

THE CITY AS A NARRATIVE PLATFORM: CREATIVE STRATEGIES IN OUT-OF-HOME ADVERTISING

FÁTIMA RODRÍGUEZ GARCÍA (FRODRIGUEZ@CENTROSANISIDORO.ES)¹,

ANA LOZANO-GONZÁLEZ (ALOZANO@CENTROSANISIDORO.ES)²

¹ Centro Universitario San Isidoro, Spain

KEYWORDS

Out-of-Home (OOH)
Digital Out-of-Home (DOOH)
Urban Integration
Brand Storytelling
Interactivity
Advertising Creativity
Place Branding

ABSTRACT

The aim of this study is to analyse how certain brands use outdoor advertising (OOH and DOOH) to activate urban space as a communication tool. The corpus analysed comprises 38 award-winning campaigns from the OOH Lovers Awards (2023–2025). An analytical framework was developed to systematise variables related to the media formats employed, adaptation to the urban environment, the presence of storytelling, the use of digital and interactive resources, and the degree of creativity achieved. The results reveal the predominance of traditional formats, complemented by digital media, generating disruptive appropriations of public space. More than half of the campaigns incorporated local cultural elements and urban narratives, while one third included interactive resources associated with higher levels of creativity. Outdoor advertising transforms the city into a narrative setting, reinforcing place branding and generating memorable and potentially viral experiences.

Received: 12 / 04 / 2026

Accepted: 23 / 08 / 2026

1. Introduction

The streets of our cities have been transformed into moving canvases. What only a few decades ago were simple static advertising formats have now become a mosaic of images, lights and messages coexisting with the rhythms of everyday transit. Building façades, buses and bus shelters are turned into stages where brands, artists and citizens engage in visual dialogue.

This phenomenon is the result of a profound transformation. Technology has redefined the outdoor medium, already difficult to characterise due to its heterogeneity. The rapid evolution towards digital and interactive formats has enabled this resignification of the city, which increasingly functions as a narrative medium (Roux & Van der Walddt, 2014). Today, digital out-of-home advertising (DOOH) has become a constantly evolving trend, with estimated growth ranging between 7% and 13%, according to data from IAB Spain (2025a).

The urban experience now extends far beyond simply looking at a billboard. Many proposals invite interaction, whether through touching a screen, scanning a code or participating in games connected to mobile devices. The boundary between physical space and digital environment is becoming increasingly blurred, and advertising is assimilated into a form of spectacle in which the public becomes part of the performance. Technologies such as facial recognition, the Internet of Things (IoT) and big data analytics enable real-time segmentation and immersive experiences that enhance interaction and brand loyalty (Mostafa, 2025).

In this regard, Koeck and Warnaby (2014) argue that the relationship between outdoor advertising and the city has evolved from two-dimensional formats towards three-dimensional, four-dimensional and multimodal forms, in which the spatiality and temporality of urban spaces become strategic elements of communication. According to the authors, contemporary campaigns exploit pedestrian movement, architectural presence and location-based technologies in order to create impactful experiences tailored to specific places.

Other perspectives, such as that proposed by Dekeyser (2018), suggest that advertising objects possess material and affective logics that shape urban space; technological advances enable these objects to interact more organically with the city. This perspective reinforces the idea that the city ceases to function merely as a support and instead becomes both stage and amplification channel for brand narratives. The integration between narrative and city generates useful and playful experiences, transforming advertising into a practical and emotional service that goes beyond mere exposure. Interaction with users not only improves brand perception but also facilitates the memorability and circulation of narratives, as spectators become co-authors of the urban story.

From this perspective, Roux (2020) emphasises that digital and interactive formats, such as wayfinding screens, provide multiple forms of gratification for users: ease of urban navigation, interactivity, informational value and entertainment. What is particularly significant in these contributions is that interaction functions as a mediator between such gratifications and the overall experience, generating stronger and more enduring emotional connections. In this way, digital out-of-home advertising not only integrates harmoniously into the urban landscape but is also resignified as a non-intrusive strategy capable of enhancing memorability and reinforcing the affective connection between city, brand and citizen.

With the growing use of digital screens and interactive formats, outdoor advertising is increasingly positioned as an element that contributes aesthetic, social and symbolic value to public spaces. García Carrizo (2023) proposes a sustainable implementation model based on five pillars: urban integration, shared value, sustainability, ecological impact reduction and cultural significance. The author further argues that digital screens create “an innovative image” and facilitate civic encounter (García Carrizo, 2023, p. 189). DOOH is described as a “fifth medium” that has gained increasing prominence and multiplied

opportunities for interaction and memorability among audiences, in line with the idea of the city as a creative stage and amplification channel.

Within this transformation of the medium, however, non-digital formats (OOH) continue to play a significant role and may also encourage audience interaction. Printed formats allow interventions that engage directly with urban space: artistic installations, ambient media and interventions in street furniture that invite participation. OOH can incorporate QR codes, NFC technology or augmented reality activations in order to connect with mobile devices. Furthermore, according to data from the Federation of European Screen Printers Associations (FESPA), digital screens reduce paper consumption but increase energy consumption; the coexistence of printed and digital formats therefore makes it possible to balance ecological impact and creative value (2024).

As stated in the *DOOH Performance Study 2025* (IAB Spain, 2025b), outdoor advertising is effective both for branding and conversion purposes, making it possible to qualify demand in terms of sales while generating impact that favours brand recognition and customer loyalty across the entire conversion funnel. DOOH is thus considered the digital medium with the highest long-term multiplier effect (1.7), generating between 11% and 26% more impact than other digital media (IAB Spain, 2025b). The incorporation of these formats, together with their creative and strategic combination with OOH, is therefore of considerable interest.

In their review of the evolution of the sector, Roux and Van der Walddt (2014) propose a framework distinguishing four platforms within outdoor advertising: traditional outdoor, transit media, street furniture and digital/ambient media. The authors stress that the concept of OOH encompasses both physical formats and digital and experiential forms. This taxonomy successfully integrates both types of support while offering a flexible description adapted to the heterogeneity of the medium.

However, in order for this combination to function effectively, some researchers warn that advertising message design must not lose sight of the perceptual limitations of the medium. This is the case in the work of Breva-Franch and Balado-Albiol (2009), whose research concludes that technological incorporation cannot neglect basic design principles: excessive text or poor choices of colour and typography prevent passers-by from understanding the message. Simplicity and economy of language are therefore emphasised as fundamental rules, meaning that the synthesis implied by limited textual content combined with expanded visual expression remains essential for achieving visibility and recall (Rey, 1997, pp. 226–231).

