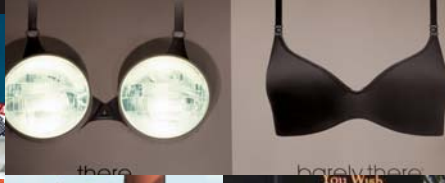
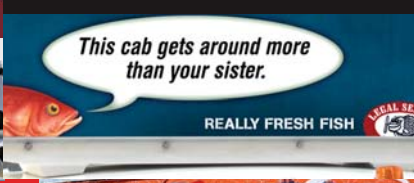
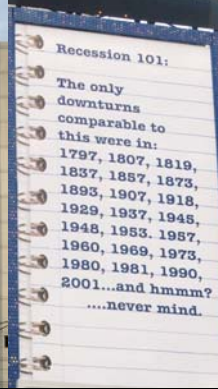


CREATING EFFECTIVE OUT OF HOME ADVERTISING

oaaa



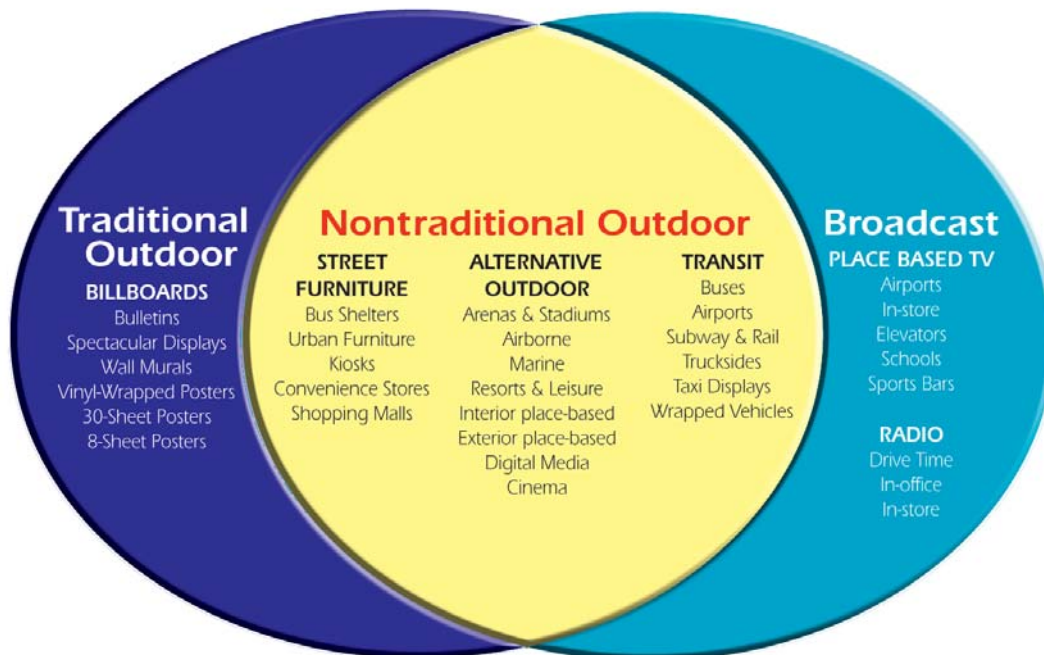


General Motors | Chevrolet Volt

There are a few basic guidelines to consider when designing for the out of home medium, but they are not rules. There are always exceptions. However, adapting the guidelines does require an appreciation for the rudimentary principles of good out of home design.

The out of home medium presents limitless options and approaches for creative design. There are dozens of sizes and shapes, seemingly endless locations and stunning technologies offering boundless opportunities for designing effective advertising.

Out of Home Media



The Creative Challenge

Designing out of home advertising is visual storytelling. The expression of an idea can surprise viewers with words or excite them with pictures. Through the use of humor or drama, out of home designs can influence consumer decisions and sell products.

“You know you’ve achieved perfection in design, not when you have nothing more to add, but when you have nothing more to take away.”

