



## Analysis of success on Instagram of Fake Out-Of-Home advertising

Análisis del éxito en Instagram de la publicidad  
Fake Out-Of-Home

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### Abstract

The aim of this article is to analyse the impact on the social network Instagram of Fake Out-Of-Home (FOOH) advertising. The research focused on five international brands that are active on Instagram and published FOOH campaigns between February 2023 and March 2024: El Corte Inglés, Jacquemus, JD Sports, L'Oréal Paris and Maybelline. The study used a quantitative methodology comprising, firstly, a statistical analysis of the information extracted from the brands' Instagram profiles, including the number of posts, views and user interactions with content; and, secondly, content analysis of the mock ad creatives published on Instagram during the time frame covered by the study (N=25). The findings confirm that simulated digital advertising is an effective way to surprise users with creative content, as it increases visibility and interactions, thus generating more engagement.

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**Keywords:** Fake Out-Of-Home, simulated outdoor advertising, digital advertising, social media, Instagram, Artificial Intelligence

## Resumen

El objetivo de esta investigación es analizar el impacto en la red social Instagram de la nueva tendencia en publicidad exterior denominada publicidad simulada o *Fake Out-Of-Home (FOOH)*. Con este fin, se han elegido cinco marcas internacionales que sean activas en esta plataforma y hayan publicado campañas FOOH de febrero de 2023 a marzo de 2024. Las marcas que forman la muestra de este estudio son: El Corte Inglés, Jacquemus, JD Sports, L'Oréal Paris y Maybelline. Se aborda esta investigación desde un enfoque cuantitativo. En un primer segmento se ha conducido un análisis estadístico de la información extraída de los sus perfiles de Instagram, que se centrará en el número de publicaciones, visualizaciones e interacciones de los usuarios con el contenido. En un segundo segmento se ha llevado a cabo un análisis de contenido de las creatividades de publicidad simulada publicadas en esta plataforma en el periodo de este estudio. La muestra la componen N=25. Se concluye esta investigación confirmando que la publicidad digital simulada es una herramienta efectiva para sorprender a los usuarios con contenidos creativos, pues aportan notoriedad, fomentan las interacciones y por lo tanto generan más *engagement*.

**Palabras clave:** *Fake Out-Of-Home*, publicidad exterior simulada, publicidad digital, redes sociales, Instagram, Inteligencia Artificial

## 1. INTRODUCTION

Outdoor advertising, known as Out-Of-Home (OOH), has evolved, especially in the last two decades, with the incorporation of new technologies (Bauer and Lasinger, 2014). These have managed to give this advertising category a broader meaning, as it does not necessarily have to be static or located outdoors (Van Meurs and Aristoff 2009; Gambetti 2010; Moriarty et al., 2015). Thus, the digital option in outdoor advertising, called Digital Out-Of-Home (DOOH), has taken this category to places 'where the traditional outdoor medium did not participate before' (IAB, 2021, p. 31). On the other hand, it has also become more effective in the audience (Chmielewski and Tompalski, 2017; Babst et al., 2022). As a result, advertisers are becoming much more proactive with this option, as it has previously been an undervalued and underutilised category (Wilson and Till, 2011). However, this shift has also been influenced by 'lower production costs and better delivery times, as well as greater availability, scalability and flexibility of content' (Moriarty et al., 2015, p. 385).

There is no doubt that the advertising ecosystem is changing, mainly due to the incorporation of new technologies and, in particular, artificial intelligence. Martínez et al. (2022) argue that this has given rise to three concepts that feed into each other: computational advertising, intelligent advertising and synthetic advertising. To this end, computational advertising applies artificial intelligence to the medium or tool by using a conglomerate of data and algorithms to analyse actors and interactions that are part of the advertising process (Duan and Yang, 2018; Helberger et al., 2020). This complements many stages of the advertising process, such as decision making or the definition of potential consumers. In addition, smart advertising links artificial intelligence to the design, production, management and analysis of advertising content (Qin and Jiang, 2019). Consequently, it seeks to get closer to the consumer through the use of technology and personalisation of messages. Finally, synthetic advertising is shown as a type of advertising that creates the product or advertising message through elements of artificial intelligence, such as virtual reality or augmented reality (Martínez et al., 2022). Likewise, it could be modified through image editing or post-production processes, which gives rise to the so-called deepfakes. This type of advertising has also been called creative AI (Campbell et al., 2022).