Although digitalisation has multiplied the formats and environments of outdoor advertising, its fundamentals remain unchanged: the message must be direct, forceful and immediately understandable. In the words of Luis Bassat in his now classic *Libro rojo de la publicidad* (*The Red Book of Advertising*), communication in the street is won “by K.O.”; in other words, only a visual impact comparable to “a punch in the eye” is capable of stopping passers-by and leaving a lasting impression in their memory (1997, p. 149).

Matellanes Lazo (2016) complements this perspective by analysing how consumers evaluate street marketing campaigns in Spain. The findings indicate that the most appreciated interventions are those that physically approach the audience (proximity), incorporate sensory elements such as music and are designed to be shared on social media, allowing the experience to transcend its immediate location and become viral. Consequently, street campaigns seeking memorability should combine the formal clarity described by Breva-Franch and Balado-Albiol with strategies of proximity and interaction that encourage audiences to participate and share the experience. Incorporating musical or playful resources, facilitating interaction through QR codes or screens, and offering a narrative capable of being replicated on social media are all practices consistent with user evaluations.

Given this diversity of formats and their capacity to connect with audiences, the social dimension of outdoor media has expanded considerably. A striking idea installed in a square or station can amplify its reach when shared on social media, meaning that the medium is

gradually losing its exclusively local character. Brands are fully aware of this dynamic: they seek interventions capable of stopping passers-by while simultaneously generating conversation and constructing a collective imaginary nourished by the city and, at the same time, reinterpreting it.

This social dimension has become so significant that, in the pursuit of maximising spectacularity, phenomena such as fake out-of-home advertising (FOOH) have emerged, where the real physical format is abandoned in favour of social media virality. Through digital compositing, spectacular formats are simulated so that spectators perceive interventions that exist only digitally. Research such as that of Correa-Prudencio and Díaz-Lucena (2024) demonstrates that FOOH campaigns generate high levels of interaction and brand awareness. This study is particularly relevant for understanding how digital campaigns — and not only physical ones — influence audience perception.

Within this context, at the intersection between contemporary visual culture and urban, public and shared space, outdoor advertising in all its forms has consolidated itself as a privileged medium for the development of valuable communication strategies. This research is situated precisely at that intersection and seeks, as its general objective, to understand how certain brands employ OOH and DOOH strategies to activate public space as a non-intrusive, creative and emotional communication tool.

Nevertheless, the appropriation of public space requires continuous reflection regarding the interaction between these formats and the city itself. Various critical perspectives draw attention to the impact of outdoor advertising on the public sphere. Material geographies remind us that the materiality of billboards, screens and digital devices reconfigures urban flows and perceptions, transforming advertising into an infrastructure that shapes the ways in which space is inhabited (Dekeyser, 2018). From another perspective, Iveson (2012) examines how public-private partnerships in urban furniture may effectively privatise spaces that ought to remain common, homogenising the urban landscape while limiting diversity and accessibility. These approaches encourage consideration of the ethical and political dimensions of a medium which, beyond being creative and profitable, occupies spaces where the public realm itself is constructed.

From a more propositional perspective, various international organisations have stressed that public space is not merely a commercial support but a common good that must be preserved as a site of encounter and creativity. UN-Habitat (2019) argues that, in an increasingly urbanised world, healthy cities are those that provide safe and accessible spaces for play, coexistence and democratic participation. The organisation warns that the growing privatisation of urban centres may lead to the disappearance of squares and parks and therefore promotes a Global Public Space Programme aimed at improving the availability and quality of such places through the active participation of communities and local authorities.

Similarly, the UNESCO Creative Cities Network brings together more than 350 cities that consider creativity and cultural industries to be central to sustainable development; this international network promotes cooperation and the exchange of projects that place culture at the heart of urban policies (Novi Sad, n.d.).

It is therefore necessary to integrate outdoor advertising within a broader agenda of urban innovation, demonstrating how commercial creativity may engage in dialogue with cultural initiatives and governance policies that promote more inclusive and vibrant cities. From this perspective emerges the question of how these elements are integrated into the urban landscape and how the city-advertising-person triad is currently articulated. Likewise, it is important to analyse which combinations of formats are most effective in connecting with audiences in memorable and sustainable ways (García-Carrizo, 2017).

A systematic review by Wilson et al. (2022) revealed that research on OOH advertising remains scarce and fragmented: after analysing 454 articles published over more than a century, the authors concluded that research has concentrated mainly on advertising management issues or public policy questions, neglecting many other dimensions and proposing twenty research questions aimed at revitalising the academic agenda. It is

unnecessary to reproduce all these questions here, but their general lines point towards: (a) the lack of metrics and methods for evaluating the real effectiveness of outdoor advertising; (b) the need to study synergies between media and new digital formats; (c) the shortage of research into audience responses across different urban and cultural contexts; (d) the limited analysis of the effects of creativity and message design; and (e) the social, regulatory and sustainability implications of advertising presence within public space.

These shortcomings coincide with the findings of other authors. For example, Roux et al. (2023) underline that systematic reviews reveal a lack of research on outdoor media and that planning practices aimed at generating synergies between multiple formats remain poorly understood. Mposi et al. (2020), meanwhile, identify the measurement of effectiveness, multimedia effects and barriers to interaction as underexplored areas.

The present study aligns with several of the gaps identified by Wilson and subsequent research, particularly those relating to the synergy between OOH and DOOH, creative design and urban experience, interactivity, and the social and territorial dimensions of outdoor advertising.

More specifically, this research seeks to:

1. Delimit and categorise the formats and media used in the OOH/DOOH campaigns analysed, establishing the relative proportion of analogue, digital and hybrid formats within the sample.
2. Describe and evaluate the creative and narrative strategies employed, analysing the originality and discursive coherence of the campaigns according to the type of format and the sector to which each advertiser belongs.
3. Analyse the modes of interaction and technological resources employed (such as QR codes, NFC systems, touchscreens or recognition devices), determining their impact on the digital dissemination of the message.
4. Explore the use of territorial and identity-related elements in the campaigns, examining how the incorporation of local references contributes to the construction of affective bonds between the brand and the specific urban context.

In light of the gaps identified by Wilson et al. (2022) and the need to better understand the synergy between OOH and DOOH, this study examines a corpus of award-winning campaigns from the OOH Lovers Awards which, due to their visibility and originality, constitute a privileged laboratory for analysis.

2. Methodology

The object of this study is outdoor advertising and the ways in which it activates urban space as a tool for creative and emotional communication. Particular attention is paid to how these practices transform the city into a physical support, a narrative stage for brands and a channel for digital amplification. From a descriptive perspective, the study seeks to characterise the strategies and creative resources employed, as well as their interaction with urban space.