Antoine de Saint-Exupéry, Artist



Pedigree | Dogs Rule

According to noted media researcher, Erwin Ephron, “The ad on an out of home unit is the face of the medium. Creative becomes an active media variable. Not in terms of attention paid, or engagement with, but by the message itself attracting eyes to the medium by being *noticeable*.”

However, creating for the out of home medium is a challenging communication task that requires the expression of a concept with clarity and austere focus. When out of home advertising is well designed, it will entertain and intrigue consumers with arresting influence.

The environment where out of home advertising appears is considerably different from other media, since there is typically no programming or editorial associated with the medium. It is pure advertising. That’s why innovative, aesthetic or humorous out of home design executions can often be more memorable than literal advertising. People are intelligent, and good out of home designs involve viewers by stimulating their imagination to solicit a response. Good advertising is storytelling. Dramatic tension or suspense influences viewer interest which can be expressed on three different cognitive levels: rational, emotional and cultural.

Rational

The viewer rationally interprets a message

Emotional

The viewer instinctively reacts to a message with emotion

Cultural

The viewer determines if a message is relevant to them personally and chooses to either accept or reject the message

Out of home designs depicting positive product or social benefits will achieve better recall responses among viewers than designs with inaccurate or misleading product information. A call to action is an effective technique for engaging a viewer. Out of home displays that include Internet addresses,

telephone numbers and special offers can produce impressive results.

Combining interactive mobile technology with out of home messages can be particularly effective by facilitating two-way connectivity between brands and consumers. Both SMS short codes and Bluetooth™ technology can be used to enhance the overall impact of an out of home campaign.



Chick-fil-A | Eat More Chicken | Chick-fil-A has built its brand with a series of humorous bulletins utilizing three-dimensional cows and a core message



BBC World | Voting | Bulletins featuring SMS short codes encouraged viewers to vote on the meaning of provocative imagery



Yahoo! | Vintage Motel Sign

Humor Humor is a powerful design choice for out of home executions. Both humorous and intriguing designs can build awareness faster than mundane executions. The element of surprise can grab a viewer's attention.



Coca-Cola Zero | Tastes Like Coke

Studies have shown that humor arouses the most favorable response among viewers. Humor often includes wit, an essential component for ensuring an effective response to intriguing or aesthetic designs.

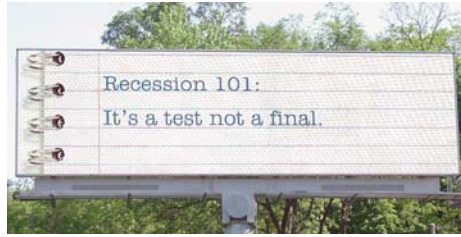
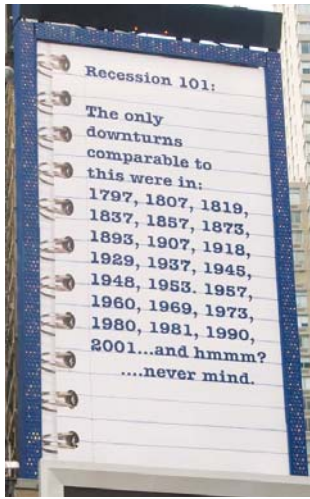