The term deepfake can be defined as ‘the generation of misleading or false audiovisual content by manipulating images, sounds or videos’ (Boté-Vericad and Váñez, 2021, p. 26). In this sense, deepfakes ‘are hyper-realistic videos digitally manipulated to represent people who say and do things that in reality they never said and never happened’ (García-Ull, 2021, p. 107). Using this technique, audio or images generated by AI applications that merge, replace and superimpose clips to create fake compositions that appear authentic would also fall under this nomenclature (Maras and Alexandrou, 2019). In this way, these creations blend one creative work with aspects of another through a deep neural network (Kietzmann et al., 2020).

Although CGI (Computer Generated Imagery) is not something recent, as it has been present in a multitude of audiovisual creations since the mid-20th century, this resource, which now allows the creation of 3D models and highly detailed and realistic environments, has exploded in audiovisual advertising today (García and García, 2015), and its use has paved the way for simulated outdoor advertising, also known as Fake Out-Of-Home (FOOH).

Thus, simulated outdoor advertising, according to Patricia Fernández (IPMARK Exterior Special, 2024), ‘is a growing trend that mixes illusionistic elements with the real environment chosen by brands seeking to arouse the interest of their audiences’. With this aim, therefore, CGI and augmented reality techniques are applied to create montages that are usually premiered on social networks, especially Instagram. For example, the first Fake Out-Of-Home campaign worldwide dates from April 2023, followed by many others, including Maybelline and The North Face with JD Sports in

London, L'Óreal in Paris, Barbie in Dubai, Jacquemus in Paris and Netflix with Sex Education in Buenos Aires, among others. However, in Spain it has not been established as such until January 2024, with one of the first national campaigns promoted by Tanqueray 0.0%.

In short, it is beginning to be seen that this type of creativity based on computer graphics or augmented reality can generate a great impact on the viewer, as its success lies in its ability to surprise and provoke emotions (Pizcueta, 2024). In addition, they manage to increase users' attention, increase their retention, generate more interactions and remain longer in their memory (Garrido, 2024). In this way, this type of advertising is difficult for consumers to ignore and is therefore more likely to trigger related conversations on social networks (Sentance, 2024). This reveals one of the objectives of modern campaigns: the more interactions generated on social networks, the greater the capacity to become a trending topic (Struhar, 2014), that is, to become popular topics for a longer period of time. In this sense, trending topics boost the visualisation of content and the interaction of users, who generate conversations in real time about the published topics. In addition, the effect of user interactions with the content is to increase engagement or brand loyalty. The Anglo-Saxon concept of engagement focuses on the behavioural manifestations of customer engagement, i.e. it is about assessing the cognitive, emotional and behavioural activity that a customer shows with a brand through their interactions (Hollebeek et al., 2014). Examples of participation that foster engagement on social networks can be: clicking on the like icon, sharing posts or commenting on published content (Vale and Fernandes, 2018; Lai et al., 2020; Martín-Nieto and Díaz-Lucena, 2024).

Summarising, although trending topics make it easier for content to go viral (Owens and Vickrey, 2014), they also achieve their objectives more easily. In this way, the dissemination of this type of content on social networks also provides a faster and more accurate measurement of the results thanks to the extraction of KPIs (Key Performance Indicators) such as reach, interactions, mentions, leads, visits to the page from networks and new followers, as well as providing demographic data on the audience and followers (Moncayo and Zevallos, 2018).

Finally, it is appropriate in this introduction to recall the great moment that advertising is experiencing in social networks (Aitken et al., 2008; San Millán et al., 2008; García, 2015; Pérez-Quishpe and Castro-Analuiza, 2024), especially in its audiovisual format (Belanche et al., 2019; Ge et al., 2021; Yueqin and Teo, 2023). Some authors also believe that this scenario could be maintained in the short and long term (Chen et al., 2021; Du et al., 2023; Xiao et al., 2023). In this sense, the presence of these pieces is gaining ground over images on those platforms where the latter were the hegemonic format. This year, 2024, marks the tenth anniversary of Mark Zuckerberg's prediction at the annual F8 developer conference, where he warned of the prominence that video was

beginning to play (Miners 2014, Jarvey, 2015). Soon after this warning, Instagram made updates to accommodate longer videos or live broadcasts. The preference for the audiovisual format for consuming any type of information in Spain continues to grow, as indicated by the 2024 IAB RRSS Study Report. Regardless of this, image posts on Instagram currently outnumber videos, but what is uncertain is how long this will continue.