To this end, the sample consists of the campaigns awarded in the three editions of the OOH Lovers Awards held to date, considered representative insofar as they were recognised as among the most creative and original campaigns in Spain during the 2023–2025 period. These awards were established in 2022 by the outdoor advertising section of the Spanish Federation of Advertising and Communication Companies (La FEDE AEPE, 2022) and constitute a benchmark of excellence within the sector. Their aim is to celebrate creativity, innovation and commercial impact in OOH and DOOH advertising. The fact that the campaigns are evaluated and selected by a jury composed of professionals from agencies, advertisers and media organisations ensures that the sample incorporates the industry's perspective regarding which strategies and formats are considered exemplary. By analysing this corpus, the research aligns itself with the practical vision of the sector and makes it possible to draw conclusions of both academic and professional relevance.

Although these campaigns do not in themselves constitute the object of study, they provide access to a significant corpus through which patterns of action may be identified and the role of outdoor advertising in the construction of urban brand narratives assessed. More specifically, the sample is composed of the 38 award-winning campaigns from the 2023 to 2025 editions, which together account for 49 awards, as some campaigns competed across several categories. Table 1 presents the advertisers associated with these campaigns.

Table 1. Advertisers represented in the award-winning campaigns of the OOH Lovers Awards

Edition	Advertisers
2023	Samsung, Munich, Jorge Blass, Naturgy, McDonald's, Amazon Prime Video, EMT Madrid, Central Lechera Asturiana
2024	Médicos del Mundo, Amazon Prime Video, Electronic Arts, Givenchy, Canary Islands Tourism, Hamelin Brands, Helios, Segean African Reserve, Yamaha, Hijos de Rivera (Cabreiroá), Hijos de Rivera (Estrella Galicia), Volotea, Canary Islands Tourism, Mutua Madrid Open, Andalusia Tourism
2025	Asturias Tourism, The Pokémon Company International Inc., McDonald's, Cervezas Alhambra, JCDecaux, Coty, Mahou San Miguel, Iberdrola, Universal Pictures International Spain, Sanitas Dental, JCDecaux Spain, Sibuya, L'Oréal Paris, Google, Aperol – Campari Group

Source: Author's own elaboration based on information available on the La FEDE website (2025).

The corpus covers a broad range of sectors, including energy, tourism (both institutional and destination branding), entertainment and streaming services, cinema, alcoholic beverages, restaurants, aesthetics, beauty and perfumery, technology, fashion, school supplies, healthcare and the third sector, among others. Private advertisers predominate, although there is also a significant presence of public or publicly owned entities, particularly in tourism and urban transport.

In terms of media formats, most of the campaigns were executed through fixed media (street furniture panels, bus shelters, large-format banners and space dominations), with mobile media also present in strategies focused on coverage and proximity. From a creative perspective, the sample combines OOH, DOOH and special-format campaigns, highlighting the use of interactivity, 3D and augmented reality resources, as well as experiential mechanics. In territorial terms, the corpus includes both local and proximity-based campaigns (festivities and cultural references linked to specific cities or neighbourhoods), nationwide campaigns and, in certain cases, international projections. This diversity in sectors, media formats and urban contexts provides a representative corpus of the most creative campaigns of the period, suitable for describing patterns of physical impact and territorial connection in OOH/DOOH advertising.

The methodology employed is based on a quantitative analysis carried out through an analytical framework designed ad hoc, comprising thirty variables organised into different thematic blocks. These include general identification data (campaign, advertiser, sector and scope), as well as variables related to urban intervention (type of format, use of special media and presence of technical innovation). Indicators relating to narrative and creative design were also incorporated, including the evaluation of perceived originality through the triangulation of independent assessments and the calculation of their resulting mean score, thereby minimising individual bias in the perception of originality. Another block addressed interaction with users, considering whether interactive formats were employed, the type of interaction expected, and the associated resources used (QR codes, touchscreens and body-recognition technologies). The combination of these variables makes it possible to systematise the campaigns comparatively, offering a comprehensive overview of their creative strategies and their relationship with urban space.

The analytical framework, which constituted the principal instrument for data collection, was validated by two PhD specialists in communication with extensive experience in advertising and audiovisual discourse analysis. This expert validation process made it possible to improve the relevance of the variables defined and to reduce potential methodological biases.

It should be noted that the data analysed were obtained from publicly available sources on the official OOH Lovers Awards website and on specialised communication and marketing platforms. Although this information is sufficient for describing and comparing the campaigns, dependence on these sources may limit the comprehensiveness of certain indicators, such as impact and audience reach.

3. Results

For greater clarity, the results are organised around four main analytical dimensions:

- Visual and physical impact, based on patterns of disruptive occupation of urban space.
- Experience and memorability, in relation to dynamics of recall and virality.
- Creativity and originality, examined through the evaluations made by expert juries across the different award categories.
- Connection with urban identity, in cases where advertising is anchored in the symbolic culture of neighbourhoods and cities.

3.1. Visual and Physical Impact: Patterns of Disruptive Occupation of Urban Space

Beginning with the characterisation of the media formats employed, the results show that fixed formats constitute the dominant category within the corpus: 33 cases (86.8%) were executed using static formats, such as street furniture panels, bus shelters or large-format banners. This group is complemented by two campaigns using mobile formats (5.3%), associated with the advertising use of public transport such as buses or trams, and a further three hybrid campaigns (7.9%) combining both typologies.

Across sectors, almost all developed campaigns incorporating fixed formats. Particularly prominent were tourism (4), alcoholic beverages (3), beauty and perfumery (3), and food products (2). Hybrid campaigns appeared in alcoholic beverages (1), restaurants (1) and tourism (1). Finally, mobile campaigns were found exclusively in the sectors of sustainable mobility vehicles (1), bottled water (1) and tourism (1).

When considering simultaneously the advertising sector, the type of format and the campaign scope, fixed advertising by private-sector advertisers emerges as the dominant modality within the sample, with representation across almost all sectors analysed. Particularly prominent were alcoholic beverages (3), beauty and perfumery (3), the advertising industry itself (3), food products (2), energy (2), technology (2), entertainment and streaming services (2), shows and events (2), restaurants (2) and video games (2).

Within the public sector, an exclusive use of fixed advertising formats can be observed, mainly in tourism (4), public transport (1) and the third sector/NGOs (1).

Singular interventions in urban space appeared in half of the sample: 19 campaigns (50.0%) incorporated special formats, including space dominations, temporary installations and large-format banners that transformed the physical appearance of strategic urban locations.

Figure 1. Example of a special format/intervened mupi for the Oxford brand



Source: OOH Lovers Awards website.