MINI Cooper | Let's Motor



Legal Sea Foods | Really Fresh Fish

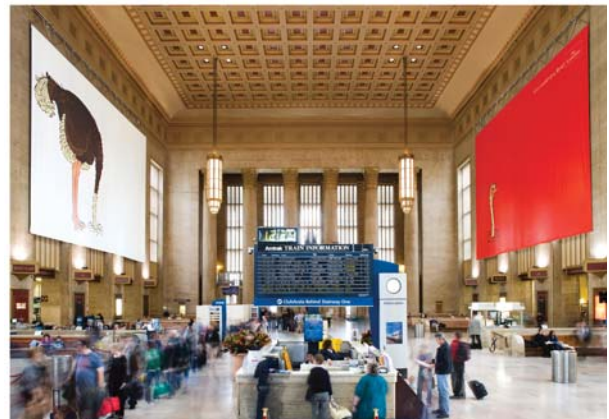
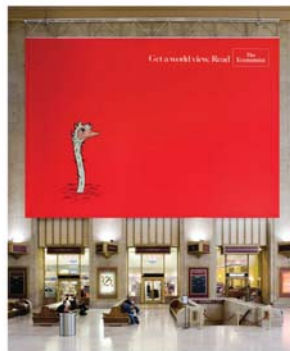
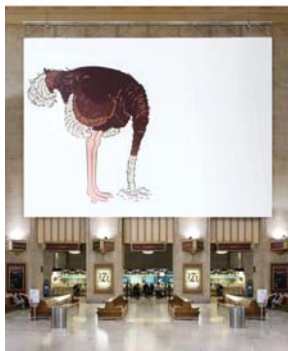
Intrigue Intrigue involves a viewer by using words or pictures that may not be immediately comprehensible. Intrigue will often present a puzzle and solution relationship that requires mental focus. A single, intriguing design might be used to captivate a viewer. However, a message could also be conveyed using a series of related images that involve the viewer in a saga that unfolds over time.



Recession 101 | A series of anonymous taglines instructs viewers on coping with hard economic times



Harley Davidson | Smoker | The use of a simple smoke machine enhances the overall impact of a standard bulletin



Economist | Ostrich | Simple imagery placed against a trademark red background presents viewers with thoughtful advertising messages



Bloom Supermarkets | Jumbo Muffins | Viewers reported seeing a muffin crush a parked car

Surprise Surprise stimulates a viewer using unexpected or unusual design elements. A surprised viewer will do a “double-take” and will generally experience an emotional response once the essence of the message is understood. Sometimes the message is serious, so a powerful image with a searing headline can be an effective design choice.



Maker's Mark | Vending Machine



Christopher & Dana Reeve Foundation | Wheelchair



Windows | Devices Without Walls

Aesthetic Aesthetic designs present pleasurable images or ideas to a viewer. They may be soothing when observed or enjoyable to study in detail. Aesthetic designs are often more dependent on pictures than on words. Although vivid, colorful photography can aesthetically enhance out of home designs, high-quality illustrative artwork can be an effective design choice.

Literal Extremely literal designs generally produce the lowest recall among out of home advertising viewers. Although pure branding can be very effective over an extended period of time, literal advertising won't quickly increase brand awareness.



Windows | Devices Without Walls



Target Stores | Bulleye | Red and white designs are used to convey consistent branding



CBS Television | 50th Grammy Awards | Then & Now



Nationwide Insurance | Life Comes At You Fast

The **BIG** Idea

The out of home viewing audience is mobile. Most people travel swiftly in vehicles and walk at a brisk pace while they perform the activities of daily life. Mobility limits the potential viewing time of an out of home message to only a few seconds. Because of limited exposure time, out of home designs require a disciplined and succinct creative approach. However, high frequency is a fundamental strength of the medium and repeated exposures will ensure that a message is absorbed and retained over time.

Less is more, much more when creating out of home advertisements. The most effective designs focus on a single idea or concept. An advertiser should consider the most important product benefit to communicate and express that message to consumers.

Out of home advertising should be a quick burst of essential information. Additional messages dilute the essence of the primary benefit and reduce the impact of the advertising. It is equally important to limit design elements. Too many elements may confuse a viewer or make them work too hard to understand the meaning of the message.

“Solve the creative brief on a poster and you’ll have an idea that will work in virtually any medium.”

David Berstein

If an advertising campaign requires multiple messages, one option is to create a series of designs that feature different core ideas presented as different out of home executions.

However, some place-based out of home formats are viewed by consumers for a considerably long span of time. These advertisements are often located in places where people wait such as airports, train stations, checkout lines or waiting rooms. In these situations, out of home designs could include more details since there is typically more time for viewers to digest the information.

