

The background is a light gray with several large black circles of varying sizes. Interspersed among these circles are thin, colorful lines in shades of pink, lime green, orange, and teal. A large, dark gray circle is centered on the page, serving as a backdrop for the main text.

dentsu

CAPTIVATING ON THE GO

Uncovering how environment and motion in (D)OOH influence what people notice, feel, and remember

By **Branko Kleynen, June van den Hout & H el ene Bairiot**

JCDecaux

“I SAW A SPECIFIC PUBLICITY FOR A DRINK, A BLUE ONE. THE BLACK WOMAN WITH A BLUE TONGUE AS WELL. SO I WAS FOCUSED ON THIS.”

“I ALWAYS PAY ATTENTION TO THAT BECAUSE IT CHANGES ALL THE TIME. IF IT'S SOMETHING THAT CATCHES MY ATTENTION, I'LL STOP AND LOOK FOR A MOMENT.”

“IT WAS A PINK POSTER WITH A WOMAN, I DONT REMEMBER WHAT SHE WAS DOING BUT I REMEMBER THE PINK COLOR.”

“I THINK IT'S A GOOD MARKETING AND EVERYTHING HAS BEEN DESIGNED AND MADE TO GET OUR ATTENTION. SO I THINK I LOOK AT EVERYTHING WITHOUT EVEN BEING CONSCIOUS OF IT. BUT SOMETIMES I LIKE TO WATCH IT, THE AESTHETICS OF IT AND THE BRANDS AND STUFF.”

“JUST PURELY BECAUSE OF THE POSTER.”

“BLUE LAGOON OR SOMETHING LIKE THAT. A WOMAN WEARING BLUE LIPSTICK.”

“IT CAN GO BOTH WAYS: YOU EITHER THINK ‘I NEED THAT,’ OR THE OPPOSITE, LIKE ‘THAT’S A SHAME.’ IT MAKES YOU REALISE YOU DON’T ACTUALLY NEED IT, EVEN THOUGH YOU’RE CONSTANTLY EXPOSED TO IT.”

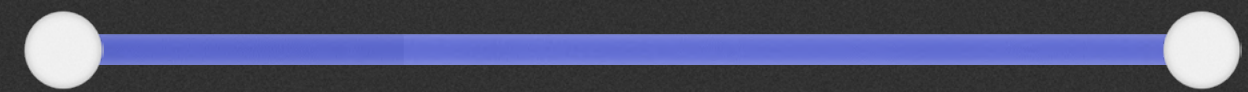
WHAT TO EXPECT?

In today's attention economy, simply having an ad visible isn't enough, it needs to be truly seen by consumers. This report showcases our study of how various **Out of Home (OOH) advertising objects (2m²) capture attention, evoke emotion, build memory, and ultimately influence behavior in different real-world contexts.**

Specifically, we examined how the **environment** (comparing street locations, enclosed shopping malls, and metro stations) and the use of **motion** (static vs. animated) affect an ad's impact on viewers. To isolate these format effects from creative differences, we created a single fictional brand campaign ("Fresh Lagoon", a fruit drink) and deployed the same ad creative across all stimuli.

We tested how **context and motion influence consumer memory, perception and behavior. Using eye-tracking technology**, we measured **real-world attention** in urban environment with a goal-oriented walking route during winter. To complement this, we employed **facial coding software and questionnaires** for a **large-scale online panel** to assess emotional response, brand impact and consumer attitudes towards digital outdoor advertising. This approach ensures that any differences we observe in what people notice, feel, remember, or do, can be attributed to the medium and context of the ad placement rather than the ad design or brand familiarity. The aim is to provide **actionable insights for advertisers on optimizing OOH media strategy.** How do OOH ads capture attention in a split-second glance? How is that attention converted into brand awareness and action?

This **whitepaper, created in partnership with JCDecaux Belgium**, offers a fresh perspective on how media professionals can optimize OOH strategy in a modern media mix. In an ever increasingly digitized OOH environment, where measurement is often difficult, understanding the nuances of attention and emotional impact are essential in making informed media planning decisions.



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This document is made as an interactive pdf. Some images are have videos linked, which are viewable when clicked for more inspiration or as an example.

1.

**THE POWER
OF ATTEN-
TION AND
EMOTION**

At dentsu we don't just aim to plan for impressions, but we **aim to realize quality exposures**. Every contact moment between consumer and brand carefully planned and designed for maximum impact. This means going further than just media consumption behavior of different target groups, but diving deeper into what makes an impression impactful. **Attention plays a key role within the pathway to quality exposure.**

HOW DOES ATTENTION WORK TO GET MORE IMPACT?

Being viewable alone is not enough to make impact. Understanding and using the dynamics of attention help you go from a flat opportunity to see to a quality exposure. But how to grab the attention of the consumer?

Attention is given by the consumer, but that doesn't mean that as a brand you can be passive in dealing with attention. **Attention can be guided by brand, media, and creative**, as elaborated on in The Challenger Playbook for Attention¹. In short, there are roles for brand, media and creative in the pathway to attention;

- **Brand:** Who you are and how you position yourself as a brand guides the attention of the consumer. What consumer need do you offer a solution for? **The more relevant the product or service you are offering is to the consumer, the more attention you will get from the consumer.**
- **Media:** Sets the stage for any exposure to happen. **Attention planning moves from just being viewable to attentive seconds** for on the ad through strategic placement, timing, and format choices.
- **Creative:** Has the task of **converting attentive second into impact**. Strong creative work needs to make sure attention is retained, and the right elements (brand & message) are engrained in consumers mind.

THE ROLE OF EMOTION

Emotion acts as the conversion catalyst throughout the entire attention funnel. Emotion and attention are interconnected - **emotion captures attention initially (surprise, curiosity, delight), sustains attention during exposure (keeping people engaged), and amplifies attention's impact by making experiences more memorable and actionable.** On top of that emotion drives impact. **OOH creatives that sparks emotion deliver up to 2x stronger business outcomes** according to System1 & JCDcaux (2025) Double Take¹⁸.

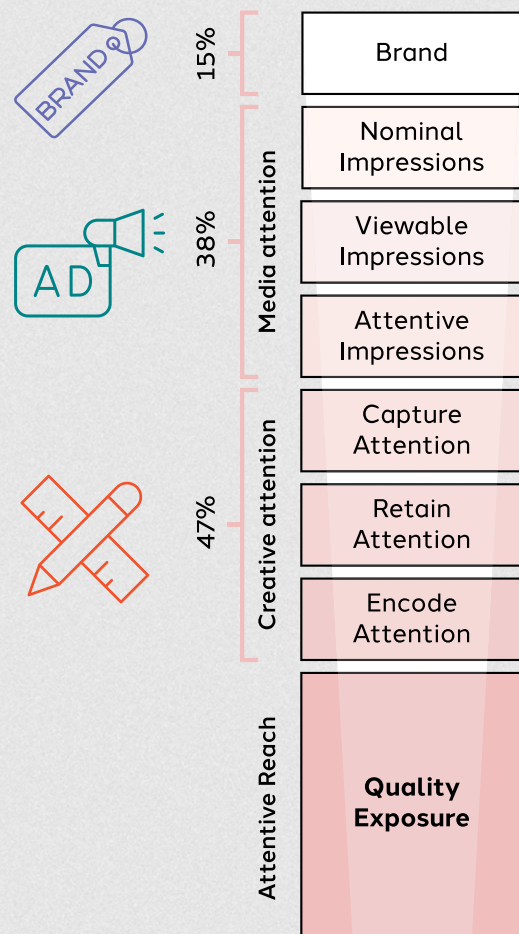


Figure 1: Max Kalehoff (Realeyes), 2021, Attentive reach report

Emotion is widely used as an attentive concept within creative design, but media can also play an interesting role in inciting emotion. People's emotional state can be anticipated upon based on for example location (sports games, airport, shopping mall), or timing (rush hour, waiting locations, dayparting).