The sectors most strongly represented in campaigns using special formats were tourism (3) and alcoholic beverages (3), followed by energy, video games, beauty and cosmetics, and perfumery, with two cases each. Single occurrences were identified in restaurants, entertainment and streaming services, shows and events, food products, school supplies, sustainable mobility vehicles and cinema.

When considering the relative weight of special formats within each sector, energy, video games, school supplies, sustainable mobility vehicles and cinema stand out, as all the campaigns analysed in these sectors employed this type of format. These were followed by alcoholic beverages, with 75% of campaigns making use of such formats. Lower percentages were recorded in beauty, cosmetics and perfumery (66%), entertainment and streaming services (50%), shows and events (50%), food products (50%), tourism (50%) and restaurants (33%). No special formats were identified in the remaining sectors.

The study also examined how the campaigns within the corpus combined digital and printed formats. The data reveal that 39.5% (15) adopted a mixed presence, integrating DOOH and OOH formats. Furthermore, among the campaigns incorporating digital screens, 40% (6) also employed special formats, evidencing a more varied and complex selection of media formats.

3.2. Urban Intervention and the Articulation of Advertising Space

Regarding the variable *city of execution*, 24 different locations were identified, distributed across 23 Spanish cities and one international case. The major capitals (Madrid, Barcelona and Valencia) concentrate the highest number of campaigns, with 29, 7 and 3 campaigns respectively, representing the most significant share of the total. This group is complemented by medium-sized cities such as Seville (3), Málaga (2), Oviedo (2), Zaragoza (1), Granada (1), Córdoba (1), Palma de Mallorca (1) and A Coruña (1). The remaining campaigns were located in medium-sized and smaller cities, each represented by a single campaign: Alcalá de Henares, Pozuelo, Elche, Jaén, Lleida, Mérida, Reus, San Juan, Lugo, Pontevedra, Girona and Cádiz. Finally, one campaign was documented in an international context.

In the case of campaigns integrating digital formats (15), 100% were located in major capitals, with a 20% presence in medium-sized and smaller urban areas. This unequal

distribution of such formats is directly related to the advertising inventory currently available outside the major capital cities.

Table 2. Distribution of campaigns by city category

City category	No. of campaigns	Percentage of the sample	No. of campaigns with digital format
Major capital cities	39	60.9%	15
Mid-sized towns	12	18.7%	3
Small/medium-sized cities	12	18.7%	2
International	1	1.7%	0

Source: Own elaboration, 2026.

Regarding the variable *integration with the city*, more than half of the campaigns analysed (55.3%) established an explicit connection with the urban environment, while 42.1% did so partially; only one campaign showed no connection whatsoever with its context. This tendency becomes even more pronounced among campaigns incorporating digital formats, where two out of every three campaigns (66.67%) articulated their creative proposal clearly in relation to the physical character of the city, while almost 30% (26.67%) did so partially.

Figure 2. Example of a format integrated with the city



Source: OOH Lovers Awards website.

On a scale from 1 to 5, no cases were recorded at the minimum level of integration. At level 2, corresponding to low integration, 2 campaigns (5.3%) were identified. The largest group was concentrated at level 3, with 16 campaigns (42.1%) displaying moderate functional integration. At level 4, 8 campaigns (21.1%) reflected a high degree of aesthetic or symbolic integration. Finally, 12 campaigns (31.5%) reached the maximum level on the scale, associated with full integration into urban space. The mean value for the variable was 3.74 points out of 5, placing the sample overall at a moderately high level of integration with the urban environment.

Focusing specifically on the 15 campaigns incorporating digital formats, integration with the city was even more pronounced: 40% achieved moderate functional integration, just over a quarter (26.7%) reached a high level of aesthetic or symbolic integration, and one third (33.3%) attained the maximum level of integration. The resulting mean score was 3.93

points out of 5, evidencing a slight increase in comparison with campaigns that did not employ digital formats.

Table 3. Level of integration of campaigns with the city

Level of integration	No. of campaigns	Percentage of the sample
1 - Incongruous or out of place	0	0%
2 - Low integration	2	5.3%
3 - Moderate functional integration	16	42.1%
4 - High integration of an aesthetic or symbolic nature	8	21.1%
5 - Full integration	12	31.5%

Source: Own elaboration, 2026.

From an interannual perspective, the level of integration shows differentiated results. In 2023, of the eight campaigns recorded, two reached level 2, three were situated at level 3, one at level 4 and two at level 5. In 2024, the fifteen campaigns were distributed across eight cases at level 3, two at level 4 and five at level 5. Finally, in 2025, also with fifteen campaigns, six were classified at level 3, five at level 4 and four at level 5. The mean value of the variable rose from 3.38 in 2023 to 3.80 in 2024, reaching 3.87 in 2025.

In the case of campaigns using digital formats, their presence increased progressively, rising from two campaigns in 2023 to seven in 2025. This expansion did not entail major variations in their level of integration with the city, which remained consistently high: in 2023, one campaign was situated at level 3 and another at level 5, with a mean score of 4.0 points; in 2024, the majority (6) were concentrated between levels 3 and 4, with a mean of 3.83; and in 2025, all seven campaigns displayed a level equal to or above 3, once again reaching an average close to 4.

A total of 22 campaigns (57.9%) incorporated local cultural elements, while 16 (42.1%) did not.

Regarding the media formats employed, bus shelters were the most frequent format, appearing in 9 campaigns (23.7%), followed by digital screens, with 8 cases (21.1%). Static mupis and digital mupis appeared in 6 campaigns each (15.8% in both cases), while large-format screens were used in 6 campaigns (15.8%). In addition, 4 cases involving buses (10.5%) and 4 large-format banners (10.5%) were recorded.

The remaining formats were used only occasionally: banners, vinyl graphics, merchandising, special formats, product stands, metro entrances, metro spaces, jets/billboards, metro mupis, trams, monopoles, street furniture, special supports, transport interchanges, clean graffiti, billboards and airports, all of which appeared in a single case each (2.6%).

In order to examine more closely the patterns of occupation and urban integration, cross-tabulations were carried out between different items in the analysis sheet. These make it possible to observe how key variables relate to one another and to detect correspondences in the distribution of campaigns. The cross-analysis of the variable's *city of execution* and *level of integration with the city* shows that the greatest concentration occurred in Madrid, with 29 campaigns, of which 16 displayed explicit integration, 11 partial integration and 2 no integration. In Barcelona, with 7 campaigns, 4 displayed explicit integration and 3 partial integrations.