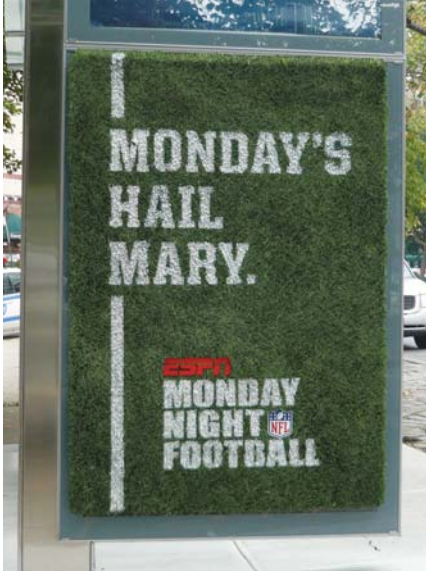


Denver Water | Water Conservation

Memorable Messages

In 2000, Sensory Logic, Inc. conducted a groundbreaking study that measured the relative effectiveness of advertising messages designed for the out of home medium. A total of 40 subjects were tested using the firm's proprietary BodyTalk™ methodology using a projectable sample. The results of the report led to the following recommendations for creating an out of home campaign:

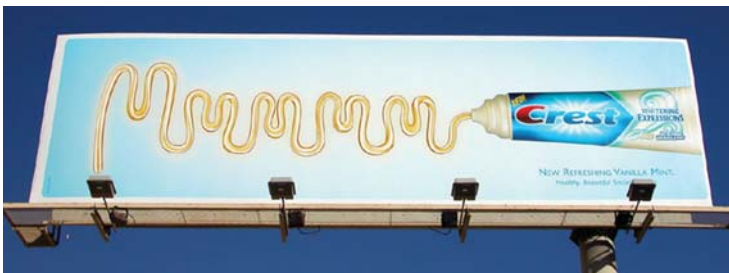
- Rely on imagery over words
- Relate messages to familiar ideas and easily understood concepts
- Use playful, lively elements
- Draw on universal elements of life, like home and family
- Offer comfort
- Avoid intimidating viewers
- Emphasis brands as “heroes or helpers”



ESPN Monday Night Football | Astroturf



Chicago Field Museum | Pirates | A bus shelter is transformed into a pirate's lair



Crest | MMM

The Killer Bs

Brevity

Focus on a core idea. Keep overall advertising messages and the elements of design simple.

Branding

Brand positioning is an important consideration and can effectively produce recall. The bottom right is a good location for out of home units with a horizontal orientation. The top half of a design is the best location for a vertically oriented unit.

Borders

Don't be confined by the boundaries of a frame. Crop generously and extend the elements of design beyond the physical restraints of an out of home unit. Extensions or other three-dimensional embellishments and environmental applications will enhance an overall design by producing greater impact.



REI | Austin Grand Opening



Absolut | Lottery | An Absolut design incorporates the close proximity of a Mega Millions lottery bulletin



Charlotte Bobcats | Double Decker Dunk | Straddling two stacked posters to extend the advertising message

The ABCs Of Simplicity

Accuracy

Express the most important idea concisely.

Boldness

Present dynamic or provocative messages.

Clarity

Limit the number of words and pictures.

“Oh how difficult it is to be simple.”

Vincent Van Gogh



EFFEN Vodka | Distilled 5 EFFEN Times

“With an apple, I will astonish Paris.”

Paul Cézanne



Zippo | Summer

Seeing is Believing

Color

The spectrum of full color, vividly and faithfully reproduced, is one of the distinct advantages when creating out of home

campaigns. Designs bursting with brilliant color can evoke emotional responses that will arouse lasting impressions and create stopping power.

It is essential that out of home designs are easy to read. Choose colors with high contrast in both hue and value. Contrasting colors are viewed well from great distances while colors with low contrast will blend together and obscure a message. In fact, research demonstrates that high color contrast can improve out of home advertising recall by 38 percent.



iPod + iTunes | 1000 Songs | A spectacular vertical bulletin in Los Angeles erupts with dramatic color



Havaianas | Jellyfish



iPod | Nano-Chromatic

These 14 color combinations represent the best use of color contrast for advertising readability. The chart evaluates primary and secondary color combinations taking into account hue and value. Example 1 is the most legible color combination while example 14 is the least legible.



Hue is the identity of color, such as red, yellow or blue.

Value is the measure of lightness or darkness and can be separated into shades and tints.

Shades are the relative darkness of colors.

