



STORYDOING IN URBAN OUTDOOR ADVERTISING Insights from a Systematic Review of Scopus Literature

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ABSTRACT

Owing to information overload and emerging media trends, urban residents increasingly favour advertising campaigns that engage them through lived experience. In this context, storydoing has emerged as a disruptive narrative strategy that invites audiences to interact directly with a brand. This study analyses the use of storydoing in outdoor advertising in urban environments through a systematic review of seventy-five Scopus-indexed articles. The findings highlight the lasting presence of these installations within the urban landscape. Their ubiquity and adaptability enable them to blend into everyday spaces, foster identification and trust and convey collective meaning. The study argues that outdoor advertising should contribute to citizens' quality of life, and recommends ethical management, stronger regulatory oversight and sustained innovation. Overall, the relationship between storydoing and out-of-home advertising in cities is taking shape in increasingly creative, memorable, sustainable and innovative forms.

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1. Introduction

Living in cities entails being immersed in an environment characterised by excessive visual stimulation, aesthetically intrusive advertisements and a lack of harmony and balance. Such conditions can erode historical and cultural heritage and generate a negative atmosphere for residents. In this saturated landscape, consumers have become more demanding, prioritising authentic engagement over purely commercial communication (Manrique, 2022; Rodríguez-Ríos and Lazaro Pernias, 2021). Within this context, the strategy of storydoing emerges as an effective response in outdoor advertising.

In this regard, multiple examples across Europe show how storydoing is emerging as a strategy with significant transformative potential for outdoor advertising. Spain stands out as the most prolific country in research on brand building, education, design, sustainability and cultural communication. Scholars examine both storytelling and storydoing in relation to immersive commercial experiences, as well as their presence in video games, artificial intelligence, social networks, the metaverse and ethical debates. There is also notable attention to sustainability, with proposals for implementation within urban environments. In this vein, studies addressing visual pollution, vandalism and counter-advertising are particularly relevant. Ethical issues surrounding consumer data management and econometric analyses of vehicle advertising are also explored. In terms of outdoor advertising, research considers its relationship with television series, visual metaphor, commercial design and art, as well as the intervention of neuromarketing in communication strategies deployed in cities.

Italy and Portugal also appear in the review, offering perspectives on this innovative technique in relation to culture, digital technologies, artificial intelligence and branding. In Asia, references are fewer and largely historical, with some focused on the use of theatre. Outdoor advertising is examined from a neuromarketing perspective in India, while studies in China employ eye-tracking analysis in football stadiums. In Latin America, the literature highlights innovations in storytelling, showroom formats, vehicle branding and cultural activities in cafés, streets or public squares, along with research on prism billboards. Issues relating to external sustainability also emerge, including concerns about misleading advertising, landscape and environmental preservation, offline investment and online visibility, social media experiences and immersive technologies such as consumer eye tracking and the metaverse.

A clear example of this dynamic is the case of the IKEA doormat from the campaign Welcome to the independent republic of your home. Initially conceived solely as a television slogan, public reception was so enthusiastic that the phrase was later transformed into a physical product. The doormat not only decorated household entryways but also acted as a kind of brand emblem, communicating the identity and narrative proposed by the company in a semi-public manner. In doing so, a simple object transcended its original commercial purpose. In certain contexts, it was even reappropriated within social movements (Alvarez-Rodriguez and Selva-Ruiz, 2021). Thus, the product not only strengthened the emotional bond between the brand and its consumers but also became a tool for expressing identity and, at times, citizen protest.

Another example of the potential of this innovative narrative in public spaces is offered by Nivea, which designed photosensitive dolls that changed colour when exposed to sunlight, simulating sunburn. These toys were distributed to families on the beach, raising awareness of the importance of sunscreen through a playful and educational experience for children (Rodríguez-Ríos and Lazaro Pernias, 2025). In this way, the brand transformed a health message into a tangible and emotional encounter, situated in an everyday outdoor environment and directly engaging people through meaningful action.

This experiential approach is also evident in urban interventions that not only seek visibility but actively transform public space and connect citizens with social, environmental or cultural causes. Coca-Cola installed its 'happiness ATM' in public areas, allowing people to withdraw money to support vulnerable groups, thereby generating concrete actions with measurable social impact. Hyundai similarly demonstrated its commitment to sustainability by placing parking metres along the Costa del Sol that accepted plastic bottles collected from beaches as payment, encouraging recycling and contributing to environmental clean-up (Rodríguez-Ríos and Lazaro Pernias, 2025). A more in-depth case is Operación Arcevia, an urban intervention aimed at the social, economic and tourist regeneration of a rural area. Through collaboration between architects and artists, the project integrated artistic installations into the design of public space, establishing a new model of cultural experience grounded in urban infrastructure (Colitti, 2024). In all these cases, experiential, visible and socially meaningful actions serve as the core of the intervention.

Another clear example of this trend is the SEAT House in Barcelona, as well as the Citroën showroom in Paris, where car brands do more than exhibit vehicles. They organise cultural activities, meetings and events that foster interaction with citizens, reinforcing a sense of connection and commitment to the urban environment (Bonales-Daimiel et al., 2025). This approach aligns with the idea of ‘the city as a network of intersections’, which describes how cafés, streets and public squares in cities such as Milan have historically served as meeting points for creative communities. In these settings, design projects and insights were exchanged, reflecting a deep relationship between creativity and urban life (Colitti, 2024). Along similar lines, cultural heritage projects such as MEET seek to actively involve communities through narrative and interactive exhibitions in museums and open public areas, using technology to make cultural content more accessible, participatory and emotionally resonant (Colitti, 2024).

On a different note, yet following the same logic of social transformation, the digital game MUV (Mobility Urban Values) turns sustainable urban mobility into a playful competition in which citizens ‘compete’ by walking, cycling or using public transport, promoting concrete changes in everyday behaviour within urban space (Colitti, 2024). Other initiatives, such as Advanced Souvenirs, propose tangible objects that narrate a city’s identity through sensory experiences. Examples include Aria di Napoli, a tin that symbolically contains the air of Naples, and Bye Bye Fly, a fly swatter printed with a map of Milan. These objects encourage reflection on urban territory from a symbolic and experiential standpoint. Finally, the Ri-corda project revives traditional practices such as rope-making from local plants through community workshops that not only preserve cultural heritage but also strengthen belonging and identity by involving the public directly (Colitti, 2024).