ATTENTION & EMOTION FOR OOH

In the Attention Economy, businesses need to understand how to capture and retain their customers' attention, both indoors and outdoors. Using eye-tracking technology, Lumen Research found that outdoor advertising can be particularly effective. Their study found that outdoor advertisements that are placed in high traffic dwell areas, such as busy crossroads, can capture up to 95% of people's attention.

Evolutionary this quite logical. Our evolutionary trajectory has made it possible for us to go from tree-climbing apelike mammals to hunter-gatherers (2 million years ago) but only semi-recently (12.000 years ago) we started with agriculture, but this didn't mean we were safe. Every time humans left their 'safe' dwellings, where they lived in small groups, danger could be around every corner. This long evolutionary trajectory created many of our current subconscious reactions. Which probably why the moment that **we step out of our safe and warm homes our attention doubles, and we become 2.5 times more susceptible to advertisement in comparison to when we're loitering around in the house or office**, research by OMA, Primal Awareness¹⁷.

They also saw that if we connect brand KPIs with an emotional load, it's easier for our brain to encode and store that data. This increases the mental availability that a brand takes up in our brains.

Emotional campaigns have been proven to have a slower, but more sustainable effect on sales¹⁷, as illustrated in figure 3. Especially compared to rational messaging, which has quick short-term effects but requires a high influx of marketing budget over an extended time. Emotion and attention metrics, combined in a **neuro impact factor**, show a **strong 86% correlation with econometrics**, figure 2, further underlining the key role attention and emotion play in creating quality exposure¹⁷.

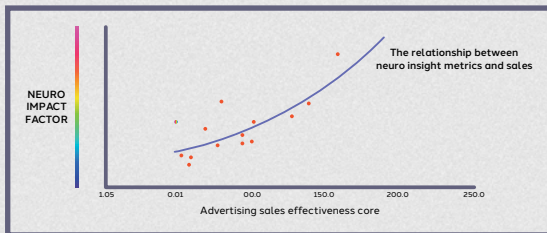


Figure 2: Outdoor Media Association. (2016), Primal Advantage

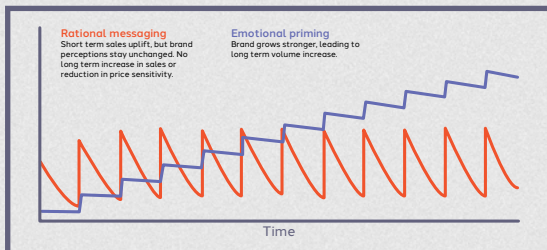
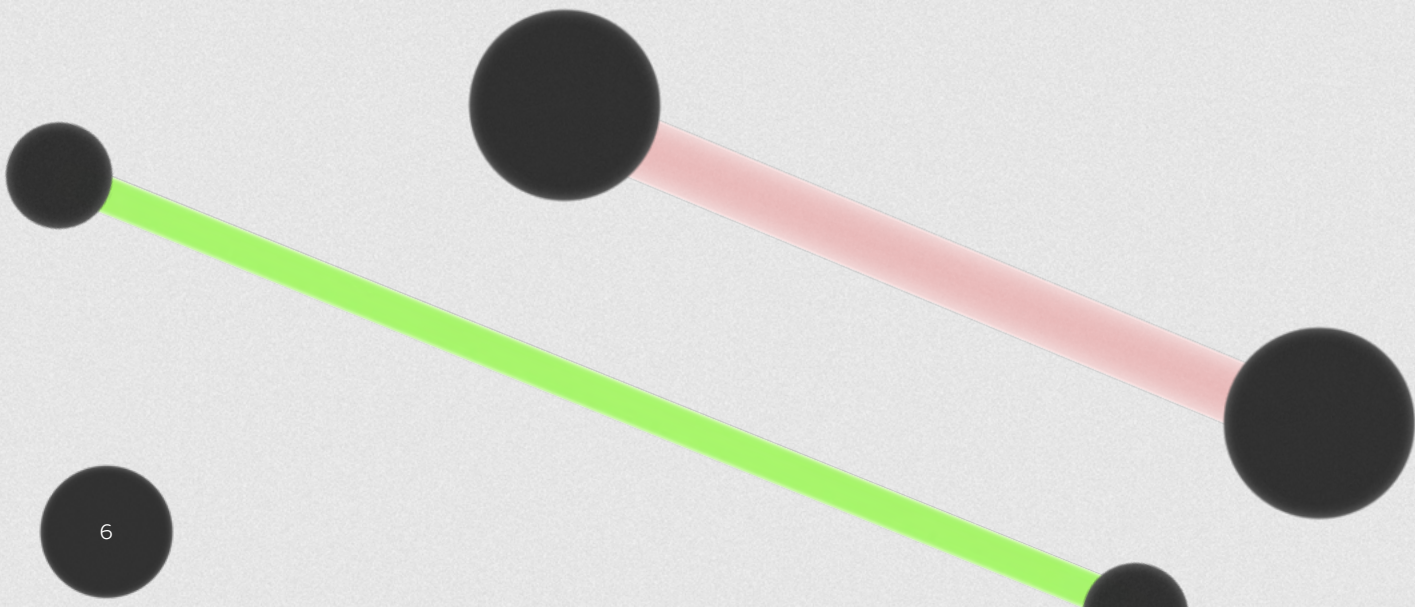


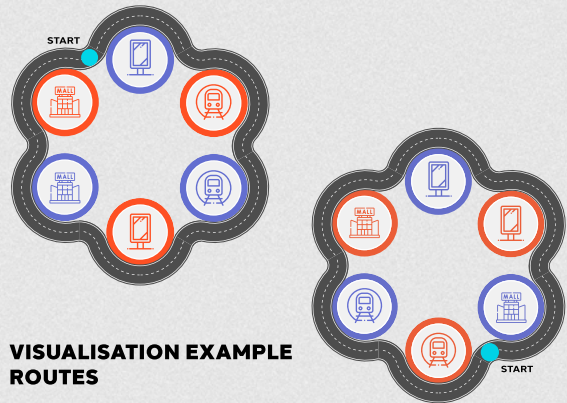
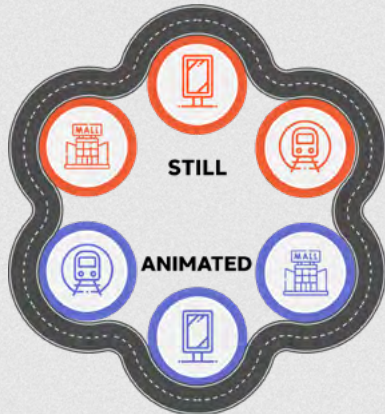
Figure 3: Outdoor Media Association. (2016), Primal Advantage



2.

**RESEARCH
SET-UP**

To truly understand how Outdoor advertising performs in today's urban environments, we designed a multi-layered research approach that goes beyond surface-level metrics. **This study combines neuroscientific measurement, qualitative depth, and quantitative scale to uncover how different DOOH formats influence attention, emotion, and behavior (consciously and unconsciously).** Different size and motion formats were measured to identify any differences in capability to incite attention, emotion, memory and behavior.



EYE-TRACKING IN THE STREETS

In the first phase, we **measured real-world attention using eye-tracking glasses. 38 participants walked a 20-minute route through Brussels in January 2026, encountering six different DOOH objects, all featuring the same fictional is smoothie brand (Fresh Lagoon).** By keeping the creative elements constant, we isolated the **attention capabilities of different environments (Metro Station, Street & Shopping Mall) and motion type (Static & Animated).** During this experiment only DOOH screens were used.

The route was **circular**, and respondents **started at different points** within the route so any possible priming effects of exposure to the previous formats would be balanced out. We also **interchanged creatives between participants** of this field research to make sure that object specific placement effects were minimized as much as possible. Participants were told the study focused on urban planning, ensuring **natural, unprompted viewing behavior regarding outdoor advertising.** This setup allowed us to capture **millisecond-level data on which formats attract and retain attention in a real-world walk-by street condition.**



POST-WALK INTERVIEWS

Immediately after the walk, **participants were interviewed to explore their recall, impact and evaluation.** These qualitative insights revealed how OOH embeds itself in memory. Often consciously, but sometimes even unconsciously. **Spontaneous mentions of creative elements, ad placements and product preferences offered a deeper understanding** on how exposure to outdoor advertising is processed and stored in the consumers' brain.

