SAGE + ARCHER | VISTAR MEDIA

Do you want to know how to design an effective digital out of home? This whitepaper contains a guide with six insights based on the best practices of the S+A creative services.

Whitepaper

THE ART OF DIGITAL OUT OF HOME

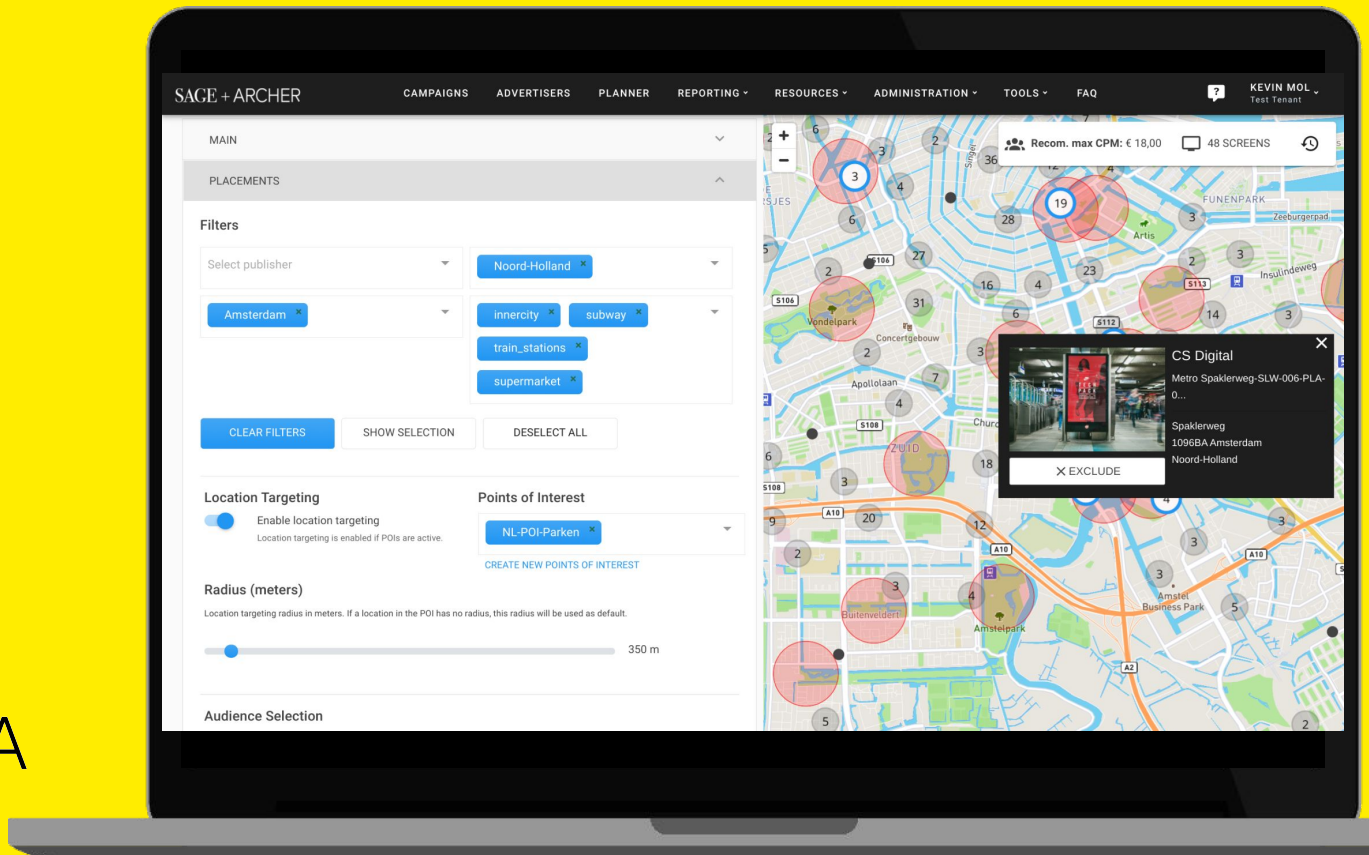
by S+A Creative Services

But first..