Together, these proposals demonstrate how immersive narrative strategies can activate citizen engagement, foster emotional connections with the environment and generate tangible collective impact. In this way, storydoing not only occupies the city but transforms it into a stage for meaningful experiences that reinforce the relationship between brands, citizens and culture.

1.1. Theoretical Framework

This approach fosters more emotional, authentic and personalised connections in an increasingly competitive digital environment (Luque de Marcos y Baraybar Fernandez, 2018; Barboza et al., 2022; Ramallal, 2024). It seeks to generate value during the processes of brand building and management by creating products, services and experiences whose social relevance is perceptible through different advertising media, including outdoor formats. The concept, coined by Ty Montague, CEO and founder of the American company Co: Collective, highlights the shift from telling stories to enacting them. The relationship between storydoing, outdoor advertising and urban interventions is therefore developing in increasingly creative and meaningful ways. One example is the capacity of certain products to operate as communicative artefacts within public space. Through this approach, objects cease to be merely functional and instead become tangible brand assets that convey identity and narrative by their presence or interaction with the urban environment (Alvarez-Rodriguez and Selva-Ruiz, 2021; Luque de Marcos & Baraybar Fernández (2018); Rodriguez-Rios and Lazaro Pernias, 2025).

Storydoing can thus be understood as a series of coherent, distinctive actions through which brand assets materialise and contribute to the realisation of a campaign’s purpose. It emerged as an alternative to traditional models of brand management and to the narrative logic of storytelling at a time characterised by fierce competition, market saturation and the declining effectiveness of conventional advertising (Alvarez-Rodriguez and Selva-Ruiz, 2021; Luque de Marcos y Baraybar Fernandez, 2018; Montague, 2013; Pedro and Camaño, 2023). Outdoor advertising, for its part, refers to messages displayed in open spaces with high levels of footfall or traffic such as public roads, commuting routes, leisure areas and points of sale. It adopts creative and often unexpected formats designed to attract the attention of consumers within the environments they inhabit (Kotler and Keller, 2012; Pacheco, 2000; Surhone and Timpledon, 2010).

Storydoing is also expressed through the creation of physical spaces in the city that move beyond the traditional logic of the point of sale. These spaces offer immersive experiences that embody a brand’s purpose and values. They take the form of events and interventions that function as meeting points for creative communities, where design processes and insights are shared and where citizen interaction generates a tangible commitment to the urban environment (Bonales-Daimiel et al., 2025; Colitti et al., 2024). In its application across different contexts, this experiential strategy has proven to be a flexible

and powerful resource, used effectively in commercial, educational and social spheres, adding real value wherever it is deployed. In marketing and communication, it is increasingly recognised as an ideal emerging model for building and developing brands in authentic and participatory ways, distancing itself from traditional formulas by prioritising action and experiential engagement (Luque de Marcos y Baraybar Fernandez, 2018).

Experiential events have therefore become central tools in the implementation of these strategies. Their immersive and interactive nature enables brands to build stronger relationships, enhance awareness and expand engagement and reputation (Campillo-Alhama et al., 2024). Although direct research linking storydoing to artificial intelligence (AI) remains limited, significant connections have been identified between interactive digital narratives and immersive design (Colitti, 2024). This is especially relevant to DOOH (Digital Out-of-Home) formats, which are undergoing constant innovation (Breva-Franch and Camacho, 2016). In this context, AI has become a strategic pillar that enhances and redefines relationships between brands and audiences. It enables personalisation, automates creative processes and facilitates the generation of emotional content tailored to user interests and behaviour (Torres Saez et al., 2025). This trend is also evident in urban communication strategies, where many organisations turn to storydoing as a means of demonstrating their commitment to Corporate Social Responsibility (CSR). Through sustained and visible actions carried out in their own media, they communicate their social contribution beyond corporate rhetoric (Lopez-Gonzalez et al., 2023). A new perspective on outdoor advertising has also emerged, centred on sustainability and increasing concern for the urban environment and the wellbeing of citizens (Baungratz and Casarín, 2024; Breva-Franch and Camacho, 2016).

Given rising expectations that brands will contribute to social and environmental wellbeing, storydoing frequently promotes sustainable behaviours that benefit society. Rather than limiting themselves to discursive messages, many initiatives encourage participation in collective actions with positive impact (Alvarez-Rodriguez and Selva-Ruiz, 2021; Rodriguez-Ríos and Lazaro Pernias, 2025). A notable example is the campaign Twenty-five posters for Naples, which employed visual art to support the restoration of monuments damaged by an earthquake (Colitti, 2024). Storydoing thus transcends the limits of traditional advertising by situating brand communication in direct action within urban environments. By using the city as a living stage for tangible experiences that connect emotionally with people, brands not only promote their products but also reinforce social and environmental values, encourage citizen participation and generate real impact in everyday life (Álvarez-Rodriguez and Selva-Ruiz, 2021; Luque de Marcos y Baraybar Fernandez, 2018; Rodriguez-Rios and Lazaro Pernias, 2025).

1.2. Objectives

1.2.1. General objective

The main objective of this study is to analyse the use of storydoing in outdoor advertising within urban contexts.

1.2.2. Specific objectives

- To identify the factors that influence the use of storydoing in outdoor advertising.
- To establish the benefits of storydoing in outdoor advertising in cities.
- To outline solutions that address the limitations of storydoing in out-of-home advertising.

2. Methodology

This research adopts a qualitative approach based on a systematic literature review (SLR). A four-stage procedure consisting of identification, selection, eligibility and analysis of the literature was implemented owing to its organised and rigorous nature, which enhances replicability and minimises bias. As Manterola et al. (2013) note, the purpose of systematic review is to conduct a comprehensive and meticulous examination of the available evidence on a specific topic. This process relies on a standardised protocol that facilitates the identification of reliable and verifiable data, allowing researchers to assess the quality and robustness of existing scientific knowledge. Its systematic orientation reduces bias and supports the structured organisation of information (Samnani et al., 2017).

This study followed the PRISMA guidelines, which, according to Moher et al. (2009), are represented through a diagram that illustrates the stages of inclusion and exclusion applied to previous research (Page et al., 2021). The scientific database consulted was Scopus, from which seventy-five publications were selected, prioritising studies from the last decade to ensure the incorporation of the most up-to-date perspectives (Figure 1).