In the remaining cities, the distribution was more limited, although with a clear predominance of explicit integration. In Oviedo (2 campaigns), there was 1 case of explicit integration and 1 of partial integration. In Valencia (3 campaigns), Seville (3) and Málaga (2), all recorded campaigns displayed explicit integration. Likewise, among the cities represented by a single campaign each, all were classified as showing explicit integration.

Table 4. Level of integration by geographical area

City/Area	Total	Explicit integration	Partial integration	No integration
Madrid	29	16	11	2
Barcelona	7	4	3	0
Oviedo	2	1	1	0
Valencia	3	3	0	0
Seville	3	3	0	0
Málaga	2	2	0	0
Alcalá Henares	1	1	0	0
Elche	1	1	0	0
Jaén	1	1	0	0
Lleida	1	1	0	0
Mérida	1	1	0	0
Reus	1	1	0	0
San Juan	1	1	0	0
Zaragoza	1	1	0	0
A Coruña	1	1	0	0
Palma de Mallorca	1	1	0	0
Lugo	1	1	0	0
Pontevedra	1	1	0	0
Girona	1	1	0	0
Cádiz	1	1	0	0
Granada	1	1	0	0
Córdoba	1	1	0	0

Source: Own elaboration, 2026.

The cross-tabulation of the variables *level of integration* and *use of local elements* was carried out on the 38 campaigns analysed. Overall, 22 campaigns (57.9%) incorporated local cultural or visual elements, while 16 (42.1%) did not.

By levels of integration, no cases were recorded at level 1. At level 2, 2 campaigns (5.3% of the total) were identified, both without local elements. Level 3, corresponding to moderate functional integration, concentrated the largest number of cases, with 17 campaigns (44.7%); of these, 8 (21.1%) employed local elements, while 9 (23.7%) did not. At level 4, 8 campaigns (21.1%) were recorded, of which 6 (15.8%) incorporated local elements and 2 (5.3%) did not. Finally, level 5 comprised 11 campaigns (28.9%), with 8 (21.1%) using local elements and 3 (7.9%) dispensing with them.

Table 5. Level of integration according to the use of local elements

Level of integration	With local elements	Without local elements	Total
1 - Dissonant or out of place	0	0	0
2 - Low integration	0	2	2
3 - Moderate functional integration	8	9	17
4 - High integration of an aesthetic or symbolic nature	6	2	8
5 - Full integration	8	3	11
Total	22	16	38

Source: Own elaboration, 2026.

The cross-tabulation between media formats and integration with the city encompasses the 38 campaigns in the sample, distributed across 21 format categories.

Among the formats with the highest number of campaigns, bus shelters stand out, with 9 cases (16.1%), distributed across 4 campaigns with explicit integration (7.1%) and 5 with partial integration (8.9%). Large-format digital screens account for 11 campaigns (19.6%), of which 8 display explicit integration (14.3%) and 3 partial integration (5.4%). Digital mupis appear in 7 campaigns (12.5%), including 5 with explicit integration (8.9%), 1 with partial integration (1.8%) and 1 with no integration (1.8%). Static mupis account for 6 campaigns (10.7%), divided between 3 with explicit integration (5.4%) and 3 with partial integration (5.4%). This group is complemented by large-format banners, with 4 campaigns (7.1%) — 1 explicit (1.8%) and 3 partial (5.4%) — and by buses, also with 4 campaigns (7.1%), all classified as displaying partial integration.

Among the remaining formats, which appeared only occasionally, the results show a predominance of explicit integration. Two campaigns were recorded using vinyl graphics (3.6%) and two using special formats (3.6%), all displaying explicit integration, together with two billboard installations (3.6%) likewise classified as explicit. Minority formats appear in a single case each (1.8%), all showing explicit integration except for a few isolated cases: metro entrances, clean graffiti, monopoles, trams, banners, merchandising, product stands, metro spaces and airport installations (all with explicit integration), whereas jets/billboards in metro spaces, transport interchanges and street furniture were classified as displaying partial integration.

Table 6. Level of integration by media format

Type of format	Total campaigns	Integration Explicit	Integration Partial	No integration
Bus shelters	9	4	5	0
Large-format digital screens	11	8	3	0
Digital mupis	7	5	1	1
Large-format banners	4	1	3	0
Mupis	6	3	3	0
Buses	4	0	2	0
Vinyl graphics	2	2	0	0
Underground entrances	1	1	0	0
Special formats	2	2	0	0
Jets/billboards in the Underground	1	0	1	0
<i>Clean graffiti</i>	1	1	0	0
Billboards	2	2	0	0
Transport interchanges	1	0	1	0
Street furniture	1	0	1	0
Single-post billboards	1	1	0	0
Trams	1	1	0	0
Banners	1	1	0	0
Merchandising	1	1	0	0
Product stand	1	1	0	0
Underground	1	1	0	0
Airport	1	1	0	0

Source: Own elaboration, 2026.

3.3. Narrative Strategies and Design

Overall, 26 of the 38 campaigns analysed incorporated an explicit narrative or storytelling component, representing 68.4% of the sample, whereas 12 campaigns (31.6%) did not feature a narrative and instead relied on direct or conceptual messages. Among the 15 campaigns combining digital and non-digital formats, the presence of storytelling increased

considerably, reaching 93%. This difference suggests that the greater variety and versatility of formats favour not only the incorporation of narratives, but also their capacity to unfold within the urban space as fully developed narrative experiences.

Once the integration of the format within the urban environment had been analysed, the relationship between narrative and urban setting was also examined. A total of 24 campaigns (63.2%) clearly incorporated the city into their narrative, for example through references to streets, neighbourhoods or landmarks. By contrast, 14 campaigns (36.8%) did not include any urban element in their narrative. Once again, the corpus of campaigns incorporating DOOH yielded stronger results, with 66.7% of cases turning the city into an active component of the narrative, thereby reinforcing the idea that digitalisation enhances the value of urban space as an expressive resource.

Figure 3. Example of the integration of the city with the narrative developed



Source: OOH Lovers Awards website.

When broken down by sector, the highest number of campaigns integrating the city into their narrative was found in tourism (5 campaigns), followed by restaurants and food service (2), events and live entertainment (2), entertainment and streaming services (2), and aesthetics, beauty and perfumery (2). Other sectors with a single case of explicit urban integration included energy, cinema, fashion (footwear), technology, public transport, the third sector/NGOs, food, water, alcoholic beverages, the advertising industry and healthcare.

Most campaigns displaying urban integration of the format were also associated with the presence of narrative: 18 of the 21 campaigns integrating their format with the city incorporated storytelling, whereas only 3 did not.