WHO ARE WE?

Sage+Archer is the European self-service DSP to localize Digital Out of Home + Mobile ads in real-time.

- Time + Location + Audience + Weather + Custom trigger targeting
- Real-time delivery reporting
- Costs optimization
- Creative support for dynamic + responsive (HTML5)



S+A

Simply putting your creative out there is not enough

Art directors, graphic designers, and everyone else in the fight for consumer attention: we all know that simply putting any creative out there isn't going to cut it. This one's for you!

Before we can convey our message, we need to grab the attention. Programmatic DOOH provides us with lots of ways to do precisely that. We can seduce with animations, videos, bright lights, data, and automation. We can choose to use various visual stimuli and pick and choose the most relevant ones, depending on the context, moment, and location.

Mesmerizing, isn't it?

This guide contains six (neuro)visual insights translated into practical design tips on effectively utilizing the exciting visual toolkit that digital out-of-home screens provide.

A helping hand, supporting you in creating advertisements that work for your brand. Creatives that not only catch, but also hold the attention.

Designing a smart piece of art is what this guide is for!

Martine Hammink
Head of Creative & Brand at S+A

S+A

DOOH Creation

FIVE INSIGHTS FOR SMART DOOH ART

1 *Contrasting colours stand out* p. 4

2 *The brain processes images faster* p. 10

3 *Self-relevant information is prioritised* p. 14

4 *Humans are more alert to moving objects* p. 2

5 *Too much branding does not kill an ad* p. 2

S+A

S+A

Chapter 1

CONTRASTING COLOURS STAND OUT

contrast *noun /kon-trast/*
an obvious difference
between two or more things.

Chapter 1

CONTRASTING COLOURS STAND OUT

Colour is the most powerful driver for attention

Colour is a signal our brain perceives quickly and processes automatically. That makes colour a **powerful visual instrument**.

However, **the effect of a specific colour strongly depends on the colours it is surrounded with**. For example, the difference between yellow and orange (figure 1) is less strong than the difference between yellow and black (figure 2). This difference is called contrast.

Neuroscientific experiments show us that visuals with a **contrasting colour** pattern will capture **more attention**.

It is therefore important to be aware of the **physical surrounding(s)** of the digital out-of-home campaign, ensuring the most effective colour is selected within the creative design.

Chapter 1

CONTRASTING COLOURS STAND OUT

Although the yellow colour below is on itself a remarkable colour, you see that the effect of this colour strongly depends on the colours it surrounded with. When it is placed next to another vibrant colour, like the orange colour in figure 1, the contrasting effect is significantly lower than when the yellow colour is used next to a black colour (figure 2).

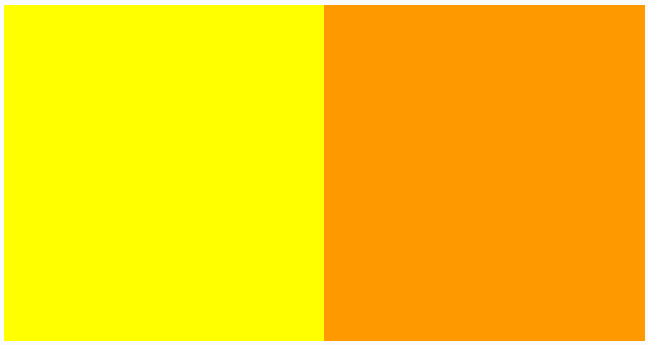


Figure 1.