ONLINE PANEL WITH FACIAL CODING AND SURVEY

To validate and scale the findings, we conducted a **large-scale online panel study (n=3,040; 6 stimuli x +-500 respondents).** Each participant watched a **POV video simulating a walk past one of the six OOH formats.** In the panel, each respondent only saw one format's video, unaware of alternatives, so opinions were not influenced by direct comparisons.

Using **Facial Coding software, we measured unconscious emotional responses.** Follow-up questions assessed ad recall, brand recall, message clarity, and creative evaluation of the seen POV.



3.

**KEY
FINDINGS**

This study offers a view of how outdoor advertising performs across different environment and motion types. By combining neuro-based attention measurement, qualitative interviews, and large-scale panel research, we uncovered several insights into the medium's ability to capture attention, facilitate emotion, and influence consumer behavior.



1. OOH is seen

In today's attention economy, technical viewability is no longer sufficient. What matters is whether advertising is actually seen. OOH is planned to be highly viewable, but our research shows that consumers actually view it too. In the field test, **56% of passersby fixated at least once on an OOH object**. This confirms that OOH is not passive urban clutter, but a **visually engaging medium** that integrates into the consumer's daily routines. OOH is largely seen as a likeable medium. **It doesn't interrupt any user experience and is seen as part of the urban landscape**. It offers brands a unique opportunity to be physically **present in the everyday lives of consumers in a plethora of umfelds**.

2. A glance of attention

As media professionals, we have about 1 to 2 seconds of attention to make it count. Once an OOH ad is noticed, it receives **around one to two seconds of total attention**. While brief, **this window is sufficient for brand recognition and message absorption**^{2,3}, provided the creative is designed accordingly.

The key of making the most impact within this time window is to build a creative with **strong distinctive brand assets**. Strong distinctive brand assets can lead to an up to 2 times stronger recall, according to System 1 & JCDecaux (Double take, 2025)¹⁸.

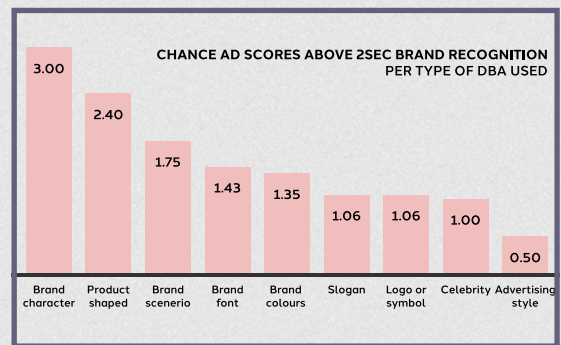


Figure 3: System1 & JCDecaux. (2025, September 16). Double Take

Next to strong branding, take into account what can be communicated in the different time windows and build creatives accordingly for maximum impact, according to several (neuro)researches^{5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16}. Or plan set creatives based on the OOH formats with sufficient dwell times.

Viewing Time	What the viewer can process	What you can communicate	Creative best practices
0–50	Pure detection — shape, color, contrast. No content understood.	Grab attention. Create “visual interruption”.	Use large bold colors, high contrast, big shapes. No text.
50–100	Familiar shapes/images may register (e.g. logo, face). Still no real reading.	Brand/logo recognition (only if very familiar).	Place logo prominently. Minimize visual noise.
100–250	Object/brand recognition possible. Very short words may be read (1–2 syllables).	Brand + one clear word or image.	Example: [Logo] + “SALE” / “NOW”. Use bold type. No clutter.
250–500	Quick scanning, basic message recognition. Eye fixations start forming.	Headline (1–3 words), product visual, logo, CTA.	Establish visual hierarchy: image -> message -> logo.
500–1000	Full recognition of short phrase or headline. Start of emotional processing.	Key benefit, product context, simple CTA.	Use lifestyle image or emotional visual + brand elements.
1000–1500	Viewer can comprehend short message, engage emotionally, and decide relevance.	Short story or value proposition. Reinforce emotion or offer.	Text of up to 6–8 words. CTA becomes actionable. Brand story possible.
1500–2000 ms	Full processing of multi-element design. Viewer may start encoding message to memory.	Logo, image, headline, CTA + mood/benefit.	Combine image, short text, and emotional trigger. Optimize for recall.

3. Attention can be engineered

The amount of attention an OOH format receives is not fixed, it can be influenced. **Factors such as motion type, size, location of the object and repeated exposure all play a role.** Beyond the format itself, the **creative execution¹⁸ and its relevance to the consumer play a large role in determining how much attention** is given. This highlights the strategic importance of media planning and creative alignment.

“I LIKE TO BE REMINDED OF WHAT EXISTS.”

“I THINK IT’S GREAT BECAUSE THEY KNOW HOW TO KEEP US ALERT, YOU KNOW. THEY MAKE US LOOKING AT THEM (ADS), BY PLAYING WITH THE COLORS AND WORDS.”

5. OOH Exposure Operates on a Conscious and Unconscious Level

OOH works even when people don't remember it. In our post-walk interviews, many participants who had looked directly at the ads later could not recall them explicitly only **12 of 38 could recall any detail unprompted, and just 2 named the brand.** Some even misattributed the ad to other places or hadn't realize they'd seen it.

This suggests a portion of OOH's impact happens at a subconscious level. OOH is able to plant a seed in memory without immediate awareness, suggesting that **OOH can create memory traces that influence decision-making**, even without conscious awareness.

This is also a **good lesson for traditional ad effectiveness surveys.** Most of these have questions like “Do you remember seeing our ad on a bus shelter?”. We noticed that the participants already had difficulty pointing out OOH after a recent exposure the chance exists that OOH gets undervalued. As **people might not consciously credit exposure to OOH but rather another media channel.**

“I SAW A SPECIFIC AD FOR A DRINK, A BLUE ONE. THE BLACK WOMAN WITH A BLUE TONGUE AS WELL. SO I WAS FOCUSED ON THIS. ALSO A NEW SHOP I NEVER SAW BEFORE A TSHIRT SHOP. ... I WAS MOST FOCUSED ON THE SHOPS, I KNOW OR NEW ONES I LIKE.”

4. Emotion Is Carried by the Creative, Not the Medium

Within our study, Facial Coding analysis revealed that OOH formats themselves do not elicit strong emotional responses. This positions OOH as a **mostly emotionally neutral canvas.** However, when **paired with an emotionally resonant creative, OOH becomes a powerful facilitator,** as shown in figure 4, capable of amplifying emotional impact through repeated, real-world exposure¹⁸. The emotional effect is therefore contingent on the creative, not the format.

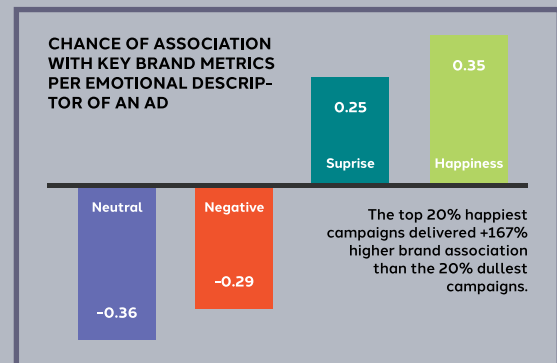


Figure 4: System1 & JCDecaux. (2025, September 16). Double Take



Case: emotionally loaded creative | dentsu x Walibi campaign



Case: human centric creative | dentsu x Zalando campaign

6. OOH Can Drive Direct Behavioral Impact

Mere exposure can shift consumer choices. Despite low recall, OOH still drove a tangible behavioral uplift. When participants were offered a choice of products at the end of the test, **5 of 38 (13%) chose "Fresh Lagoon", a fictional brand they'd never heard of until the walk.** They were given the option of choosing between three products: two wellknown and our own, Fresh Lagoon. Importantly, 4 of those 5 explicitly said they picked it because they saw the ads and wanted to try it. **This real-life simulation shows that OOH exposure can generate curiosity and influence decisions in-market, even with minimal, (un)conscious exposure.** In essence, it created brand familiarity out of thin air, translating into action (a trial) without any other touchpoints.

