion

The problems which contemporary television broadcasters face are the consequences of technological changes: the unification of media products, the overwhelming increase in the amount of information, and the growing global competition. Today it is no longer enough to have a good show. Many other broadcasters also have good shows. That is why a broadcaster’s image and their standing out from a crowd of other broadcasters have become more important. As I have discussed, in the process of creating their images and promoting their products, television stations utilise specific persuasive techniques. In terms of conveying information, the perseveration technique is most commonly used in overt self-promotion, and the technique of inherited audience in covert self-promotion. The latter enables broadcasters to dull the vigilance of viewers with an aversion to commercials. In terms of the manner of shaping the contents of communications in order to increase their impact, media broadcasters utilise the selection technique with the

sub-techniques of fragmentation and positive selection. They are amplified by emphasising the benefits of interacting with a medium (the carrot strategy), triggering the unavailability rule, and increasing the attractiveness of a communication by referring to broadly understood authority figures, including the so-called majority (the principle of conformity). Thus, the objective is achieved based on trust placed in a broadcaster after a properly created image, on pleasant associations or expected benefits.<sup>41</sup>

Then, when considering the form of a communication, one could assert that the norm is Jack Trout's well-known marketing proposition to "differentiate or die!" The persuasive activities of media broadcasters are clearly poised to create communications which are going to be different from those of their competitors, and which are going to be new, original and different. Media broadcasters utilise the technique of uniqueness. It must be stressed, though, that the inventiveness and thinking out of the box of media broadcasters, in terms of preparing and modifying the form of a communication, are limited by the requirement already defined by Aristotle, namely the requirement of the efficiency of a persuasive communication, which means adjusting it to recipients. In this case the recipients are viewers who form a group which is not homogeneous—diverse in terms of age, sex, education, origin, and experience, which is why the application in communications of self-promotional techniques and making them more attractive at the level of the form (structure and elocution) are not the most sophisticated there are. That is because their measure of success is how easily those can be decoded by the average viewer.

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41 P. Lewiński, pp. 48–49.

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## Autopromocja stacji telewizyjnych z perspektywy retorycznej. Techniki perswazyjne

### *Streszczenie*

Przedmiotem opisu są techniki perswazyjne wykorzystywane przez nadawców medialnych w działaniach autopromocyjnych stacji telewizyjnych. Technika perswazyjna rozumiana jest jako określony sposób postępowania nadawcy w procesie komunikowania, w którym, w celu zwiększenia skuteczności oddziaływania, akcentowane lub modyfikowane są pewne elementy tego procesu. Punktem wyjścia jest założenie, że dobór technik perswazyjnych jest pochodną takich retorycznych determinant, jak kontekst funkcjonowania mediów (skutki zmian technologicznych: unifikacja produktów medialnych, lawinowy przyrost liczby informacji, coraz większa, globalna konkurencja), programowany odbiorca i cel, jaki chce osiągnąć nadawca. Materiał badawczy pozwolił na wyodrębnienie w działaniach autopromocyjnych nadawców medialnych technik perswazyjnych realizowanych na trzech poziomach: 1) sposobu przekazania informacji (np. powtarzanie i publiczność odziedziczona); 2) treści (np. technika selekcji pozytywnej, fragmentacja, wykorzystanie reguły nieodstępności, eksponowanie korzyści płynących z interakcji z medium, zwiększanie atrakcyjności przekazu poprzez powoływanie się na szeroko rozumiane autorytety) i 3) formy przekazu (technika niezwykłości).

**Słowa kluczowe:** autopromocja, media, kreowanie wizerunku, perswazja, technika perswazyjna.

## Self-promotion of TV Stations from a Rhetorical Perspective. Persuasion Techniques

### *Summary*

This paper discusses the persuasive techniques employed by media broadcasters in the self-promotional activities of television stations. A persuasive technique is understood as a specific manner of conduct of a broadcaster in the process of communication in which in order to increase their impact, a broadcaster emphasises or modifies some elements of the process. The starting point is the assumption that

the selection of the persuasive techniques is related to such rhetoric determiners as the context of the operations of the media (consequences of technological changes: unification of media products, overwhelming increase in the amount of information, and ever growing global competition), the intended recipient, and the aim a broadcaster intends to achieve. The research material enabled the identification of the persuasive techniques in the self-promotional activities of media broadcasters employed at three levels: (1) mode of conveying information (e.g. repeating, and inherited audience); (2) content (e.g. positive selection technique, fragmentation, utilisation of the inaccessibility principle, emphasising the benefits of interacting with a medium, increasing the attractiveness of a communication by referring to broadly understood authority figures); and (3) form of communication (the technique of uniqueness).

**Keywords:** self-promotion, media, image creation, persuasion, technique of persuasion.

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