Yellow - Orange

low contrast ratio

Precise contrast: 1.83

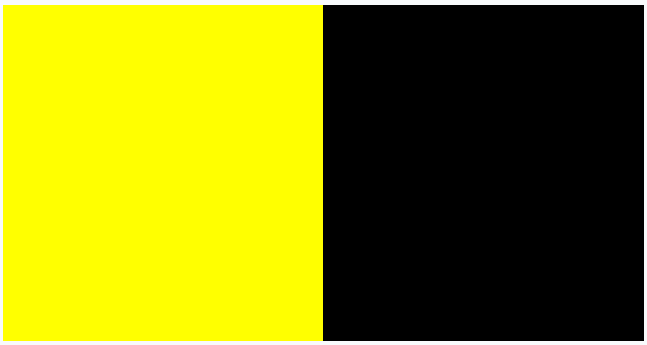


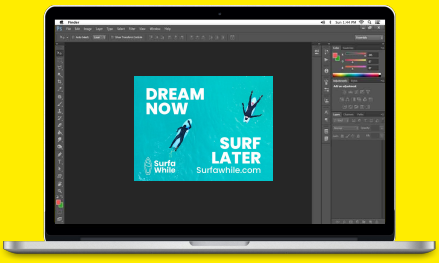
Figure 2.

Yellow - Black

High contrast ratio

Precise contrast: 19.55

Chapter 1



The example on this page demonstrates why, while you are designing or reviewing a DOOH creative, it is important to consider the environments of where the creative will be shown.

At the top of this text, you see what a creative looks like in your creative tool on your computer. The creative with the bright blue background looks pretty remarkable right?

Now take a look at figure 7. The black border contributes to the way this creative stands out in the urban environment.

Now look at figure 8 and figure 9. Here, the creative is displayed against a blue background (the air or the building). As a result, the contrasting effect is significant lower.

This is how the impact of a single DOOH creative could vary in every environment and why it is important to consider the screen locations in the design process.

Figure 7 (metropole)

Figure 8 (no border)

Figure 9 (on construction)

Chapter 1

Here you see the same creative in two different colours. Figure 3 works with contrast through black letters on a yellow background. Figure 4 has a black background. Can you predict which ad stands out more?

Figure 3 (yellow)

Figure 4 (black)

Chapter 1

Through computational modeling, we are able to predict which locations will be looked at the most. These are displayed below as the coloured areas below.

The model predicts that the creative with the yellow background will stand out more and will therefore grab the most attention.

TIP:
Request a contrast simulation for you creative with Sage+Archer Creative Studio.

Figure 5 yellow (Based on figure 3)

Figure 6 black (Based on figure 4)

Chapter 2

THE BRAIN PROCESSES IMAGES FASTER

image *noun /im-aje/* 1. mental picture. 2. a picture in your mind or an idea of how someone or something is.

Chapter 2

THE BRAIN PROCESSES IMAGES FASTER

Our brain can process an image within 13 milliseconds

OOH delivers high impact screens to grab the consumer's attention, so it is critical to convey messaging quickly and efficiently in the space with a core brand or product message. Images rarely need to be interpreted and can be quickly processed and understood.

Humans only need a split second to recognise an image or concept. Additionally, a team of neuroscientists from MIT found that the human brain can process entire images that the eye sees for as little as 13 milliseconds. Neuroscientists have also found that we process and store images into our long-term memory within seconds of exposure.

Integrating a clear image of your product or service not only helps with conveying a message quickly, but secures that message or product within the long-term memory, key for brand awareness and product recall.

Chapter 2

Figure 10 and figure 11 show the same ad. However, in figure 10 we left the product that is advertised out of the creative. As as result, to understand what the ad is about, you will have to read the headline, understand the image and of course know the brand. This creative will take longer for consumers to process the advertisement. That's time that consumers normally do not take when passing by outdoor screens.

Where the advertised product is integrated in the DOOH creative (figure 11), the message is immediately clear.

Figure 10 (no product)

Figure 11 (with product)

Chapter 2

The example demonstrates the impact of a DOOH creative with a visual in comparison with a solely copy-driven ad. The phone and app store buttons immediately clarify that the product concerns an app.