"I'VE SEEN IT (THE AD) AND I'VE NEVER SEEN BLUE DRINKS BEFORE, SO MY INTEREST WAS PEAKED..."

"FOR THE COLORS AND NAME: FRESH LAGOON, BECAUSE THE ADVERTISEMENTS WAS ABOUT IT AND THE COLOR BLUE. I WILL HAVE TO TRY SOMETHING BLUE THEN."

7. Humans garner (too) much creative attention

Studies point to the fact that humans naturally attract our attention, and that advertisers can **influence consumers' focus by manipulating the direction in which models look.**

In our panel, we observed that the model (the girl with blue lipstick) achieves a high level of content transfer. During the interview, **7 out of 12 direct ad quotes referenced her, and 49% of respondents identified the girl in the advertisement.** While it is positive that the model captures significant attention, when compared to the **product (12%) or the brand name (34%),** she may be drawing too much of the viewers' gaze, as show in figure 5.

"BLUE LAGOON OR SOMETHING ALIKE. A WOMAN WITH BLUE LIPSTICK."

"TRY OUR NEW FLAVOR: IT WAS ABOUT A DRINK, AND THEY USED A LOT OF NEON COLORS. THERE WAS NO BRAND OR LOGO, WHICH IS WHY IT STOOD OUT SO MUCH, AND IT APPEARED FREQUENTLY."

"IT WAS A PINK POSTER WITH A WOMAN, I DONT REMEMBER WHAT SHE WAS DOING BUT I REMEMBER THE PINK COLOR."



Figure 5: Static Creative Captivating On The Go with Brainsight Attention Heatmap

4.

**USING
MOTION IN
OOH**

As urban environments grow increasingly saturated with stimuli, movement can be a useful way to grab attention. Our brains are programmed in such a way that **movement, especially sudden or unexpected movement, attracts attention.** It's a centuries-old survival instinct. But does it still apply to current times? And is movement in advertising enough to tap in to our primal attention-instincts?

Our previous research, Captivating the Street, confirms that **OOH formats with motion, particularly full-motion, are noticed by up to 20% more people and watched up to 40% longer per fixation than static OOH formats.** But while motion can elevate visibility, it's not a guaranteed win. The effectiveness of motion depends heavily on how it's designed and deployed. As research from the Vertical Impression (Does movement matter?, 2025)⁴ also showcases, creatives with motion have **the chance to generate more attentive seconds than static** but this highly depended on the execution.

1. Not All Motion Is Created Equal.

Subtle motion formats, characterized by continuous, low-salience animation, underperformed across attention metrics in our previous research. Subtle or continuous animation may lack the visual salience to capture attention in passing, resulting in lower reach. **Predictable short loops may cause rapid habituation** and therefore less need for repeat fixation or lower fixation duration. **Movement applied to key content elements like logos or text can interfere with readability**, causing disengagement rather than attention. In short, animated ads risk becoming visually noisy rather than engaging. This underscores the **importance of motion design** to ensure salience and clarity.

By **changing the motion design** of the creative (Frosty Lagoon vs Fresh Lagoon), **we don't see any attention differences between our Animated and Static variants**, with our Belgian research. A comparatively equal share of passersby viewed the animated format (55%) than the static format (57%), showcasing that **subtle motion doesn't necessarily add towards attention grabbing.**

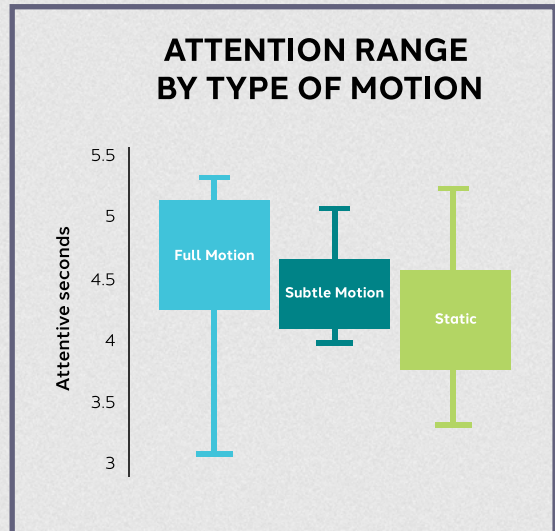


Figure 6: Vertical Impression. (2025) Does movement matter?⁴

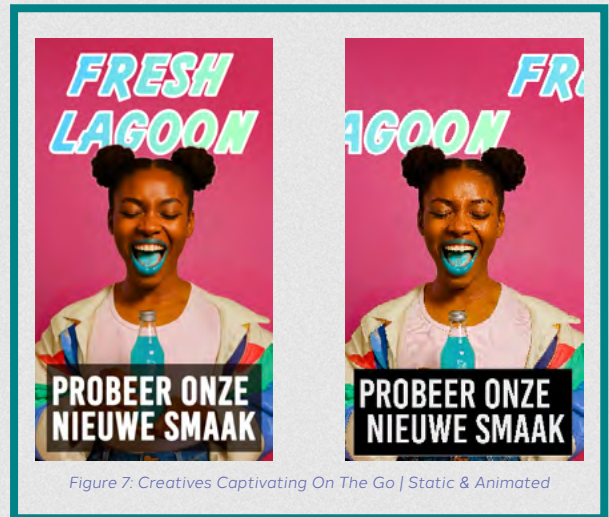


Figure 7: Creatives Captivating On The Go | Static & Animated

Brand perception and message transfer are equal for animated and static variants.

Static's creative rating is almost identical to our animated variant (47% vs 48% i102) and brand impression is near-equal (38% vs 37% i103), but static drives a higher call to action (36% vs 32% i113) and is seen as the least intrusive format (59%). **Animated performs broadly in line with static on brand-building.** Creative rating is 48% (vs 47% for static i102) and brand impression is 37% (vs 38% i103), but call to action is lower at 32% versus 36% for static (i113).

2. The perception exists that motion in general is attention grabbing.

Animated formats are widely perceived as more effective, a belief shared by both consumers and marketers (66% of panel respondents thought an animated variant was more attention grabbing). Our neuro data tells a **different story: no clear difference in attention or transfer between the two motion variants**. Production budgetwise, we don't see the value in creating animated variants for this reason.

3. Static Might Sometimes Still Be the Smarter Choice.

While full-motion formats attract slightly more total attention than static creatives, the difference is small. Given that analogue static formats are more cost-efficient, a higher volume of placements may result in greater cumulative attention. Moreover, **static formats** are perceived as the least intrusive, and **perform equally well on brand transfer, message clarity, and creative evaluation**.



Case: digital & analogue OOH | dentsu x BMW campaign

**“THIS RESEARCH SHARPENS
CREATIVE DECISION-MAKING
FOR ADVERTISERS.**

**MOTION IN DOOH
WORKS ONLY WHEN IT IS
INTENTIONAL, OR IT RISKS
BECOMING VISUAL NOISE.**

**STATICS CAN PERFORM
JUST AS WELL (OR
BETTER), UNDERSCORING
THE IMPORTANCE OF
UNDERSTANDING
WHAT TRULY
DRIVES IMPACT.”**

HÉLÈNE BAIRIOT
OOH DIRECTOR
DENTSU



STATIC

Our research showed that **57% of our eye-tracking respondents were reached by the static creatives**, when reached consumer looked back on average 3.6 times with a total dwell time of 1141ms on average. **This results in a slightly higher attentive time compared to animated (652ms vs 521ms i125).**

While insights from dentsu's previous research Captivating the Street, show **full-motion formats excel in grabbing attention**, **static OOH** remains a powerful and efficient choice for many campaigns (attention measurement results are comparable between the Dutch research and the Belgian study).