Tints are the relative lightness of colors.



A standard color wheel illustrates the importance of contrast in hue and value. Like sound waves, light rays have varying wave lengths or frequencies. Some pigments absorb light while others reflect it. Reflected frequencies are perceived as color.

Opposite colors on a wheel are complementary. An example is red and green. They represent a good contrast in hue, but their values are similar. It is difficult for the cones and rods of the human eye to process the wavelength variations associated with complementary colors. Consequently, a quivering or optical distortion is sometimes detected when two complementary colors are used in tandem.

Adjacent colors, such as blue and green, make especially poor combinations since their contrast is similar in both hue and value. As a result, adjacent colors create contrast that is hard to discern.

Alternating colors, such as blue and yellow, produce the best combinations since they have good contrast in both hue and value. Black contrasts well with any color of light value and white is a good contrast with colors of dark value. For example, yellow and black are dissimilar in the contrast of both hue and value. White and blue are also a good color combination.

CONTRAST

VIBRATION

LOW VISIBILITY

HIGH VISIBILITY

Complexity

Advances in production technology have allowed advertisers to use increasingly complex imagery in their creative application. However, the requirements for effective out of home advertising have remained the same. Imagery must be bold, clear and easy to understand.

Strong images against simple backgrounds create high-impact visuals. Images placed against complex backgrounds can be difficult to discern.



Altoids | The Curiously Strong Mints



Virgin Atlantic Airways | Luggage Tag



Lincoln Children's Zoo | Bats



Lifesavers | The Outsider

Typestyles



Fonts selected for out of home designs must be easy to read from variable distances. Use large and legible typefaces. Choose fonts that are easily read at long distances. Fonts with thin strokes or ornate script will be difficult to read.

Adequate spacing between letters, words and lines will enhance visibility. The relative size of letter characters is also an important consideration. When designing for roadside displays, a one foot letter height is unreadable while a two foot letter height is marginal. A letter height greater than three feet is clearly readable. Words comprised of both upper and lower characters are generally easier to read than words constructed solely of capital letters.



Snickers | Consistent use of the candy's iconic typestyle and wrapper colors creates immediate brand identity despite the use of gibberish in the advertising

Text Legibility Guide

Distance in Feet	Print Resolution	Resolution for LED	Examples	Minimal Readable Text Height in Inches
5' - 50'	High	3mm-8mm	Malls, Airports, Retail, Lobbies, Office etc.	1" - 2"
50' - 100'	High	6mm-12mm	Window, Street Display, Drive through	2" - 4"
100' - 200'	Normal	12mm-25mm	Posters, Surface Streets	4" - 8"
200' - 300'	Normal	25mm-34mm	Posters, Surface Streets and Highway bulletins	8" - 10"
300' - 350'	Normal	34mm-66mm	Highway Bulletins, Highway Posters	10" - 15"
350' - 500'	Normal	34mm-66mm	Highways, Spectaculars	15" - 20"
500' - 600'	Low - Normal	66mm-76mm	Highways, Spectaculars, Stadiums	20" - 24"
600' +	Low	76mm-90mm	Skyscrapers, Spectaculars, Set back from road	24" - 40"

Note: Readability is also dependant on color contrast. Higher contrasts will allow smaller text size. Complicated backgrounds behind text will also reduce readability.

Kerning

Sufficient kerning between letters assures legibility from far distances. Tight kerning reduces legibility causing adjacent letters to attach together visually. Without proper kerning “clear morn” could be interpreted as “dear mom.”

clear morn Good kerning

dear morn Bad kerning

Stacking

A single horizontal line of text allows rapid assimilation of a message without interruption. Multiple text lines increase the time needed to discern a message.



Starbucks | Way Cooler Than Iced Tea

Leading

If more than one text line is necessary, use adequate leading between lines. When a line of text rides on the line below the interplay of descenders and ascenders it will make a message difficult to read.

Overcrowding. Compressed type or too many words will reduce the clarity of a message.

Excessive. Extreme variations between ascending and descending letter segments and serifs greatly reduces legibility.