2.1. Information Search and Research Review

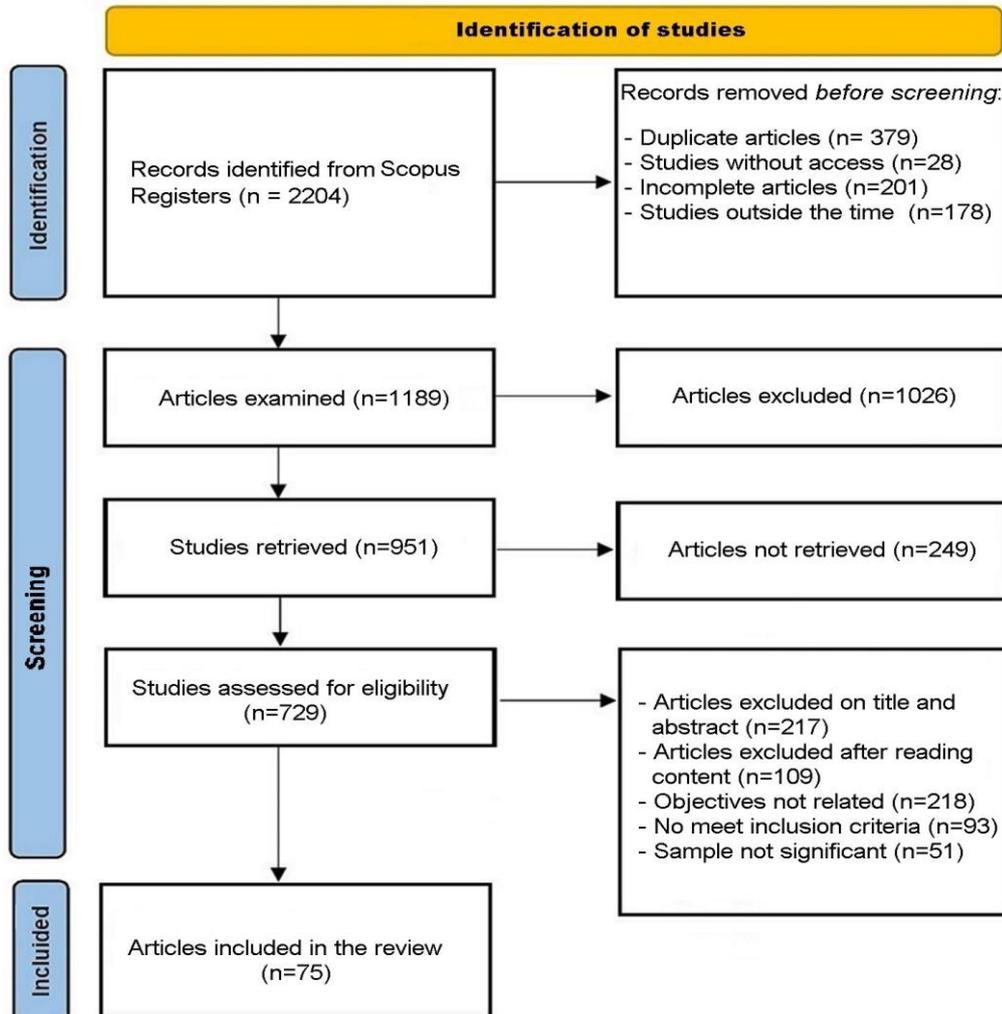
Works related to the connection between storydoing and outdoor promotion in cities was selected and examined thematically for the period 2015–2025. Incomplete studies were excluded. The systematic review generated a series of themes and sub-themes relevant to the analysis, while also considering data concerning factors that affect safety in online video games.

2.2. Selection of Publications

Initially, 2,204 publications were analysed, of which those unrelated to cybersecurity were eliminated. The process concluded with the selection of seventy-five sources for the systematic review.

2.3. Selection

Figure 1. Selected articles



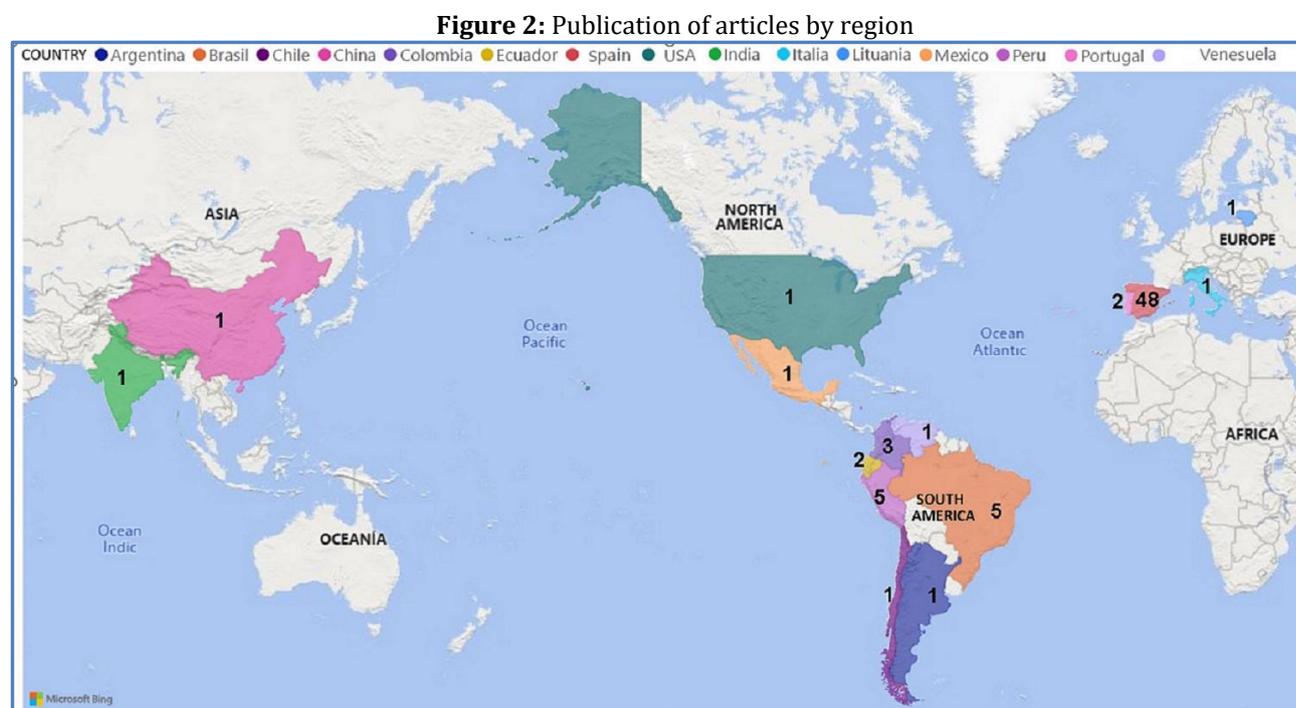
Source: Scopus, 2016-2025

2.4. Analysis

Subsequently, the factors and sub-themes were defined using Braun and Clarke’s (2006) model, which comprises several phases. The selected literature was reviewed with the aim of understanding the

relationship between the use of storydoing and external promotion. Finally, subcategories were generated, and redundant subcategories and codes were removed with the support of specialists in the field.