Figure 12 (no image)

Figure 13 (with image)

Chapter 2

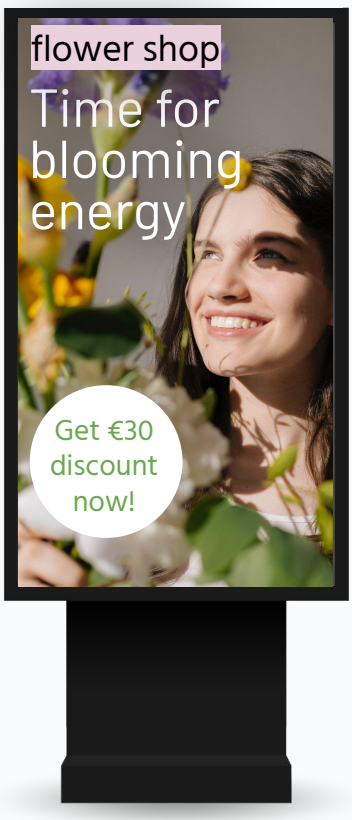
Use of faces increase the amount of time spent, but also distract the attention away from your brand

Researchers found that our brain developed the ability to detect images of people and eyes more easily. Moreover, a study shows that when observers are looking at faces in an image this can also increase the amount of time spent viewing the image (Cerf, 2008).

Therefore integrating an image with a human can be more attention-grabbing. Yet, as a result, we found that the use of human faces could also distract the attention away from the key information in the ad. For example, because consumers tend to look at human images longer, they do not have time to also register your message or brand in the short time they are passing by the screen.

As a solution, it could be helpful to use an human image wherein the eyes gaze or body orientation is directed towards the key information. Or use other spatial cues, like arrows and pointing fingers in order to navigate the eyes of consumers to your brand message.

Eye gaze



Eye gaze & arrow

Chapter 3

SELF-RELEVANT INFORMATION IS PRIORITISED

self *noun /self/* 1. personality. 2. a person's essential being that distinguishes them from others. 3. interest in only your own advantage.

relevant *adjective /rel-e-vent/* 1. connected with what is happening or being discussed. 2. appropriate to the current time, period, or circumstances.