Anemia. Fine typefaces will fade into a background, becoming indistinguishable as the viewing distance increases.

Overweight. Heavy typefaces lose their basic shape when the viewing distance is increased.

Illegibility. Ornate and sans serif typefaces can be difficult to read, reducing the effectiveness of an out of home design.

Good Serif

Bad serif

Good Sans Serif

Bad Sans Serif

Bad Script

Bad Script



Coca-Cola | Times Square Digital Display

Designing for Digital Billboards

Simplicity is the fundamental guideline for creating good out of home designs and the same principles apply when designing for digital billboards.

Avoid using a white background when designing for LED or other light emitting technologies. White is a mixture of all color in these situations, rather than an absence of color, and will appear subdued or muddy. White does not carry the same vibrancy that other colors convey.

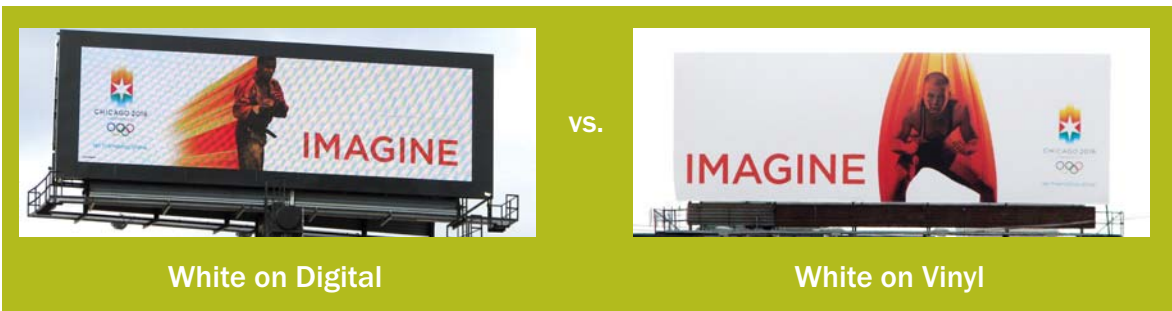
The perception of color can change depending on the amount of ambient light surrounding a digital out of home display unit. For this reason, rich background colors are more impactful during daylight hours, while pastel backgrounds are more vibrant at night and on cloudy days. Digital out of home display technology can automatically compensate for these factors.

Flexibility

Take advantage of the flexibility that digital out of home media offers. Change messages weekly, daily or even hourly. Design with a creative strategy that tells a story or communicates numerous details using multiple design layouts.

Production

Art files are very small and there are no production or installation charges when utilizing digital out of home media. The preferred file size will vary depending on the size and dot pitch of the unit. It's a good idea to create the files at actual size. This provides the sharpest possible image by alleviating the need to "down sample" the artwork before use. Down sampling will cause the image to become "fuzzy" and hurt the overall impact of the design. Designing at the actual pixels' density will prevent the accidental use of extremely small type.



White on Digital

White on Vinyl



OutdoorDRiVE™ Simulator

OutdoorDRiVE™ resembles a driving video game with billboards along the side of the road. You can choose various settings (highway, city, day and night) and various products (posters, junior posters, bulletins, shelters). The program is available from the OAAA website with downloads for Macintosh and Windows operating systems.

Tactical Design

The world is a hectic and busy place. Out of home advertising reaches people whenever and wherever they travel outside of their homes.



Consider these important out of home design guidelines when using OutdoorDRiVE™:

- Are the fonts easy to read?
- Is the letter size large enough?
- Does the spacing between the letters, words and lines aid legibility?
- Do the colors properly convey a high contrast of value and hue?
- Are the images comprehensible?

Location, Location, Location

Out of home advertising conveys the right message, to the right audience, at the right time, in the right place. Understanding the dynamics of the marketplace is essential for designing effective out of home campaigns. In the case of Apple computers, the side of a bus was the only logical place to feature an image of civil rights icon Rosa Parks. Finding the relevant and hidden relationships between the message and the environment makes the advertising smart.