The analysis of the data relating to creativity and design reveals a certain dispersion across the 1-to-5 scale among the 38 campaigns. One campaign (2.6%) received the lowest score (1.5), while four (10.5%) were rated 2.0. Within the intermediate range, eight campaigns (21.1%) achieved a score of 3.0 and three (7.9%) reached 3.5. In the upper range, five campaigns (13.2%) were rated 4.0, two (5.3%) received 4.5, and as many as fifteen (39.5%) attained the maximum score of 5.0. The overall average score for creativity and design across the sample was 3.89 points. When the scores are grouped, 22 campaigns (57.9%) achieved values equal to or above 4, whereas 16 (42.1%) fell within the 1.5-to-3.5 range.

Figure 4. Example of high-scoring originality

Source: OOH Lovers Awards website.

When the use or non-use of digital formats within the campaign media mix is incorporated into the analysis, a significant difference emerges: the average creativity and design score reaches 4.3 in campaigns that include digital formats, compared with 3.6 in those that do not. This reinforces the idea that digitalisation provides added value in terms of originality and creative perception.

3.4 Experience, Interactivity and Memorability

Within the sample of 38 unique campaigns, the interactivity variable indicates that 13 campaigns (34.2%) incorporated interactive resources, whereas 25 (65.8%) did not include elements of this type.

Among the 13 interactive campaigns, a diversity of resources was identified: 3 used QR codes, 2 employed touchscreens, 2 relied on body-recognition systems, 2 integrated augmented reality, 2 incorporated mobile applications, and 2 developed experiential activations.

The relationship between the use of interactive formats and the perceived originality of the campaigns was also analysed. Of the 13 interactive campaigns, ten obtained creativity scores equal to or above 4, while three fell within the 3–3.5 range and none scored below 2. Among the 25 non-interactive campaigns, twelve achieved an average creativity score of 4 or higher, eight fell between 3 and 3.5, and five recorded values of 2 or lower.

Table 7. Interactivity by level of creativity/design

Average creativity level	Campaigns with interactive elements	Campaigns without interactive elements	Total
≥4	10	12	22
3–3.5	3	8	11
≤2	0	5	5
Total	13	25	38

Source: Own elaboration, 2026.

No interactive campaigns recorded scores within the low or medium creativity ranges (≤3.5), indicating that, within this sample, interactive dynamics are consistently associated with high evaluations in terms of design and originality.

Figure 5: Passers-by interacting with Amazon Prime Video presenters on a digital mupi



Source: OOH Lovers Awards website.

The cross-tabulation between the “Type of expected interaction” variable and the creativity/design rating shows a clear concentration in the high ranges of the scale. Overall, 22 campaigns (57.9%) achieved creativity scores of 4 or higher, whilst 16 (42.1%) fell within the mid-range (3–3.5). No campaigns were recorded with scores of 2 or lower.

By type, contemplative interaction comprises 18 campaigns, of which 6 (15.8% of the total) fall in the ≥ 4 range and 12 (31.6%) in the 3–3.5 range. Sensory interaction appears in 2 campaigns, split between 1 in the ≥ 4 range and 1 in the 3–3.5 range. The participatory category is the most prevalent type, with 14 campaigns (36.8%): of these, 11 (28.9%) achieved a score of ≥ 4 and 3 (7.9%) fell within the 3–3.5 range.

Photographic or shareable interaction is observed in 2 campaigns (5.3%), both rated with a creativity score of ≥ 4 . Similarly, narrative or sequential interaction appears in 2 campaigns (5.3%), also with scores of ≥ 4 .

Table 8. Type of interaction by creativity/design level

Type of expected interaction	Creativity ≥ 4	Creativity 3–3.5	Creativity ≤ 2
Contemplative: viewing, observing, scanning without modifying the format	6	12	0
Sensory: smelling, touching, listening or manipulating	1	1	0
Participatory: designed to be photographed or shared on social media	11	3	0
Photographic/shareable: made to be photographed or posted on social media	2	0	0
Narrative/sequential: the user progressively discovers or activates parts of the message	2	0	0
Total	22	16	0

Source: Own elaboration, 2026.

The following results identify the relationship between the use of interactive formats and the use of special formats. Thus, 9 of the 13 interactive campaigns employed special formats (intervened bus shelters, ephemeral installations, augmented reality screens, etc.), whereas 4 relied on standard formats. Among the non-interactive campaigns, 10 used special formats and 15 did not.

The use of interactive formats may also influence aspects such as the integration of the city into the narrative. In this regard, 9 of the interactive campaigns explicitly incorporated the city into their narrative (for example, by situating the story within a specific square or neighbourhood), while 4 did so partially. No interactive campaigns lacked urban integration. Among the non-interactive campaigns, 12 integrated the city explicitly, 12 did so partially, and 1 did not incorporate it at all.

Table 9. Integration of the city into the narrative by perceived creativity.

Integration of the city into the narrative	Creativity ≥ 4	Creativity 3–3.5	Total
Explicit integration	9	12	21
Partial integration	4	12	16
No integration	0	1	1
Total	13	25	38

Source: Own elaboration, 2026.

Finally, a cross-tabulation analysis was conducted to determine the relationship between the use of interactive formats and the presence or absence of storytelling in the campaigns analysed. The results show that 10 of the interactive campaigns incorporated storytelling, compared with 3 that did not. Within the group of non-interactive campaigns, 16 included a narrative component, whereas 9 relied on direct or conceptual messages.

Table 10. Relationship between interactivity and the presence of storytelling.

Interactivity	With storytelling	Without storytelling	Total
With interactive elements	10	3	13
Without interactive elements	16	9	25
Total	26	12	38

Source: Own elaboration, 2026.

Finally, it is important to clarify that, although digitalisation increases the possibilities for interactivity, interactivity is not inherent to it. In this regard, 40% of the 15 campaigns incorporating digital formats were also interactive, whereas 60% were not.

4. Analysis and Discussion

The results of this study confirm and refine the assumptions outlined in the initial theoretical framework regarding the narrative role of the city. The high degree of narrative integration observed in the urban campaigns corroborates the idea of the city as a narrative medium proposed by Roux and Van der Walde (2014). Indeed, many of the campaigns analysed transformed elements of the urban environment into part of the advertising narrative, while simultaneously blending their formats into the urban landscape. This fostered a two-way integration: from the city towards the advertising object and from the advertising object towards the city.

Evidence of this can be seen in the annual improvement in the level of integration between formats and urban space, particularly in campaigns that hybridise digital and analogue elements. Moreover, campaigns incorporating local elements proved to be better integrated, while those embedding the city within their narrative were perceived as more

creative. This use of space as a narrative setting reinforces the notion that outdoor advertising articulates narratives within the urban fabric, as suggested by these authors.