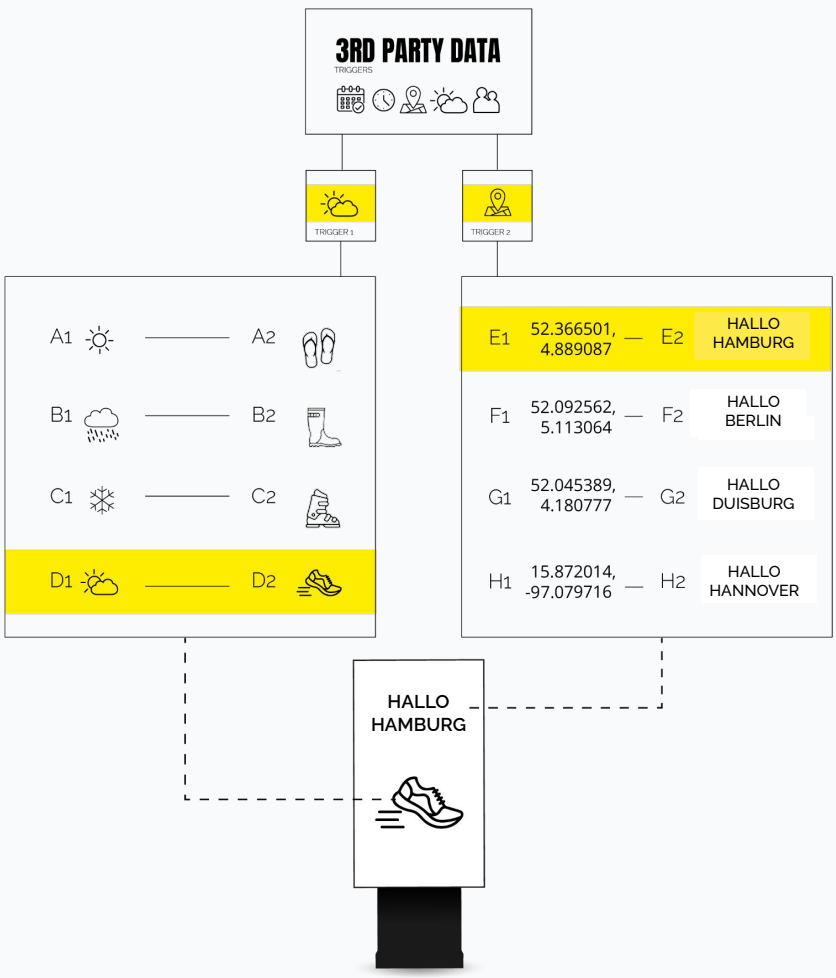
Chapter 3

SELF-RELEVANT INFORMATION IS PRIORITISED

We notice information that is relevant to us quicker

Have you ever been chatting to someone at a birthday party, when you suddenly hear your name being mentioned in another conversation across the room?

This phenomenon is called the **Cocktail Party Effect**. It demonstrates that our brain prioritises and remembers information that is important and relevant to us at that moment, and that capability can be maximised in advertising creative. Dynamic creative (html5) can be effectively used in programmatic out of home to localise and personalise messaging, whether speaking to the local area, responding to live triggers such as weather, updating price promotions, or capturing events.



S+A

Chapter 3

Weather is to be known as one the most important predictors for change in consumer behaviour. Therefore, weather depending creatives could increase the attention for your creative. In the figures in this page you see how Starbucks used the different weather situation in order invite people to their coffee shops.

Figure 14

Figure 15

Chapter 3

HEINEKEN #FIRSTBEER SHOWCASE

Heineken wants to celebrate the Dutch terrace opening in a meaningful way: putting horeca partners and consumers in the spotlight. For this Heineken came up with a hyper-local campaign: #thefirstbeer. A 3-stage digital out of home campaign: 1) countdown for opening 2) activate local bars and restaurants and 3) show User Generated Content of #thefirstbeer in these bars & restaurants.

With HTML5 and a real-time feed, Heineken was able to show creatives that automatically showed the day, name of bar and photo adapted to the location of every screen.

1 **Pre-opening**

Dynamic countdown creative targeted on all screens nearby Heineken Bars.

2 **Openings day**

Dynamic POI creative targeted on on screens nearby visible POI.

3 **User Generated Content**

User Generated Content creative targeted on screens nearby visible POI.

Build your own

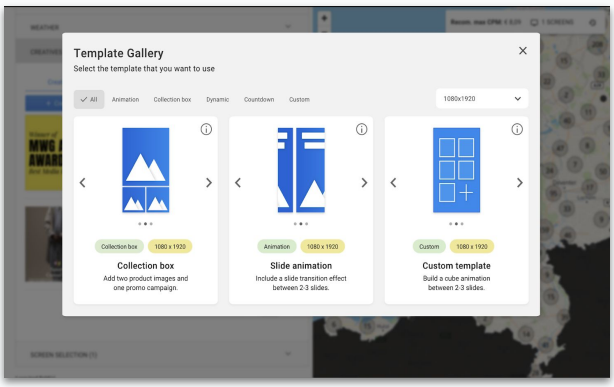
DYNAMIC CREATIVE BUILDER

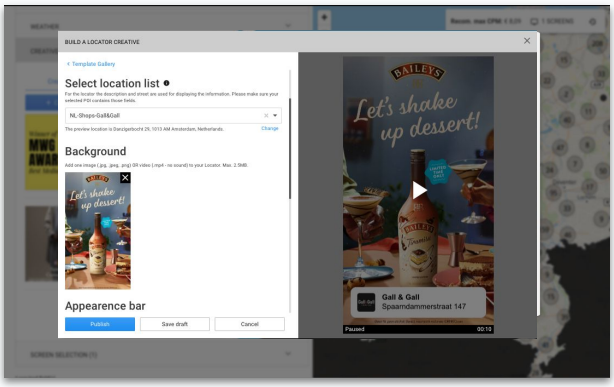
Now available

Build and scale HTML5-based dynamic and motion ads for digital out-of-home.