(D)OOH statics are found throughout Belgium in all types of environments, where DOOH hasn't penetrated the market concessions yet or in locations where full-motion options are scarce because of governing rules. **They are the most common OOH creative format available in analogue and digital OOH.**

Static analogue placements allow for broader coverage within the same budget, enabling higher frequency and reach. This doesn't discredit DOOH, as DOOH also delivers results with a low CPM and increased targeting options. DOOH also takes it home with a lower entry point for advertisers seeing as there's no production cost to be included. Which is especially important for large format objects as production isn't done at scale (many diverging sizes) like with 2m² screens.

Case: creative using strong DBA's | dentsu x Desperados campaign



One of the key advantages of static outdoor advertising is that **static outdoor ads is its low intrusiveness**. Compared to motion formats, static ads are consistently perceived as the **least intrusive form of creative**. **This makes them particularly well-suited for busy urban environments, long-term placements, and public sector campaigns**. Despite having no motion, **statics do not underperform on brand recall, message clarity or creative evaluation**. This makes statics a safe and effective choice for campaigns prioritizing consistency and clarity.

When implementing static creatives multiple options are available for placements. With analogue 2m² you have the option of a dedicated frame with one poster with a select amount of scrollers exist usually in high traffic areas in the bigger inner cities, creating a loop which the campaign shares with max two other campaigns. While with DOOH you are (generally) part of the loop sharing the screentime with generally 6 to 10 different slots (dependent on the availability or supplier).

So, with scrollers and DOOH signage you share screentime, but research, Theeuwes, J. (2025)²², shows that these actually increase attention because of the movement and change of poster. Important however is making sure that the creative is **stands-out enough from the creatives already in the loop**. **Strong usage of DBAs is therefore important.**

CREATIVE ADVICE

Designing a powerful static OOH creative begins with simplicity. You only have 6 to 10 seconds in the DOOH loop to capture attention and communicate your message. Use bold imagery and minimal text (max 7 words). **Clarity is key:** your message should be instantly understandable, even from a distance, **most publishers have test environments in which you can test posters from multiple distances.** Legibility plays a crucial role. High contrast between text and background ensures visibility in all lighting conditions. These combinations help your creative pop and stay readable at a glance. Make sure that the 15%-20% of the creative is encompassed by the logo. **Less is more in OOH, try to limit the creative to only 3 elements.**^{18, 23}



Cases: creative that follow the guidelines well | multiple advertisers

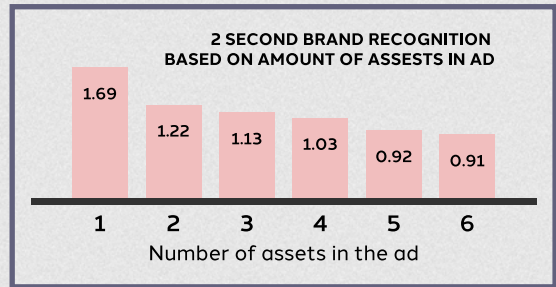


Figure 8: System1 & JCDecaux. (2025, September 16). Double Take

Imagery should be striking and purposeful. Your product or brand must be front and center, **ideally with a visual that evokes a “wow” reaction.** **High-resolution, clean visuals are essential, especially in environments where people are moving quickly or viewing from afar.**

STRATEGIC ADVICE

- Long-term campaigns
- High-frequency retail messaging
- Brand or Campaign awareness goals.
- Budget-conscious strategies
- Low irritation risk
- Simple, repetitive messaging

Static formats remain one of the most cost-effective ways to achieve scale in OOH campaigns.

Static creatives are equal or slightly overperform compared to Animated. Static transfers the brand slightly better. Brand transfer reaches 36% versus 32% (i113) for animated, while message transfer is virtually equal (32% vs 31% i103).

Our general recommendation is to either work with Full Motion as previous research showed or focus on Static creatives. As they allow for **broader coverage with the same budget (combining DOOH & analogue)**, which might result in more total attentive seconds across the campaign. This makes static ideal for branding campaigns, retail promotions, and public messaging, where high frequency and geographic spread are critical. **By maximizing the number of impressions, Static ensures consistent brand presence in consumers’ daily routines.**

Cases: creative that follow the guidelines well | multiple advertisers



ANIMATED

Our research showed that **55% (i96 compared to static)** of our eye-tracking respondents were reached by the **animated creatives**, when reached consumer looked back on average 3.2 times with a total dwell time of 949ms on average. **This results in a slightly lower total attentive seconds compared to static (652ms vs 521ms i80).**

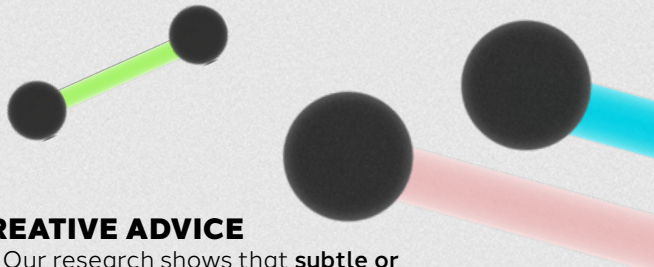
Animated OOH is often assumed to be on of the most attention-grabbing options, and that perception is clearly present in our data. In the panel study, 66% of respondents believed the animated variant would attract more attention. However, as shown above, this is not necessarily the case. At the same time, animation did lead to a **slightly longer average fixation duration than static**, with viewers looking 308 ms per fixation versus 284 ms for static, which is a 8.5% increase.

The same pattern appears in transfer and brand effects. **Animated performs broadly in line with static, but it does not outperform it.** In the panel survey, animated slightly increased ad awareness in the video context (77% vs 74%), yet brand transfer was lower (32% vs 36%) and message transfer remained

virtually equal (31% vs 32%). On creative rating and brand impression, the two motion types were nearly identical (48% vs 47% creative rating, 37% vs 38% brand impression), but animated produced a lower call to action (32% vs 36%). In other words, animation may create the impression of added dynamism, but in this study it did not translate into stronger branding or behavioral impact.

This does not mean animated OOH is ineffective. It means that not all motion is equal. **The execution of motion matters more than the mere presence of movement. If animation is too subtle, too continuous, or applied to key information such as logos or text, it can reduce readability rather than improve attention.**

Motion works best when it is used with intent: to guide the eye, dramatize a product benefit, or support a clear creative story. The strongest animated creatives therefore rely on clear scene transitions, one dominant moving element, and a stable end-frame that allows the viewer to process the brand and message before the loop resets.



CREATIVE ADVICE

Our research shows that **subtle or continuous animation underperforms towards full motion and are equal or worse than static, often creating visual noise rather than engagement.**

To leverage motion effectively, creatives must include clear scene transitions, strong visual anchors, and a stable end-frame to consolidate attention. **Avoid animating key text or logos in ways that disrupt readability.** In short, motion should enhance and be compelling, not intrusive. When executed well, motion can amplify emotional storytelling and brand salience, but without thoughtful design, its advantages diminish.

Less is more within OOH max 7 words, and 3 elements²³. Make sure to **leave room for a full stop of all motion as this might attract/renew attention, continuous/repeated motion might create too much noise that our brain filters out**²².



MOTION DESIGN

DO	DON'T
Use clear scene transitions to guide the viewer's attention.	Avoid continuous subtle animation that lacks visual salience.
Include a stable end-frame to hold attention longer.	Don't rely on predictable short loops, they lead to rapid habituation.
Make the most important element move – it will be remembered better.	Don't animate key content elements like logos or text, it harms readability.
Design with salient visual triggers and anchors (e.g., contrast, movement).	Don't overload the ad with too many moving elements, it becomes visually noisy.