Below is a list of the seventy-five studies from the Scopus database, classified by country, year of publication, and field of study.

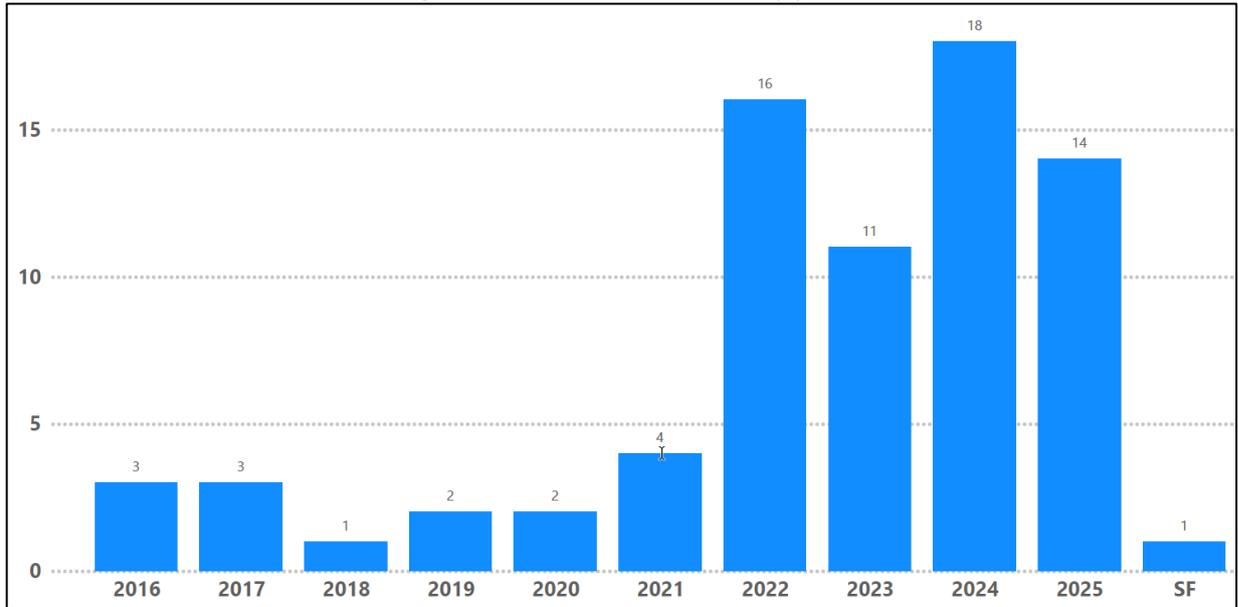


Source: Scopus, 2016-2025

One of the first findings of this review concerns the geographical distribution of studies on storydoing and outdoor advertising, as shown in Figure 2. Europe stands out as the continent with the highest number of publications, with Spain contributing 48 studies. Italy, Lithuania and Portugal also appear, each with one study, reflecting a growing academic interest in the topic across the region. South America likewise shows a relevant, although more moderate, presence. Notable contributions include five articles from Brazil and Peru; three studies from Colombia; two from Ecuador; and one each from Argentina, Chile and Venezuela. Meanwhile, Asia and North America have made occasional contributions, with two studies from China and one each from India, the United States and Mexico. This imbalance suggests that the development of storydoing and outdoor advertising has been more dynamic in certain regions, largely due to the stronger adoption of user-experience-centred marketing strategies in European contexts.

In addition, the evolution of scientific production on this topic over time has been identified. As shown in Figure 3, three articles were published in 2016, followed by sustained growth that peaked in 2023 with eighteen studies. A slight decline is observed towards 2025, attributed to a reduced interest in outdoor advertising. Most of the studies are concentrated from 2022 onwards, which may be associated with the increasing attention given to interactive content and the search for new forms of emotional connection between brands and consumers. These data suggest that storydoing and outdoor advertising have consolidated their presence within academic research.