Select a template

Build HTML5-based dynamic and motion ads for outdoor advertising, using pre-made creative templates that are able to run across various digital screens in your country.



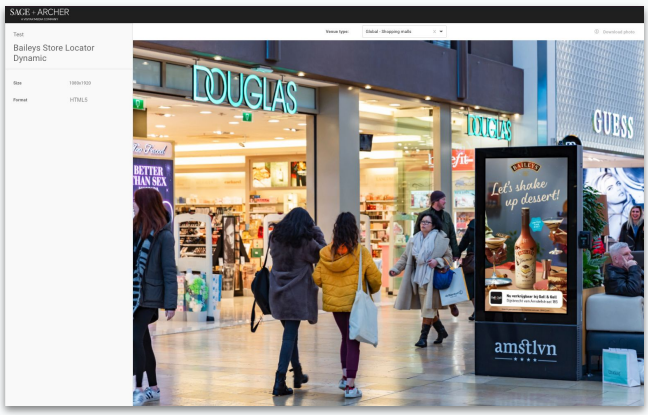


Add dynamic & customise

No need to create extra campaign materials. Upload an existing 6:19 creative, select your Point-of-Sale list and customize appearance of the location bar to your brand guidelines.

Preview & launch

Preview and share self-built creative for review. Effortlessly publish your creatives, and launch your very own DOOH campaigns across screens in Europe.



S+A

Chapter 4

HUMANS ARE MORE ALERT TO MOVING OBJECTS

moving *adjective /muv-eng/* 1. changing positions. 2. in motion.

object *noun /op-jekt/* 1. a thing that you can seen or touch.

Chapter 4

HUMANS ARE MORE ALERT TO MOVING OBJECTS

Motion is programmed in our brains as a potential danger

Studies performed in the last 10 years have claimed that certain stimuli such as motion onset can attract attention, and therefore out of home advertising is a well-placed medium to engage the consumer with high impact, and full motion screens.

These studies indicate that the human brain has more sensitivity to objects that move towards them, rather than those that remain static or move away, reaction times increasing in rank from looming, to receding, to static.

Some OOH screens have a very short dwell time depending how long it takes the consumer to pass by, and many roadside locations are essentially static for safety reasons.

Considering the dwell time of the environment is key to an impactful message, and in many cases the permitted animation is just 6 seconds. Thereby an effective tip is to use that motion time most effectively with looming imagery and animation

To avoid passersby missing key information, it is advised to adapt the type of motion (see next page) based on the average passerby time. The **Animation Cheat Sheet** on the next page has been created to help you do exactly that.

Chapter 4

Here are 3 types of animation that creative developers often use.

Abrupt animation is the least beneficial type of animation for use of DOOH, because when key elements appear out of frame it could mean that consumers will miss this information when they look away from the ad.

Video material is preferred to be used for inspirational or emotional reasons only. For example in the background of your key message and brand. It is not recommended to show a storyline with undertitles.

Direction motion is the most prefered type of animation in DOOH. These are moving objects that move from a static object to a moving object. There are two types: **looming motion** and **receding motion**. Looming motion is when an object moves from the central point of expansion, whereas receding motion moves into opposite direction. Many studies show that looming attention tends to grab attention more quickly and therefore could be more efficient for gaining consumers' attention.

Abrupt animation

Elements like text, shapes or products appear in and out of the frame.

Video

Snippets of the OVC or TVC, possible with subtitles or text-overlays appearing.