STRATEGIC ADVICE

- Promotional campaigns
- Key-proposition highlights
- Change campaigning

Animated OOH is best used when motion adds a real communicative benefit. It can be valuable for campaigns that want to introduce **product movement, visual transformation, or a more dynamic storytelling cue within DOOH environments.**

But if the objective is pure efficiency, broad coverage, or maximum repeat exposure, the data suggests that animation should not automatically be the default choice. In this study, animated did not outperform static on the core attention and impact metrics, so it should be selected selectively and creatively, not simply because a screen allows motion.

Used well, animated can add variation and visual interest. Used poorly, it risks becoming visual noise.



Cases: creatives that follow the motion guidelines well | multiple advertisers



5.

**CHOOSING
THE RIGHT
NETWORK**

The environment in which an outdoor ad is seen has a profound impact on how people engage with it. **An object placed on a busy street, in a metro station, or a shopping center each present a distinct setting with unique audience mindsets and conditions.** Our research clearly shows that the same ad can perform very differently depending on its surroundings. **Factors like visual clutter, viewing angles, dwell times** (how long people stay near the ad), and even the **psychological state of viewers** (rushed commuter versus leisurely shopper) **can boost or blunt an ad's effectiveness.** In the following sections, we provide a deep dive into three key environments street, metro, and shopping center.

1. Street objects are viewed by more people.

The number of passersby who viewed the OOH format varied by placement context. While shopping mall screens were seen by only 43%, street objects reached 74% of respondents. Moreover, our street objects generated more attentive seconds, with an average of 732ms, compared to 473ms for shopping mall and 574ms for metro screens.

This pattern is largely driven by **natural navigation behavior and the placement of screens** at street corners, perpendicular to the walking direction or around the entrance of important buildings. **For advertisers aiming to maximize the number of eyes on ad, it's crucial to design with the consumer's natural viewing behavior in mind and plan based on their audience's routes.**

For advertisers, it is crucial that mass reach ultimately translates into measurable brand impact. **In our study, brand effects were assessed based on a single contact moment, captured through POV video within a panel survey.** However, this approach does not fully reflect the reality of OOH, **where exposure is inherently repeated.** Daily mobility patterns, such as commuting routes, tend to be highly consistent, meaning that consumers are likely to encounter the same OOH ad multiple times over a campaign period. Given that a typical OOH campaign flight lasts around seven days, repeated exposure is the norm.

To better understand the **cumulative effects of these repeated contacts**, JCDecaux Netherlands²⁴ conducted dedicated research using eye-tracking in a real-life street environment. This study (n=20), provides detailed insights into how multiple exposures build over time and how contact frequency contributes to increased brand impact. Some key-results out of this study are:

- Brand recognitions increases cumulatively with exposure just as Brand Fame.
- Brand image increases after 3 exposures;
- Message transfer happens only after multiple exposures (see figure 10).

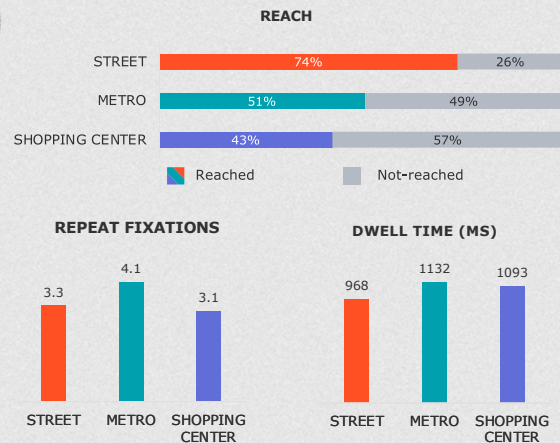


Figure 9: Context attention data from Captivating On The Go

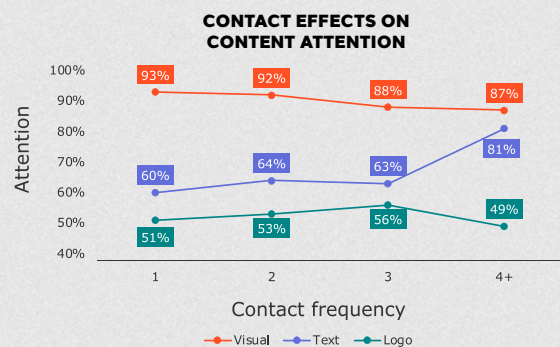


Figure 10: Contact Effects on Ad Content from JCDecaux NL ContactFrequency Report (2026)²⁴

2. Shopping malls screens generate higher quality contacts.

Differences in attention between street and shopping mall screens extend beyond attention results, reflecting distinct factors that draw consumers' focus in each setting. **Shopping Mall screens generate the least overall attention of our contexts tested.**

However, those who view shopping mall ads show significantly greater conscious recognition of advertisements, brands, and the message compared to the Metro and Street environment. Moreover, screens in shopping malls lead to better product recall than in other locations, emphasizing the impact of the Shopping-State of mind.

3. Choose metro screens for stability & exposure time.

Metro screens perform strongly across nearly all comparative attention metrics as well as content and brand assessments. Selecting metro screens means opting for stability in attention, brand presence, and sales objectives. Due to the enclosed environment and, compared to streets and shopping malls, the **reduced environmental distractions or necessary behavioral attention demanding tasks like crossings, cars, bike paths or attention-grabbing elements such as stores, metro screens offer a 'calmer' environment.**

Passengers waiting for the metro at the platform often anticipate or desire some form of entertainment. In Brussels, the typical wait time for a metro during rush hours is **about 4 minutes.** Advertisers can leverage this information to design content specifically suited to this setting. Consumers tend to find advertisements in the metro environment already more enjoyable to watch. We also notice that metro advertising generates more repeat fixations.

4. Enclosed environments deliver more positive attributes.

Ads shown in **enclosed environments** such as metro station and shopping malls **generate a more positive overall perception of the brand** compared to street placements. Following exposure, 40% of respondents report a positive general impression in Metro environments and 39% in Shopping Centers, versus 33% on Street, underlining the contextual advantage of these more curated environments in shaping how brands are evaluated.

Across key brand-building attributes, **enclosed contexts consistently outperformed street.** Both Metro and Shopping Mall environments score significantly higher on reliability (37% vs. 33%), premium perception (29–31% vs. 24%), appeal (44% vs. 39%), accessibility (49–50% vs. 44%) and boldness (35–40% vs. 30%). **This indicates that enclosed environments do more than drive visibility, they actively enhance how brands are interpreted, positioning them as more trustworthy, desirable and confident within their category.**

“FOR THE FIRST TIME, WE HAVE GAINED INSIGHTS INTO HOW ATTENTION WORKS DEPENDING ON THE ENVIRONMENT PEOPLE ARE IN. THIS IS EXTREMELY VALUABLE FOR CREATING STRONG OOH PLANS.”

VEERLE COLIN
MARKETING
DIRECTOR
JCDECAUX



STREET

Attention is where Street objects shine. Street objects, such as bus stops, roadside abris, and other 2m², lead when it comes to reach. The street objects delivers the highest reach (74%) and the most total attentive seconds (732ms), ahead of metro (51% i145, 574ms i128) and shopping center (43% i172, 473ms i155).

In our field test, a street ad was seen by about **three-quarters of passing pedestrians, vastly outperforming the same ad in the metro station or mall.** This high notice rate is largely due to the relative lack of visual competition outdoors and the **natural positioning of street ads along the line of sight on sidewalks, crossroads and roads.** However, street audiences are on the move. They typically gave only brief glances around one second of total viewing time per person on average and seldom looked back multiple times because they were walking or driving past.

In fact, among those who noticed a street ad, the average viewer looked at it roughly three times before moving on, fewer re-glances than we saw in our enclosed environments like metro stations. Even with these short interactions, **the sheer volume of people in public spaces means street ads will still collect the most cumulative attention** of any (tested) environment.

In our study most participants, had eyeballs on our tested OOH objects. In terms of total attentive seconds (a metric combining how many people look and for how long divided by how many people had a contact opportunity), the street placements came out on top. Its enormous reach offsets the shorter dwell time. The streets are where the most people are reached.