Figure 3: Publication of studies by year



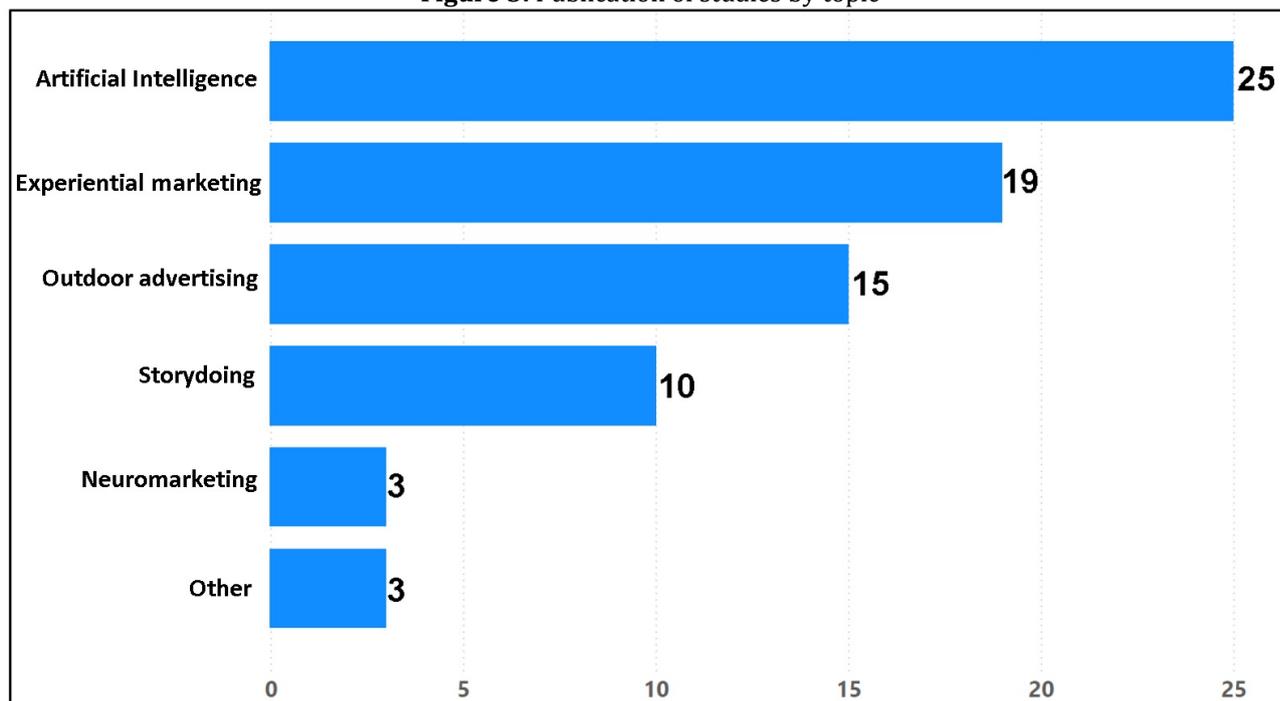
Source: Scopus, 2016-2025

Figure 4: Research by country and year

| | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | SF | Total |
|--------------|----------|----------|----------|----------|----------|----------|-----------|-----------|-----------|-----------|----------|-----------|
| Argentina | | | | | | | | | | 1 | | 1 |
| Brasil | | | | 1 | | | 3 | 1 | | | | 5 |
| Chile | | | | | | | 1 | | | | | 1 |
| China | 1 | | | | | | | | | 1 | | 2 |
| Colombia | 1 | | | | | | | | 2 | | | 3 |
| Ecuador | 1 | | | | 1 | | | | | | | 2 |
| Spain | | | 1 | 1 | | 4 | 8 | 6 | 15 | 12 | 1 | 48 |
| USA | | | | | 1 | | | | | | | 1 |
| India | | 1 | | | | | | | | | | 1 |
| Italy | | | | | | | | 1 | | | | 1 |
| Lituania | | 1 | | | | | | | | | | 1 |
| Mexico | | | | | | | 1 | | | | | 1 |
| Peru | | | | | | | 3 | 2 | | | | 5 |
| Portugal | | | | | | | | 1 | 1 | | | 2 |
| Venezuela | | 1 | | | | | | | | | | 1 |
| Total | 3 | 3 | 1 | 2 | 2 | 4 | 16 | 11 | 18 | 14 | 1 | 75 |

Source: Scopus, 2016-2025

Figure 5: Publication of studies by topic



Source: Scopus, 2016-2025

The first four categories account for the majority of the research, comprising sixty-nine studies. This classification highlights the diversity of approaches to storydoing and outdoor advertising, emphasising their capacity to intersect with contemporary debates on technology, communication and user experience. This variety also indicates that both variables continue to function as relatively isolated concepts, leaving considerable scope for further exploration from multiple theoretical and methodological perspectives.

4. Results and Discussion

The overall purpose of this research was to analyse the use of storydoing in outdoor advertising in cities.

4.1. Storydoing Factors in OHH Advertising in Cities

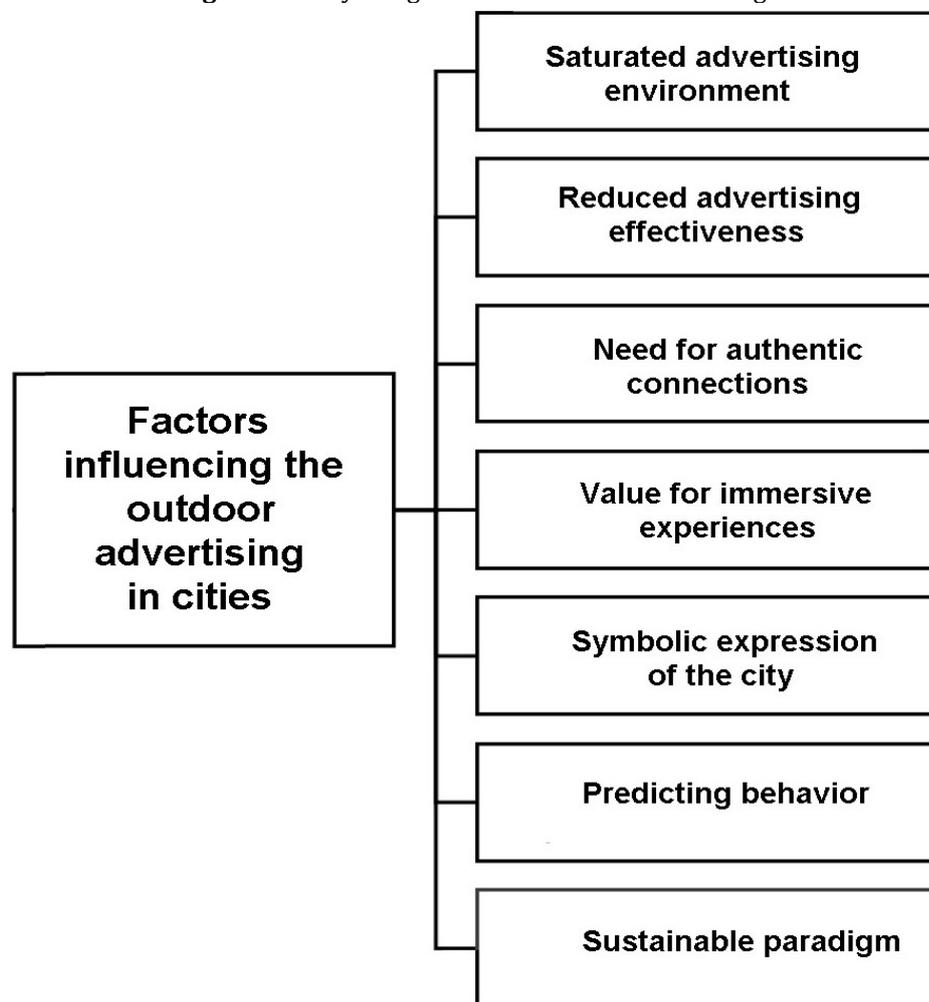
Various factors influence people's behaviour and patterns of consumption, including external advertising (Fernandez et al., 2022). These influences are grounded in an emotional and participatory connection that not only amplifies the impact of a campaign but also acts as a motivational driver, encouraging consumers to make a purchase that they perceive as a reward for the experience they have received. The emotional bond generated through interaction can therefore be key to motivating purchasing decisions, as consumers do not simply acquire a product but feel like active participants in the company's narrative and purpose (Rodriguez-Rios and Lazaro Pernias, 2025). The affective dimension has a significant influence on the brand-customer relationship, which is why current research increasingly focuses on predicting behaviours and reactions to commercial communication through advanced digital tools such as neuromarketing, which assesses behavioural tendencies and customer retention indicators. Eye-tracking technologies also make it possible to identify physiological responses (Neves et al., 2024). In urban contexts, design has a direct impact on citizens' emotions and behaviour due to its aesthetic and spatial qualities (Breva-Franch and Camacho, 2016).