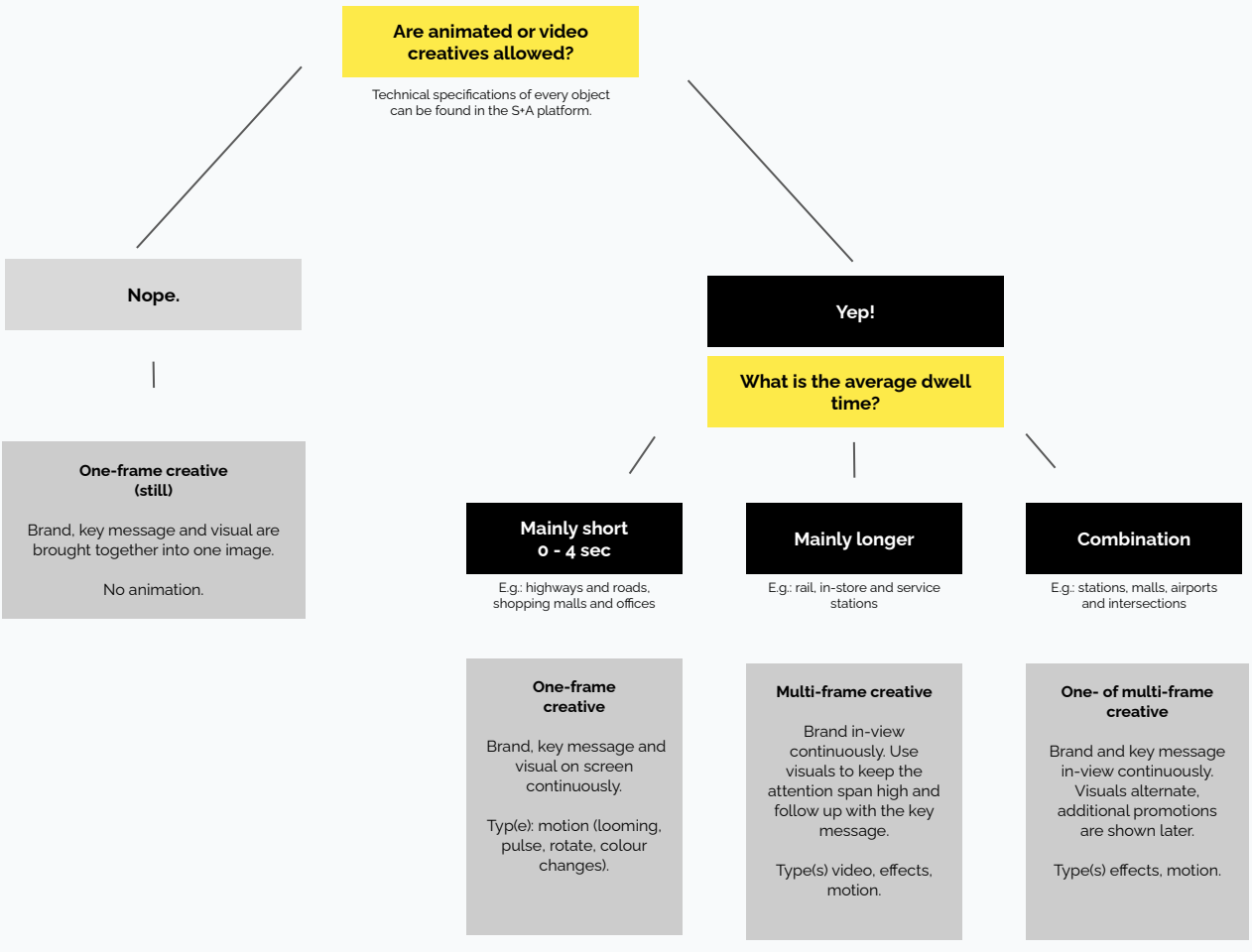
Direction motion

Objects that change from still to moving objects: looming or recenting motion.