The findings show that the award-winning campaigns exploited elements of the urban environment not merely as physical formats but also as part of the brand discourse. This approach aligns with Iveson's notion of the "branded city", according to which the presence of advertising within public space creates ethical and regulatory implications for the shared urban sphere. Iveson (2012) argues that the diversification of outdoor advertising formats responds to the growing importance of public space within the contemporary attention economy. Brands turn to the city because it is the only mass medium accompanying citizens throughout their everyday lives and demanding their attention through McLuhan's now-classic premise that the medium is the message, with the city itself emerging as a communicative medium. Today more than ever, this enables the construction of omnipresent narratives.

Urban space therefore becomes a message in itself: the campaigns analysed incorporated local symbols and references, generating positive synergies between the advertising message and the cultural environment. As García-Carrizo (2017, pp. 197–199) notes, outdoor advertising should ideally integrate into the environment without generating visual pollution. Our data reinforce this view: the most successful campaigns transformed the city into part of the brand story without disrupting the urban landscape, instead capitalising on its symbolic value. In this way, the city becomes a living medium in which brands tell situated and tangible stories, aligning their discourse with the audience's urban experience.

Moreover, the urban message is constructed with more than just its local dimension in mind. Contemporary campaigns are clearly oriented towards their digital echo. Brands integrate shareable elements into their executions that encourage audiences to disseminate the experience online. Almost all the campaigns analysed exploited this amplifying effect, which also turns passers-by into co-creators of brand content.

More specifically, campaigns incorporating digital formats received higher evaluations in terms of creativity and integration. In line with industry studies conducted by IAB Spain (2025a, 2025b), DOOH complements channels such as display advertising and social media by transferring the message into the physical environment and enhancing both its reach and memorability among audiences. The advertising industry points out that the combination of outdoor advertising and social media creates a synergistic ecosystem in which every physical impression may generate multiple digital impressions.

The campaigns analysed were conceived to endure beyond the ephemeral face-to-face experience: many were accompanied by online teasers or prior press coverage, while several deployed digital calls to action. Contemporary outdoor advertising therefore increasingly functions as a catalyst for cultural interaction and civic participation, amplifying both the commercial impact and the social relevance of campaigns.

The results also highlight the evolution and diversification of the Out-of-Home medium. In line with Roux and Van der Walde (2014), the contemporary landscape encompasses at least four major platforms: conventional outdoor formats, transit media, urban/commercial street furniture, and digital or ambient marketing formats. The campaigns analysed demonstrate this typological breadth, ranging from traditional fixed formats (billboards, mupis, bus shelters and urban furniture) to special actions in transit media, as well as hybrid strategies combining physical and digital elements. This distribution aligns with the theoretical framework: the balanced presence of fixed, mobile and hybrid campaigns within the data confirms both the heterogeneity of the outdoor medium and the need for a broad analytical approach, as proposed by the aforementioned authors.

In this regard, the incorporation of DOOH is particularly significant. According to García-Carrizo (2023), the number of digital screens in public spaces has increased dramatically over the past decade, and investment in DOOH is expected to exceed 30% of total outdoor advertising investment by 2025. The analysed data reflect this trend. The expansion towards digital formats clearly provides new contextual and content-related possibilities.

Mposi, Roux and van Zyl (2020) propose a conceptual framework in which DOOH is considered a vital medium for communication within public spaces, emphasising that its content must adapt to the environment in order to maximise relevance. The campaigns analysed effectively exploited this capacity.

Likewise, the findings reveal the potential of combining formats: many campaigns integrated static physical elements with digital components. This convergence confirms the evolution identified by Roux and Van der Walddt, according to whom OOH has evolved from simple static posters into ubiquitous and diverse media forms (2014), incorporating digital technologies that provide dynamism, temporal segmentation and expanded creativity. Consequently, the optimal strategy within outdoor advertising appears to lie in combining digital and non-digital formats, capitalising on the strengths of each while minimising their limitations — an approach also advocated by García-Carrizo (2023) within a sustainable implementation framework.

Furthermore, as Koeck and Warnaby (2014) observe, outdoor advertising has evolved from two-dimensional advertisements towards three-dimensional, temporal and multimodal forms that exploit the spatiality and temporality of the city as strategic resources. Campaigns featuring volumetric installations, mapped projections or contextual devices interacting with architecture and pedestrian flows demonstrate that the chosen format can contribute an aesthetic and experiential dimension to the urban environment.

A distinctive characteristic of the award-winning campaigns is their high level of creative integration within the urban environment, with a strong emphasis on aesthetic and symbolic dimensions. Rather than merely communicating a commercial message, these actions engaged in dialogue with the urban landscape, adopting forms, iconographies and functions linked to the local context in order to resonate visually and culturally with citizens. The analysed campaigns also demonstrate that integration was crucial in shaping perceptions of originality: more than half displayed either full or functional integration with their surroundings and simultaneously obtained the highest originality scores.

Such integration is supported by García-Carrizo (2023), who proposes five pillars for sustainable digital outdoor advertising, highlighting adaptation to the urban context as the primary pillar and the contribution of cultural and symbolic meaning as the fifth. In other words, the aesthetic-symbolic success of a campaign lies in integrating into its surroundings while providing additional cultural value. The data extracted from the analysis demonstrate that the highest-rated campaigns incorporated local elements and used architecture as part of the campaign itself, generating aesthetic experiences coherent with the urban landscape. This aesthetic and symbolic dimension operates on two levels: on the one hand, it embellishes or singularises public space by avoiding visual pollution through careful design; on the other, it imbues that space with meaning, transforming the advertising action into a significant urban event. Such creative integration, aligned with the notion of generating shared value between company and city, enhances campaign effectiveness by making it part of the urban fabric rather than an intrusive element, thereby achieving greater public attention and acceptance.

Public interactivity and immersion constitute another distinctive feature of the campaigns analysed, linking them to the immersive experiences described by Mostafa (2025). As the analysed data demonstrate, a large number of campaigns incorporated mechanisms of active participation, achieving higher levels of engagement, in line with Roux's (2020) argument that interactivity functions as a mediating factor of gratification that consolidates stronger emotional bonds with audiences. This trend also coincides with Mostafa's (2025) observation that new technologies enable immersive experiences that increase audience participation and brand loyalty. Consequently, inviting audiences to interact with campaigns improves brand perception and generates greater memorability.