## 2. METHODOLOGY

The main objective of this research is to analyse the Fake Out-Of-Home (FOOH) outdoor advertising published on the social network Instagram from 1 February 2023 to 31 March 2024 by a sample of five international brands operating on this platform. From this main objective, the following specific objectives emerge: 1) to extract quantitative data on the number of publications, views and interactions of the profiles of the sample; 2) to detect and collect the FOOH campaigns published by the brands that make up the sample in the period of this study; 3) to perform a content analysis of the FOOH publications; and 4) to evaluate the possible success of these campaigns on the Instagram social network.

In order to address the established objectives, the following research questions were formulated: Do simulated or CGI-generated advertising pieces achieve their objectives on Instagram? Do users interact with this type of innovative content? Do these pieces present montages with similar technical characteristics? How is it possible to merge the outdoor medium with digital environments? How could this trend evolve?

Along these lines, the following working hypotheses have been generated:

H1: Audiovisual pieces published on Instagram of simulated advertising manage to go viral and exponentially multiply their ratio of visualisations and interactions.

H2: These CGI creatives are highly specialised and share common technical and strategic elements that seek to surprise users.

In order to try to confirm or refute the working hypotheses formulated, five international brands were chosen as the first to meet the following premises: a) they have published FOOH creatives between 2023 and 2024; b) they are active on Instagram; and c) they have at least one million followers. With this approach, we have been able to choose a very varied cast of brands that will enrich the analysis with their content: Jacquemus, Maybelline, L'Oréal Paris, JD Sports and El Corte Inglés.

In a first segment, a statistical analysis has been conducted that combines numerical measurements with the information obtained through sequential and evidential processes, common in the quantitative approach as applied in similar research on social

networks (Mayoral and Edo, 2014; Pérez-Solà and Casas-Roma, 2016; Díaz-Lucena et al., 2022). The information from the Instagram accounts of the brands in this sample was extracted using the Apify tool, which facilitated the extraction of more than seven thousand publications from the period covered by this research. From all this information, the following variables were studied: number of posts, complete views and interactions (likes and comments).

In a second segment, a content analysis of all the simulated outdoor advertising videos published by the five accounts on the social network Instagram during the study period was carried out, mainly to formulate reproducible and valid inferences, but also to observe their evolution during this period. In total, N=25 audiovisual pieces published by these brands in the period covered by this study were located. To this end, homogeneous coding units have been selected to try to cover the maximum content of the publication, which have been captured in a content analysis template developed ad hoc for this research (Figure 1). The previous work by Vicente-Fernández and Díaz-Lucena (2024) on the Freshly Cosmetics brand was used to select these units for the content analysis.

**Figure 1.** Variables of the content analysis (source: own elaboration)

CLASSIFICATION OF THE PUBLICATION	FOOH-themed videos according to the account
	Type of communication
	Type of campaign
MARKETING INCENTIVE	Type of brand promotion
PRODUCT/BRAND PRESENCE	Display of product
	Brand mention or product name
LOCATION	Type of space
	Type of place
TECHNICAL RESOURCES	Shot typology
	Movement
	Type of background against which the CGI is inserted
	Type of audio
	Duration of the videos

### 3. RESULTS

#### 3.1. Statistical analysis of the evolution of Instagram accounts

The 25 FOOH creatives obtained have achieved the following data, which are compiled in figure 2.

While Instagram has been characterised by essentially hosting photographs, META's new commitment to convert its social network into a more audiovisual platform is gradually being seen (Naughton, 2022). All types of users are increasing the number of video posts and this fact can also be confirmed in the brands chosen for this study. In February 2023, El Corte Inglés published less than twenty audiovisual creatives per month. This figure rose by 60% in March 2024. The same strategy has been followed by JD Sports and L'Oréal Paris with a 40% increase. However, both Jacquemus and Maybelline have remained with very similar figures, as their commitment to video started much earlier and they publish averages of 35% and 65% of audiovisual pieces respectively.