Chapter 4

DOOH ANIMATION CHEAT SHEET

Selecting the right type for your DOOH-creative



Chapter 4

On venue types where movement is allowed, Desperados wanted show a smart motion ad on the digital screens. The brand acknowledged abrupt motion wouldn't by ideal, since it could lead to passersby missing some key information. Therefore it choose to add a form of direction motion: the Desperado's bottle made a 360˚ spin, while continuously in-frame (figure 30). Slowly when it showed the bottle front label with logo and fast when the logo wasn't visible. This way Desperado's the key information was in-frame without any interruption. Also, by adding motion to the bottle it directed the consumer's attention to the most important object in the creative: the product.

Still,
One-frame creative

Figure 29
(moving motion, shopping area)

Figure 30
(Desperado's DOOH creative frame by frame)

Chapter 4

Another example of a campaign that included two creative types.

Figure 31 shows the still ad with the brand, key message and visual in-view continuously.

Figure 32 includes the in-store version, a multi-frame creative with a video compilation that included the brand in each and every frame.

Figure 31
(one-frame creative. intersection)

Figure 32
(multi-frame creative, in-store)

Chapter 5

TOO MUCH BRANDING DOES NOT KILL AN AD

branding *noun /braen-ding/* 1. the presence of a brand proclaiming that item's ownership. 2. the act of giving a company a particular design or symbol in order to advertise its products and services.

Chapter 5

TOO MUCH BRANDING DOES NOT KILL AN AD

A logo is the anchor in the memory of the consumer

There is a theory that says that high and ever-present usage of a brand can negatively impact messaging, making the consumer likely to look away from that core logo, however there is neither behavioural or scientific research to support this.

In actual fact, the converse has been proven in that if consumers are not able to recognise a brand or logo, they are less likely to engage, and therefore fail to connect with a message or brand.

A familiar logo can increase the attention and engagement consumers have with a creative message, we are more likely to look at information we are already familiar with. Brand inclusion and placement is key!

Chapter 5

This real life examples show the importance of correct branding in DOOH.

Are you able to detect the brand in figure 33? Due to everyday outdoor environments, objects like scooters, cars and flower trays could (temporarily) block the screen view. A solution could be to add the logo in the top 50% of the creative canvas.

Another physical factor that could influence the impact of the creative, is the distance between the screen and the consumer. It is a given that the further a consumer moves away from the screen object, the harder it becomes to detect the content and brand (see figure 34). Therefore, it is recommended to show the brand as big as possible - appropriate to the canvas and the context of the screen.

TIP:
Out-of-home media owners often offer campaign simulators on their websites. This tool allows you to upload your creative to see what it looks like from different angles a real life environment.

Figure 33

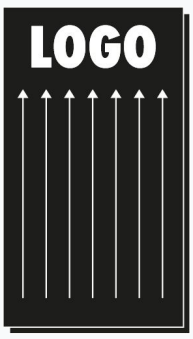
Figure 34

Chapter 5

Tips for correct branding in DOOH-creatives:

Integrate brand in copy and visual
Use the logo that is most familiar with the audience. This usually is a combination of the brand in copy as well as the visual logo elements.

Be hesitant of light font-weight
Light, and sometimes even book (regular) font-weights are more difficult to observe from a distance. Does the logo include a light font-weight? Consider using the bold version for OOH creatives.



On top is the safest option
Prevent objects or other passersby in the object surroundings to block the brand. No time to manually check all locations? On top of the creative is the logo's *safe space*.

Want to ensure your DOOH campaigns reach their full potential? Call for help!

Martine Hammink
Head of Creative & Brand
Sage+Archer

martine.hammink@sage-archer.com

Gido Andriessen
Business Development Director
BENELUX Sage+Archer

gido@sage-archer.com

Bart Boogaard
Business Development Director
Sage+Archer

bart.boogaard@sage-archer.com

S+A

S+A

SAGE + ARCHER

A VISTAR MEDIA COMPANY