Case: brand campaign in the street | dentsu x bol, campaign



The flip side of the street format's broad reach is that the impact on memory was comparatively limited. As quick cursory glances are the norm, fewer people formed lasting memories of the ad's details. In the post-exposure survey, many could recall some elements of what they saw, often mentioning the striking visual (for example, "the woman with blue lipstick"), but most struggled to remember the brand or the product being advertised.

The street context yielded the lowest brand recall of the three environments we studied. Only around a quarter of viewers could correctly name the brand after exposure, even when prompted, well behind the recall levels achieved in more enclosed venues.

Likewise, just under a third of street viewers said the ad's message was "clear" to them, a slightly lower share than in other places. These figures indicate that while street ads succeed in getting the message in front of people, they are less effective at making it stick. The likely reason is simple. On a busy street, passers-by rarely have time to digest an ad fully as they are needlessly busy with traffic, wayfinding and naturally other elements on the street that dictate their attention. They might catch a headline or an image, but the finer points (like the brand name or a tagline) may not lodge in our memory unless the exposure is reinforced.

Street also had the lowest positive attribution levels compared to the other environments. Brand favorability and creative impact also scored lower. The creative itself was also rated a bit lower by street viewers. **This doesn't mean that street objects have a negative impact on your brand attribution, just that street objects have less of a positive impact on the brand/creative compared to other environments.**



Case: product campaign in a street environment | dentsu x Maison Perrier campaign

CREATIVE ADVICE

On the positive side, street ads were not found to be particularly intrusive or irritating. The OOH displays blend into the urban streetscape as a normal part of the city environment, so even with **high frequency they tend to be passively accepted by pedestrians and drivers.** This tolerance means brands can maintain a continuous presence on the street without significant wear-out, though they should keep creative simple given the split-second window.

Designing a great OOH creative begins with simplicity. Street objects are placed where consumers usually use a multitude of different modes of transportation. **OOH creatives should be designed with all road users** (car drivers, pedestrians, cyclists, ...) in mind.

Using **bold imagery and minimal text (max 7 words).** Make sure that the **15%-20% of the creative is encompassed by the logo.** Less is more in OOH. Try to limit the creative to only **3 elements, as more elements reduce the short-term effects of the campaign.**^{18, 23}

Clarity is key: your message should be instantly understandable, even from a distance. **Most publishers have test environments in which you can test posters from multiple distances.** Legibility plays a crucial role. High contrast between text and background ensures visibility in all lighting conditions. These combinations help your creative pop and stay readable at a glance.

Case: campaign in a street environment | dentsu x BMW campaign



STRATEGIC ADVICE

- High-frequency campaigns
- Brand/campaign/promotion awareness campaigns
- Messaging that benefits from repeated exposure
- Messaging related to POI
- Ideal for long-term visibility and brand-building campaigns.

Overall, street OOH is best suited for campaigns that need mass reach and frequency, for example building broad awareness of a new brand or product, or reinforcing a public message across an entire city. **It excels at ensuring many people see your campaign, have your campaign pre-loaded pre-engaging touchpoint or are reminded of your campaign as they go about their day.** To maximize effectiveness, consider pairing street-level ads with other formats that can provide additional reinforcement.

Street screens are thus effective for mass reach OOH campaigns dictated by promotional awareness or branding goals. From previous research and our CCS planning tool, we know that OOH serves as a campaign multiplier and a reach frequency builder for big campaigns. The objects can selectively be bought to reach specific target audiences and locations.

Near-store implementations in particular can be interesting, as OOH can have an effect when it comes to product interest. Our brain can be primed for unconscious, low-importance decisions, like buying ice cream. Interesting if we combine this insight with our CCS panel data which shows that: **68% of consumers notice OOH on their way to the store.**

SHOPPING

Shopping mall or shopping centre advertising presents a small advertising paradox. **This environment can be highly impactful for campaigns: delivering great product, brand transfer and positive attribution, but low reach capabilities. In short, shopping mall objects garnered less eyeballs on screen but when people actually saw the ad, a higher effect could be attributed.**

In our eye-tracking study, the mall environment had the smallest share of people noticing the ad, only around 43%, well below the street (74%) and even the metro (51%). **We hypothesize that this is largely due to visual clutter, small walk paths and other sensory nudges like smell and audio from stores.** In a typical mall, consumers are bombarded with store signage, window displays, and ambient marketing, all competing for their attention.

In a non-test environment, shoppers are also preoccupied with specific goals (finding a store, carrying bags, socializing), so a standalone poster or digital screen must work harder to draw the eye amid the retail bustle.

That said, once a mall ad does catch someone's attention, it tends to hold it. **Our data show that in the shopping center, viewers who noticed the ad spent more time on it on average than viewers** in other environments. They dedicated the longest time per gaze (321ms vs street 299ms, metro 273ms) to the ad and accumulated roughly 1.1 seconds of total look time before moving on, despite the mall's myriad distractions.

Shopping screens had the highest scores on brand and message recall among the three contexts. In the large-scale survey, 42% of participants who saw the mall-based ad could identify the Fresh Lagoon brand, a significantly higher proportion than those who saw it on the street or in the metro. Similarly, **the mall context produced the best understanding of the ad's message** (nearly four in ten viewers said the "new flavor" message was very clear to them).

This tells us that when an ad in a shopping environment is seen, it is more likely to be processed and remembered. This study indicates that the mall setting puts consumers in a more receptive frame of mind for marketing messages. Other research on the Shopping State of Mind also corroborates that.

Consumers are already perusing through a buying environment, so they may **subconsciously pay closer attention to product details and brand names.** Supporting this, our respondents who viewed the mall ad were more likely to remember specific elements of the creative (such as the colour scheme and the product depicted) compared to those who saw it on the street.

It's also worth noting that while the overall ad recognition was lowest in relation to the mall POV videos, many people didn't even register that an ad was present, probably due to the amount of visual clutter of storefronts, art other activations present in the mall.

In short, it is a classic quality-versus-quantity trade off: OOH advertisers trade reach for more engaged viewing from the shoppers who do pay attention.

Case: campaign in a mall environment | dentsu x Rituals campaign



CREATIVE ADVICE

Advertising in shopping malls can provide powerful brand-building benefits. **Our study found that the mall environment yielded the highest creative impact ratings**, half of viewers gave the Fresh Lagoon ad a favorable creative score. **More than any other context, this environment was seen as the “right fit” for the ad (a fruit drink), suggesting strong synergy between the ad format and the shopping mindset.** This could mean that especially for brands/products for sale in shopping mall a direct attention and sales relation might be observed.

Viewers who saw the ad in a shopping center setting were the most likely to perceive the brand as premium, culturally relevant, and bold. This highlights the importance of creative quality in mall advertising. The net outcome was very positive: overall brand impression after exposure in a mall (around 39% good opinion).

Design wise, the general OOH recommendation stay in place, less is more. You only have 6 seconds in the DOOH loop to capture attention and communicate your message. Use bold imagery and minimal text (max 7 words).^{18, 23}



Clarity is key: your message should be instantly understandable. Legibility plays a crucial role. Imagery should be striking and purposeful. **Your product or brand must be front and center, ideally with a visual that evokes a “wow” reaction.** High-resolution, clean visuals are essential.

We recommend **showing the product being used** in this context more than any other as shoppers are already in a shopping state of mind. Humans love to copy behavior and the easier it is to envision oneself using and thus buying the product.

STRATEGIC ADVICE

- Premium look and feel | Branding campaigns
- Conversion – shopping state of mind
- POI relevant campaigns
- Not a mass reach subset of the OOH

Purchase intent got a boost. Roughly 35% of mall viewers said they would consider trying the advertised product, well above the proportion from the street segment. In terms of strategic use, shopping center OOH is best for deep engagement and driving consideration.