Bank of America | Green Monster Scoreboard | Positioned outside Boston's Fenway Park, the bulletin mimics the only manually operated Major League scoreboard



HBO | Deadwood | The interior of a New York subway car is transformed into a western saloon giving riders an immersive experience



US Cellular | Magnifying Glass | This bus shelter cleverly highlights the store's location



DOG

an advertiser's best friend!

- D**emography
- O**rientation
- G**eography

Although many out of home panels have a horizontal format, some displays are vertical. The physical orientation of an out of home unit will significantly affect the placement of design elements such as product identity and the headline. Orientation will also affect the overall balance of a design. It is important to remember that demography, orientation and the geography – DOG – of a display are all necessary considerations when designing for the out of home medium.

Another important factor is distance. The impact an out of home unit will produce is relative to the distance from where it is viewed. A transit shelter advertisement positioned curbside and in close proximity to vehicular traffic and pedestrians can have the similar impact as a bulletin positioned many yards away.

Time is a factor. It is important to consider the amount of time required for a viewer to fully perceive an out of home message. The actual viewing time for a specific out of home unit will vary by location and media format. A subway station poster or airport diorama design might contain a complex message, since viewers may have several minutes to reflect on the message while they wait for or ride on a train. Mobile advertisements should generally use fewer design elements than stationary out of home units.



Air New Zealand | Waterfall



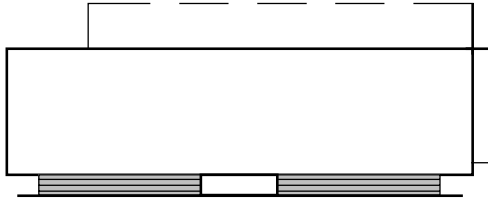
Seattle Art Museum | Are You Comfortable?



Thrivent Financial for Lutherans | Wrinkles



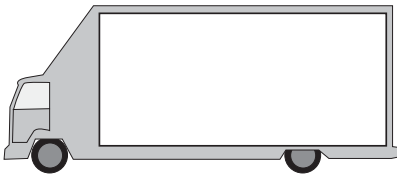
Nike | Ready For Your :45?



Spectacular Bulletin



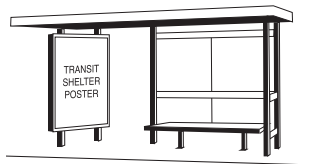
Bulletin



Poster & Mobile Billboard



Junior Poster



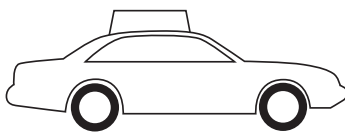
Transit Shelter Poster & Mall Display



King-Size Bus Poster



Queen-Size Bus Poster



Taxi Top Poster

Size Matters

Size and production specifications for the most standard out of home displays:

Spectacular Bulletin

Viewing area: 20'h x 60'w
Embellishments are often optional
Painted or printed on vinyl

Bulletin

Viewing area: 14'h x 48'w
Embellishments are often optional
Painted or printed on vinyl

Poster & Mobile Billboard

Viewing area: 10'5"h x 22'8"w
Printed on single sheet substrate or paper

Junior Poster

Viewing area: 5'h x 11'w
Printed on single sheet substrate or paper

Transit Shelter Poster & Mall Display

Viewing area: 67"h x 46" w
Printed on transparent paper

King-Size Bus Poster

Viewing area: 30" h x 144" w
Printed on Fasson vinyl

Queen-Size Bus Poster

Viewing area: 30" h x 88" w
Printed on Fasson vinyl

Taxi Top Poster

Viewing area: 14" h x 48" w
Printed on backlit vinyl

Going Green



Taking environmentally conscious measures isn't new for the out of home industry. The industry has been committed to finding supplemental uses for used billboard vinyl for many years. More recently, traditional paper-and-paste poster methods have been replaced with a new poster installation system that accommodates polyethylene (PE) and other single sheet substrates. The material is lightweight, flexible, and extremely strong. As a replacement to paper and paste posters, the new single-sheet posters have some significant advantages.