Immersive advertising has also generated new forms of communication, such as meta-advertising, in which promotional content becomes part of a simulated environment. Tools including three-dimensional virtual assistants, 360-degree videos and advergames are used to construct playful, participatory and interactive experiences that facilitate social connection and self-expression (Garcia and Fernandez-Castrillo, 2023). Within the context of storydoing, artificial intelligence functions as a facilitator of immersive narratives, particularly through media such as virtual reality (VR), augmented reality (AR) and metaverse environments. These settings enable consumers to enter multisensory

scenarios where interaction with the brand is direct and meaningful (Borba, 2023; Ramallal, 2024). As a result, people are increasingly unwilling to settle for simple exposure to advertising messages and place greater value on immersive experiences. Consequently, brands are experimenting with the creation of personalised virtual worlds in which users can interact with digital products, attend exclusive events and participate in communities through AR and VR technologies (Mas et al., 2025).

This paradigm shift requires brands not only to tell stories but to adopt an active role consistent with their purpose, thereby generating authentic connections with their communities. In this regard, storydoing is particularly effective when it aligns brand purpose with concrete actions that deliver tangible value, strengthening consumers’ trust in the brand (Espino-Landeo and Gallardo-Echenique, 2022). The advertising industry shares responsibility for contributing to a sustainable future and must therefore employ tools that minimise environmental impact. Social awareness initiatives increasingly encourage projects aimed at protecting the urban landscape and restoring degraded areas (Manrique, 2022; Palomo-Dominguez and Zemlickienė, 2022). According to Carrizo (2017), the sustainable model is grounded in the idea that promotional activity should be integrated into the urban environment and adapted to its context, enabling an exchange of values that supports long-term sustainability, reduces environmental impact and enhances the cultural and symbolic relevance of the community.

Figure 6: Storydoing factors in outdoor advertising



Source: Scopus, 2016-2025

4.2. Benefits of Storydoing for Out-of-Home Advertising in Cities

Storydoing benefits both brands and society by generating genuine alignment between message and action, thereby reinforcing consistency between what an organisation communicates and what it does (Luque de Marcos & Baraybar Fernández, 2018). Its impact is even greater when narratives are transformed into experiences that users can engage with directly (Bonales-Daimiel and Miguelez-Juan,

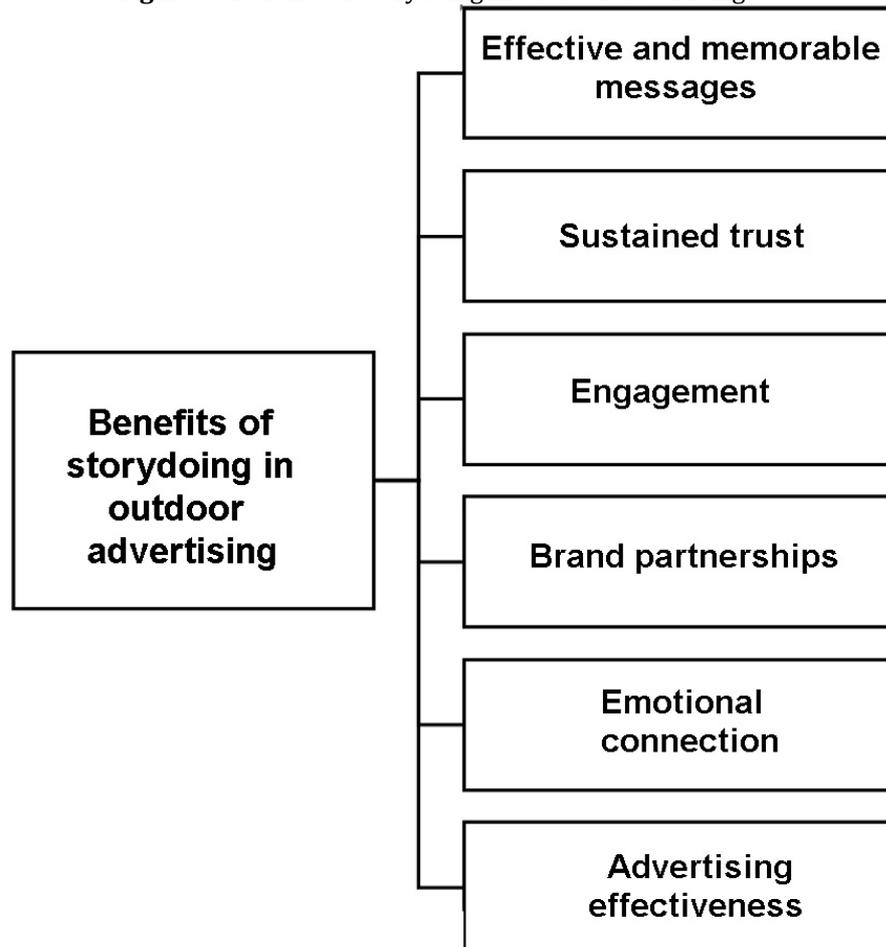
2022). By fostering deep immersion and meaningful interaction between consumers and brands, it enables the creation of more effective and memorable messages (Mas et al., 2025).

This approach transforms promises into visible and emotionally resonant actions, encouraging audiences not only to hear the story but to feel part of it. In this regard, outdoor advertising becomes a strategic channel that captures the attention of urban audiences and functions as the epicentre of brand-led actions (Carrizo, 2017). The combination of technology and storydoing supports sustained relationships of trust, which is an increasingly valued outcome within external media environments characterised by information overload (Rodríguez-Rios and Lazaro Pernias, 2025). Taken together, these trends demonstrate how innovation and creativity can converge to tell stories and build meaningful experiences that consumers perceive as their own. In the field of outdoor advertising, advances in artificial intelligence and the adoption of blockchain technologies are transforming the ways in which people engage with products and services, generating new modes of value creation, sales promotion and loyalty building within virtual communities (Mas et al., 2025).