It may not reach as many people, but it can truly influence those it does reach. If your goal is to explain a product offer, enhance brand imagery, or target consumers when they're in a buying mood, mall placements can be extremely effective.

Case: brand campaigns in a mall environment | Multiple advertisers



METRO

Our eye-tracking study showed that just over half of participants (around 53%) noticed the metro ads. The differentiating factor is what happened after someone noticed the ad. In stations, people typically have a longer exposure opportunity, the average wait time for a metro is 4min (in Brussels), as they're waiting for the subway, which could lead to a much more sustained engagement with the ad and multiple contact moments.



Case: Ad in metro concourse | NICKEL

Participants that saw the ad looked back at it over four times, the highest repeat viewing of any environment by a clear margin. This only during a wait time of 1min. They also ended up spending the longest total time looking at the ad (1132 ms per person on average spread over those multiple glances). The net effect is that metro ads captured a healthy amount of attention per viewer, on par with the shopping malls, but with the added benefit of reaching more people than malls do.

One particularly interesting finding: when we showed our participants the POV video the environments, the metro context was the most likely to be recognized as containing advertising (85% of viewers noticed the OOH in the video), more than the street and shopping mall objects. This suggests that a well-placed metro ad really stands out in the environment, possibly because of the less cluttered platform space, and the placement of the screens head-on on the platform and walking routes.

The metro environment struck a middle ground in terms of memory effects. Its brand recall and message take-away rates were moderate. Roughly one-third of people who saw the metro ad could later identify the "Fresh Lagoon" brand, and a similar proportion felt the ad's message (a new flavor of fruit drink) was clearly communicated.



While a metro ad is more likely to be consciously noted than other outdoor ads, the information it carries might not always be processed as deeply unless it's highly salient or relevant to the commuter. For this JCDecaux has done a great research of what goes on in the consumers' mind while waiting on the metro.

HOW OFTEN DO YOU THINK OF THE FOLLOWING WHILE TRAVELLING ON THE METRO / TRAIN?

My job and work related stuff	62%
My next holidays, travels, ...	59%
What I need to buy for home (food / household)	52%
What I want to buy for fashion (clothes, shoes, accessories...)	46%
My leisure plans (music, cinema/TV, etc)	45%

Figure 11: JCDecaux BE Metro Stories (2023)²⁵

People are receptive to useful information while waiting for their ride and are looking to be entertained during their commute. The context helped make our fake brand appear more reliable, accessible, and appealing. In fact, viewers rated the Fresh Lagoon brand as more trustworthy and easier to find when they saw it in the metro.

CREATIVE ADVICE

In a metro station, where travelers often expect a bit of entertainment during their wait, digital screens offer a prime canvas for short-form video stories and full-motion creatives.

This environment gives advertisers slightly more freedom to explore a narrative than on fast-paced streets because of the increased dwell time of a wait location and a willingness/want to be entertained.

This however doesn't mean metro ads don't have consideration power. In our test, the metro environment produced the highest lift in overall brand impression (40% of viewers had a positive opinion of the brand after seeing the metro ad). It also delivered the strongest purchase intent. **More than a third of those who saw the metro ad said they would likely try the advertised product, outperforming the other environments.**

Capitalizing on this means hooking attention immediately and sustaining it: even though DOOH slots in the Belgium typically run 6 sec, our research shows average active attention lasts only 1–2 seconds in any OOH context. Many commuters will **catch just a section of the visual, so partial viewing must still deliver the message.**

Commuters might arrive mid-loop or have their view momentarily blocked (for instance, by another passenger on a parallel platform), ads should feature DBAs throughout the payout. Make sure the logo and product are generally in scene when using full motion, don't save the brand reveal or punchline for the end.

Even in a 'story-friendly' context like a metro station, the best OOH creatives remain minimalist and crystal-clear. Use bold imagery and minimal text (max 7 words). Clarity is key: your message should be instantly understandable, even from a distance. Most publishers have test environments in which you can test posters from multiple distances. Legibility plays a crucial role. High contrast between text and background ensures visibility in all lighting conditions. These combinations help your creative pop and stay readable at a glance. Make sure that the 15%–20% of the creative is encompassed by the logo. Less is more in OOH, try to limit the creative to only 3 elements.^{18, 23}

Even with the increased dwell time and the positive attention effects, we wouldn't recommend using QR codes unless the offering is hard to refuse.



Case: ad screen positioned for a wait location | dentsu x Zalando



Case: ad screen positioned for passage | dentsu x Fulfil

STRATEGIC ADVICE

- Possible long/multiple contact moments
- Only reach a subset of the masses
- Urban feel
- No clutter
- Mostly digitalized objects

In planning terms, **metro DOOH screens offer a strong balance of quality and quantity. It reaches a broad swath of commuters and gives them enough time to engage with your message in a positive frame of mind.**

If your campaign's goal is to build brand affinity or drive a call-to-action (for instance, encouraging app downloads or event attendance among city commuters), metro placements should be a key part of the mix. They may not match street furniture for pure reach, but they make up for it with stronger engagement and brand impact.

That **engagement is key as research from JCDecaux as shown that half metro users are frequent travellers (40% 4-5 times a week and 14% every day)**²⁵. Increasing the contact frequency, with already a strong amplification thanks to the 4min wait time (on average) for a metro.

6.

AFTER THOUGHTS

In this paper we explored the different attention, emotion and impact capabilities of different outdoor contexts and motion variants. These insights fuel data driven outdoor planning and diminishes the gap between visibility & quality exposure.

This paper wasn't possible without the support of our research partners at Validators and Valsplatt. And of course JCDecaux Belgium for the great collaboration and seeing the necessity of more attention fueled research.

Outdoor advertising has come a long way. What used to be a static presence in the streets has evolved into a dynamic (digitalised) medium that can influence how people feel, think, and act. This research was our way of digging deeper, beyond impressions and visibility, to understand what really makes OOH formats work, in-line with dentsu's strategic focus on the Attention Economy.

OOH doesn't shout. It doesn't interrupt. It's part of the everyday life in the urban landscape. Which is exactly why it works, at

least when the creative has been designed correctly. Outdoor ads can spark curiosity, create memory traces, and even influence choices without people realizing it.

This paper is a starting point. The conversation about quality exposure in OOH is just beginning, and we're excited to dig even deeper. What are the effects of different contexts with the same experiment, like a retail environment or train station? In what way does the creative attract attention? What happens if we use an emotionally charged creative, which object-size would then have the most impact?

Let's find out together,
*Branko Kleynen, June van den Hout
& H el ene Bairiot*

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Figure 1: Attention stages in the pathway to quality exposure | Max Kalehoff (Realeyes), 2021, Attentive reach report

Figure 2: The relation between Neuro Impact Factor and Sales | Outdoor Media Association. (2016). Get the primal advantage with Out-of-Home: 2016 biometric research into understanding consumers inside and out of home

Figure 3: Rational vs Emotional Communication: The relation between Neuro Impact Factor and Sales | Outdoor Media Association. (2016). Get the primal advantage with Out-of-Home: 2016 biometric research into understanding consumers inside and out of home

Figure 4: Positive Emotions Lead to Memory Encoding & Attention | System1 & JCDecaux. (2025). Double Take: Research on optimising OOH effectiveness

Figure 5: Static Creative Captivating On The Go with Brainsight Attention Heatmap | brainsight.app

Figure 6: Vertical Impression. (2025) Does movement matter? | Vertical Impression. (2025). Does movement matter? Testing video vs static in DOOH

Figure 7: Creatives Captivating On The Go | Static & Animated

Figure 8: Recognition Time Brand Based Number Of Brand Assets | System1 & JCDecaux. (2025). Double Take: Research on optimising OOH effectiveness

Figure 9: Context attention data from Captivating On The Go

Figure 10: Contact Effects on Ad Content from JCDecaux NL ContactFrequency Report (2026) 24

Figure 11: JCDecaux BE Metro Stories (2023)

Figure 12: Fresh Lagoon Animated, with heatmap using Brainsight



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