- Single sheet posters typically last longer than conventional paper and paste posters
- Single sheet posters are easier and safer for workers to install
- When PE posters are removed, they are packaged and shipped to US recycling facilities where they are converted into new products that include railroad ties, significantly reducing landfill waste



PE railroad ties



PE poster



PE pellets

Recency Theory

Out of home advertising is a frequency medium that provides multiple exposures to a message throughout the full duration of a campaign period.



According to Herbert E. Krugman, the manager of corporate public opinion research at General Electric, repeated exposure to advertising can lead to changes in the perceptions of what is important about a brand without the conscious or verbal recognition on the consumer's part. This can also be considered in terms of top-of-mind awareness. Repeated exposure to advertising creates top-of-mind awareness and recall.



Defined in the book *When Ads Work* by John Philip Jones, recency reminds people who are already in the marketplace that a brand, store or service is a good choice. To avoid memory decline, multiple design executions for a campaign should be implemented simultaneously or introduced at appropriate intervals during the campaign period.



Google | Enterprise | A series of one-line comments changed each day during the course of a month-long bulletin campaign



Competition
Multiple Executions
Established Presence
Target Audiences
Media Weight
Seasonality

Factors Affecting Message Retention

Multiple Executions Campaigns that use multiple executions and a variety of display formats deliver impact and continuity that can extend the awareness of a campaign over time.

Media Weight Out of home campaigns can experience awareness decline once consumers learn about message benefits. Therefore, fresh creative executions introduced over time will continue to build the awareness and impact of a campaign.

Established Presence Effective out of home designs, using an appropriate level of media weight, can sustain awareness after a campaign has ended. Studies have shown there is no significant drop in awareness up to six weeks after an out of home campaign concludes.

Target Audiences The composite of primary and subsequent target audiences can affect the longevity of an out of home campaign. By positioning an out of home message in relation to specified geographic targets, the message will more accurately impact the intended demographic audiences.

Competition Competitive influences can affect the longevity of an out of home campaign. Competitors who advertise similar product benefits or use similar design elements in a campaign will confuse a viewer.

Seasonality People are mobile year-round, so out of home advertising is not affected by seasonal cycles of behavior.

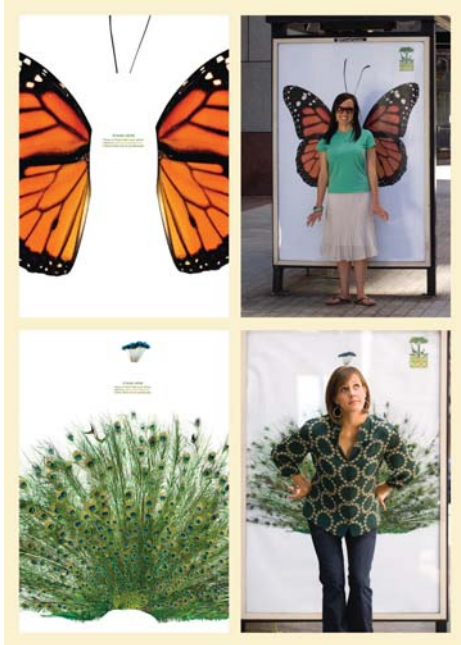
The University of Alberta, Canada

Most of the recommendations summarized in this document were developed through research conducted by the University of Alberta, Canada. The university measured 327 out of home recall studies collected between 1978 and 1991. The results of the study provided the rationale necessary to establish guidelines for designing effective out of home advertising campaigns.

The OBIE Awards

The OBIE Awards are one of the oldest and most prestigious honors for creative excellence in advertising. The OBIE name is derived from the ancient Egyptian Obelisk, a tall stone structure that was used to publicize laws and treaties thousands of years ago. Many historians consider the obelisk as the first true form of advertising.

Sometimes a simple idea is enough to express an emotion or message. In fact, sometimes a simple idea can be worth an OBIE Award. These winning campaigns need no explanation, and that's exactly why they are OBIE Award winners.



San Francisco Zoo | Butterfly & Peacock



Jeep | Fly Swatter



Barely There | Headlights



McDonald's | Sun Dial



McDonald's | Fresh Salads



Six Feet Under | Hearse



James Ready Beer | Share Our Billboard



Imodium | Empty Roll



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