In contrast to storytelling, storydoing produces higher levels of engagement because it invites the audience to participate in real experiences connected with the brand. Through this, it establishes more authentic and enduring relationships (Bonales-Daimiel and Miguélez-Juan, 2022; Rodríguez-Rios and Lazaro Pernias, 2025). Virtual experiences, owing to their intensity and capacity to surprise, may even leave a stronger imprint than many real-world experiences (Fernandez et al., 2022). Such immersion not only attracts audiences but also reshapes the way people connect with brands, transforming each interaction into a meaningful and memorable encounter. This trend is evident in prism-style street advertising formats, which are distinguished by advanced digitalisation and multimedia features (Chiquito and Yance, 2019).

In summary, storydoing cultivates a profound emotional connection because it not only conveys a message but invites users to experience it. This strengthens brand image and loyalty (Alvarez-Rodriguez and Selva-Ruiz, 2021). The emotional bond it generates often translates into a clear intention to purchase, as users value and actively support these initiatives through their preferences for particular brands (Rodríguez-Rios and Lazaro Pernias, 2025). This response is further enhanced when campaigns incorporate artificial intelligence, which increases effectiveness and enables the prediction of consumer behaviour (Barrio Andres, 2022), and when they prioritise convenience and speed, attributes that digital audiences particularly appreciate (Bonales-Daimiel and Miguelez-Juan, 2022).

Figure 6: Benefits of storydoing in outdoor advertising



Source: Scopus, 2016-2025

4.3. Uses of Storydoing in Outdoor Advertising in Cities

Storydoing is presented as a strategy that enables brands to connect authentically with their audiences through concrete and purposeful actions, seeking to bring real value to people's lives and articulate their *raison d'être* within society. For this strategy to maintain its credibility and impact, continuity and visibility are essential. Interruptions in the implementation of actions can undermine trust and weaken the brand's relationship with its audience. Advertising experiences have also proven effective in educational settings, where students participate actively, integrating knowledge and developing skills through immersive and experiential formats (Castro-Martinez and Diaz-Morilla, 2019; Espino-Landeo and Gallardo-Echenique, 2022; Luque de Marcos & Baraybar Fernández, 2018; Rodriguez-Rios and Lazaro-Pernias, 2021).

Within this framework of transmedia storytelling and participatory culture, fictional products can become valuable brand assets when supported by a coherent narrative. Integrating real characters into these narratives further reinforces the emotional bond with audiences, creating a closer and more legitimate relationship. These immersive experiences converge with marketing innovations that employ virtual reality (VR) and augmented reality (AR), enabling people to interact with brands through environments in which they can explore, participate, and engage meaningfully. Companies are increasingly investing in campaigns that combine gamification and personalisation to strengthen their connection with audiences. In doing so, they develop virtual worlds where users can try products, attend exclusive events, and feel part of a community.

In this context, avatars become an extension of the user's identity, closely aligned with the idea of "real characters" proposed by storydoing. Artificial intelligence (AI) contributes significantly to this process by shaping the personal brand and projecting attributes linked to skills, values, and personality.

For an avatar to be truly convincing, it must reflect authentic aspects of the user's identity and function as a credible representation. In environments such as the metaverse, avatars facilitate communication and collaboration within gaming, creative, or learning experiences. AI reinforces this process by enabling highly detailed designs capable of reproducing gestures and facial expressions, making virtual interaction feel increasingly natural (Alvarez-Rodriguez and Selva-Ruiz, 2021; Bonales-Daimiel and Miguelez-Juan, 2022; Mas et al., 2025;).

Storydoing shares this emphasis on genuine connection, as it seeks to maintain a continuous dialogue with engaged audiences and promote the rapid exchange of experiences. AI plays a key role here by analysing large volumes of data to anticipate consumer decisions, identify individuals who may switch brands, and better understand their preferences. Through this learning capacity, AI can predict future purchases, recognise behavioural patterns, and generate insights that enable the creation of personalised experiences, as well as the effective recording and dissemination of those experiences. All of this contributes to increasing the effectiveness of marketing campaigns and targeted advertising.

Ultimately, this innovative narrative positions users as co-creators of the brand story, involving them in actions that extend beyond commercial objectives. It also encourages prosocial behaviours, such as charitable donations, whether through the downloading of applications or the viewing of short films (Barrio Andres, 2022; Bonales-Daimiel and Miguelez-Juan, 2022; Rodriguez-Rios and Lazaro Pernias, 2021; Rodriguez-Rios and Lazaro Pernias, 2023).

4.4. Risks and Solutions in City Advertising and Storydoing

Outdoor advertising in cities faces multiple challenges with commercial, social, technological, environmental and ethical implications. Competition between advertisers and inadequate planning often result in disorderly, large-scale placement and uneven architectural growth (Manrique, 2022; Sanz, 2016; Baungratz and Casarin, 2024; Chiquito and Yance, 2019). Overexposure to stimuli, combined with the fast pace of urban life, affects the quality of life of residents, pedestrians, drivers and even urban wildlife. Excessive visual stimuli can influence visual health and mood, while poorly positioned elements obstruct pedestrian movement, particularly for people with disabilities. Even traffic signs and other forms of wayfinding, although useful as ATL supports, may become aggressive or ineffective if not carefully planned. Urban imbalance also generates ecological problems, as certain bird species are driven away from their habitats (Condemarin-Seminario et al., 2024; Pedro and Camañez, 2023; Pérez and Labandeira, 2017).

These shortcomings negatively affect users' perceptions of the city and often provoke adverse reactions. The deterioration of heritage sites reduces commercial and tourism potential, which in turn affects the local economy (Manrique, 2022; Perez and Labandeira, 2017). The vertical nature of many urban environments limits direct feedback between audiences and brands, and this communicative distance can generate discontent that manifests in vandalism as a form of protest or satire against local governance and advertising practices (Sanz, 2016). Recent tensions, particularly those linked to neuromarketing, highlight the need to protect consumer privacy and maintain a balance between technological innovation and public well-being. Various development policies reinforce these concerns (Goncalves et al., 2024).