5. Conclusions

The findings of this research suggest that outdoor advertising is evolving towards a model in which the city becomes a narrative setting, the audience an active participant, and creativity a driver of memorability. The discussion of the results has enabled the fulfilment of the study objectives by characterising the creative strategies employed, documenting their degree of integration with urban space, and evaluating both the use of traditional formats and the incorporation of digital and interactive resources. The principal findings may be summarised as follows:

- The campaigns analysed move away from the rigidity of traditional formats and embrace strategies of spatial and sensory disruption. Although fixed formats continue to predominate, the fact that a significant proportion of campaigns intervened in urban space through special formats and digital media reflects the evolution of the medium towards hybrid proposals that reconfigure its relationship with the city. This confirms that the urban environment is not merely a format, but an active component in the construction of the advertising message.
- Narrative integration emerges as a constant feature. Beyond conveying information, most campaigns incorporate stories or micro-narratives that transform the message into a cultural and emotional experience. This tendency reinforces the idea that outdoor advertising is consolidating itself as a narrative medium capable of generating symbolic connections between the brand, urban space and citizens.
- The presence of interactivity in one third of the campaigns, together with its association with high creativity ratings, suggests that audience interaction has become a distinctive criterion of creative success in contemporary outdoor advertising. The fact that most of these interactive campaigns also incorporate storytelling indicates that the most memorable strategies are based on the combination of narrative and immersion.
- The creativity and design ratings obtained underline that innovation has become a prerequisite for recognition. As a result, not only are the expressive resources of the medium expanded, but its capacity for differentiation is also enhanced.

Nevertheless, this study presents certain limitations. The analysed corpus is composed exclusively of award-winning campaigns, introducing a selection bias and limiting the representativeness of the findings. Likewise, the restriction to three editions of the awards limits the possibility of generalising the results to other periods or contexts.

Future research should therefore broaden the scope of analysis to include non-award-winning campaigns or campaigns drawn from other competitions, incorporate qualitative methodologies exploring citizens' perceptions, and, above all, empirically assess the impact of interactivity and narrative in terms of memorability, engagement and virality.

References

- Asociación de Empresas de la Comunicación [La FEDE]. (2022, 27 de enero). *La FEDE AEPE pone en marcha OOH LOVERS, el gran espacio de la creatividad en el medio exterior*. Recuperado el 20 de julio de 2025, de bit.ly/3V5xQ8M
- Bassat, L. (1997). *El libro rojo de la publicidad*. Planeta
- Breva-Franch, E., y Balado-Albiol, C. (2009). La creatividad de la publicidad exterior: Teoría y práctica a partir de la visión de los creativos. *Área Abierta*, 22, 1-1. <https://revistas.ucm.es/index.php/ARAB/article/view/ARAB0909130001B>
- Correa-Prudencio, L., & Díaz-Lucena, M. (2024). Analysis of success on Instagram of Fake Out-of-Home advertising. *Redmarka. Revista de Marketing Aplicado*, 28(2), 77-95. <https://doi.org/10.17979/redma.2024.28.2.11286>
- Dekeyser, T. (2018). The material geographies of advertising: Concrete objects, affective affordance and urban space. *Environment and Planning A: Economy and Space*, 50(7), 1511-1528. <https://doi.org/10.1177/0308518X18780374>
- Federación de la Industria de la Impresión [FESPA]. (2024, 16 de diciembre). *La evolución de la publicidad exterior en la era digital*. Recuperado el 4 de septiembre de 2025, de bit.ly/4nnA13D
- García Carrizo, J. A. (2017). Publicidad exterior sostenible: una propuesta de implementación en la ciudad. *Arte y Ciudad - Revista de Investigación*, (11). <https://doi.org/10.22530/ayc.2017.N11.408>
- García Carrizo, J. A. (2023). Sustainable Outdoor Advertising: The Importance of Digital Screens in Urban Sustainability and in Out-of-Home Advertising. *Área Abierta*, 23(3), 185-202. <https://doi.org/10.5209/arab.89009>
- IAB Spain. (2025a). *Estudio de Inversión Publicitaria en Medios Digitales 2025. Datos 2024*. IAB Spain. <https://iabspain.es/estudio/estudio-inversion-publicitaria-medios-digitales-2025/>
- IAB Spain. (2025b). *Estudio sobre Rendimiento de DOOH en 2025*. IAB Spain. <https://iabspain.es/estudio/estudio-rendimiento-doooh-2025-iab-spain/>
- Iveson, K. (2012). Branded cities: Outdoor advertising, urban governance and the outdoor media landscape. *Antipode*, 44(1), 151-174. <https://doi.org/10.1111/j.1467-8330.2011.00849.x>
- Koeck, R., & Warnaby, G. (2014). Outdoor advertising in urban context: Spatiality, temporality and individuality. *Journal of Marketing Management*, 30(13-14), 1402-1422. <https://doi.org/10.1080/0267257X.2014.909869>
- Matellanes Lazo, P. (2016). Valoración de las acciones de street marketing en España. *Doxa Comunicación*, 22, 37-61. <https://doi.org/10.31921/doxacom.n22a2>
- Mostafa, R. A. (2025). Designing digital out-of-home advertising in light of benefiting from artificial intelligence technology. *Egyptian Russian University Journal*, 4(2), 2686-2706. <https://doi.org/10.21608/erurj.2025.332840.1198>
- Mposi, A. T., Roux, T., & van Zyl, D. (2020). Towards a conceptual framework for contemporary digital out-of-home advertising media. *Journal of Global Business and Technology*, 16(1), 60-71.
- Rey, J. (1997). *Palabras para vender, palabras para soñar*. Paidós.
- Roux, T. (2020). Users' experience of digital wayfinding screens: A uses and gratification perspective from South Africa. *Advances in Human-Computer Interaction*, 2020, 7636150. <https://doi.org/10.1155/2020/7636150>
- Roux, T. (2023). Exploring the out-of-home advertising media platforms and synergy strategies applied by practitioners in a South African context. En *Proceedings of the International Business Conference 2023*. [Comunicación]. bit.ly/41KC8Gu
- Roux, T., & Van der Walddt, D. L. R. (2014). Out-of-home advertising media: Theoretical and industry perspectives. *Communitas*, 19, 95-115.
- United Nations Human Settlements Programme [UN-Habitat]. (2019). *City-wide public space strategies: A compendium of inspiring practices*. UN-Habitat. bit.ly/4mLKjdW

- Novi Sad – City of Media Arts. (n.d.). *UNESCO Creative Cities Network*. Recuperado el 4 de septiembre de 2025, de <https://novisadmediaarts.rs/en/unesco-creative-cities-network>
- Wilson, R. T., Marzilli, T., Martin, K., & Hoang, C. (2022). Out-of-home advertising: A systematic review and research agenda. *Journal of Advertising*, 52(1), 1-21. <https://doi.org/10.1080/00913367.2022.2064378>