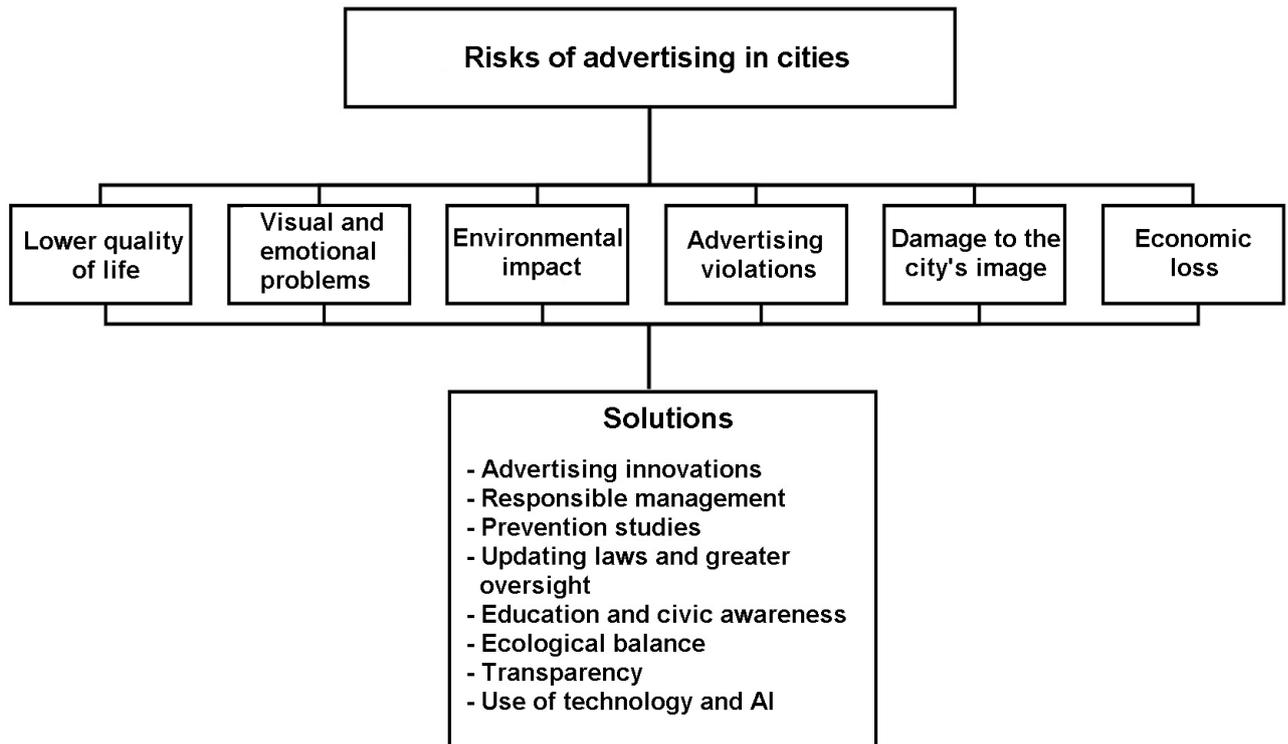
In response, several proposals advocate for responsible, sustainable and ethical outdoor advertising that does not compromise competitiveness or creativity. Storydoing offers an alternative to current deficiencies, as it enables increasingly creative and meaningful communication actions within the city. One manifestation of this is the use of products as vehicles of communication in public space. Through this approach, products cease to function solely as utilitarian objects and instead become tangible brand assets capable of conveying their own narrative through their presence or interaction with the urban environment (Rodriguez-Rios and Lazaro, 2025; Luque de Marcos y Baraybar Fernandez, 2018; Alvarez-Rodriguez and Selva-Ruiz, 2021).

Another strategic line is prevention, grounded in an informed understanding of the problem. This entails the need for studies, regulatory updates and strengthened enforcement. Such initiatives should be accompanied by education and public awareness campaigns aimed at fostering harmonious urban environments (Manrique, 2022). Outdoor advertising must strive for a balance that reduces public criticism and enhances its connection with the population, involving all actors who participate in or influence the public space (Breva-Franch and Camacho, 2016). Recommendations for responsible

neuromarketing emphasise transparency and accountability as means of minimising risks and protecting user privacy (Goncalves et al., 2024).

It is further recommended that the exterior design of points of sale be improved through well-preserved elements, clear signage and coherent symbolism. These measures can capture attention while transforming advertisements into a more positive experience for consumers (Perez and Labandeira, 2017). Recent studies also show that, in Digital Out-of-Home contexts including programmatic, metaverse-based, dynamic and ecological advertising, authentic visuals generate greater attention than manipulated alternatives, underscoring the importance of visual authenticity (Lyu et al., 2025).

Figure 8: Risks and solutions for advertising in cities



Source: Scopus, 2016-2025

6. Conclusions

The aim of this study was to analyse the use of storydoing in outdoor advertising in cities, based on a systematic review of seventy-five articles retrieved from the Scopus database. The findings indicate that, within an increasingly saturated advertising environment, this strategy emerges as a response to the declining effectiveness of traditional advertising and the growing need to establish authentic connections with audiences. Beyond fostering emotional engagement, storydoing seeks to integrate itself into the symbolic expression of the city, contributing new perspectives on sustainability that reinforce the relationship between brands and citizens. The incorporation of artificial intelligence and new technologies further strengthens this capacity, enabling the creation of meaningful, personalised experiences that align with contemporary social and environmental expectations.

This approach stands out for its benefits, including the creation of more effective and memorable messages that remain in the public consciousness and extend beyond simple commercial persuasion. These strategies can also have a positive influence on users' quality of life by promoting more meaningful and environmentally responsible urban practices. Such developments are supported by advertising regulations and advances in digitalisation, which contribute to clearer, more organised and more contextually integrated forms of communication within cities seeking to become increasingly smart and sustainable.

In terms of application, storydoing has uses that extend far beyond conventional advertising, as it enables authentic connections with people and provides them with real value. By transforming brand

assets into meaningful experiences, it strengthens emotional bonds, enhances credibility and generates positive educational and social effects. It also reinforces personal branding and serves as a representational tool that facilitates communication and teamwork, shifting users from passive recipients to active participants. In doing so, it increases the effectiveness of communication actions and encourages prosocial behaviours, fostering a genuine and lasting relationship between the brand and the community. However, this narrative also carries risks that must be addressed carefully. Poor implementation can negatively affect residents' quality of life and cause ecological damage that contradicts the sustainable aims of the strategy. Inefficient management may harm the brand's image, affect the local economy and generate public discontent, thereby weakening the trust and legitimacy upon which this approach relies.

Given these concerns, it is essential to develop solutions that ensure the responsible and sustainable use of storydoing. This requires management practices based on prevention and adherence to clear regulatory controls, supported by digitalisation processes that promote transparency. Education and public awareness also become key components in promoting ecological and social balance, ensuring that advertising actions not only generate positive impact but also respond to collective needs and sustainability values.

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