The visualisations of their creatives in this period could be computed. In this way, information has been obtained to determine whether the Fake Out-Of-Home campaigns have been successful with respect to the average number of views of the rest of the ordinary publications. In most cases, the first FOOH creative used by the brands has been really noticeable. The increase in full views obtained by the brands is truly remarkable: Maybelline 16.105%; L'Oréal Paris 6.184%; Jacquemus 1.294%; and El Corte Inglés 1.028%. In the case of JD Sports, the second campaign worked better, with an increase of 1,074% compared to 70% in the first campaign. Similarly, it has been observed that as these brands have been repeating similar FOOH campaigns, the number of views has been decreasing and many of them have not reached the average number of views of ordinary audiovisual communications.

In addition, user interactions with the publications have been computed. On the one hand, the number of comments was obtained, and on the other, the number of likes. As a general rule, the increase in likes - insofar as it is an automatic interaction with the publication, compared to comments, which involve more thought and time - is greater; it costs less to carry out. However, this has not been the case at El Corte Inglés. In its first FOOH campaign, the Spanish brand achieved an increase of 3.329% compared to 2.741% for likes. Although the numbers obtained by these brands in terms of interactions follow the same logic as what happened with the complete visualisations of the creatives -which decrease as new campaigns on this theme are launched- this decrease is not as drastic as that shown by the visualisations. It should be noted that the brands with the best results in terms of interactions were Maybelline, El Corte Inglés and L'Oréal Paris.

**Figure 2.** Results obtained from the FOOH campaigns on Instagram (source: own elaboration based on data extracted from the APIFY tool).

Brand	Date	Views	Likes	Comments
El Corte Inglés	4/11/23	124.113	3.636	45
El Corte Inglés	8/11/23	858.570	67.837	339
El Corte Inglés	18/11/23	273.730	11.285	46
El Corte Inglés	16/12/23	87.328	12.022	20
El Corte Inglés	28/2/24	62.751	1.503	2
Jacquemus	5/4/23	20.921.486	2.074.501	14.909
Jacquemus	1/8/23	1.088.462	171.925	776
Jacquemus	8/8/23	786.697	167.422	1.019
Jacquemus	20/8/23	4.234.980	529.776	2.579
Jacquemus	29/8/23	468.241	65.718	286
Jacquemus	2/10/23	355.007	81.212	252
Jacquemus	27/10/23	726.900	111.905	1.810
Jacquemus	30/11/23	2.600.000	112.000	272
JD Sports	2/11/23	124.113	3.636	45
JD Sports	8/11/23	858.570	67.837	339
JD Sports	18/11/23	273.730	11.285	46
JD Sports	16/12/23	87.328	12.022	20
JD Sports	28/2/24	62.751	1.503	2
L'Oréal Paris	4/9/23	8.141.637	492.115	2.949
L'Oréal Paris	29/9/23	612.016	22.938	257
L'Oréal Paris	17/1/24	26.853	2.143	26
L'Oréal Paris	10/2/24	176.055	16.642	166
Maybelline	6/7/23	1.706.816	144.949	751
Maybelline	8/7/23	39.853.903	2.982.650	22.138
Maybelline	31/12/23	857.470	66.719	373
Maybelline	5/2/24	158.142	22.192	268
Maybelline	28/2/24	165.439	18.955	161

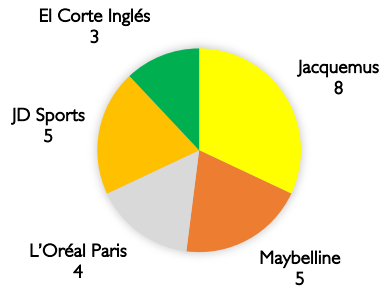
### 3.2. Statistical analysis of the evolution of Instagram accounts

In the content analysis, a sample of N=25 videos with the FOOH theme published on the Instagram social network by the five accounts that make up this study from February 2023 to March 2024 (14 months) was taken. For this analysis, coding units have been created in which the videos have been grouped and classified, and which have been listed in the methodology section.



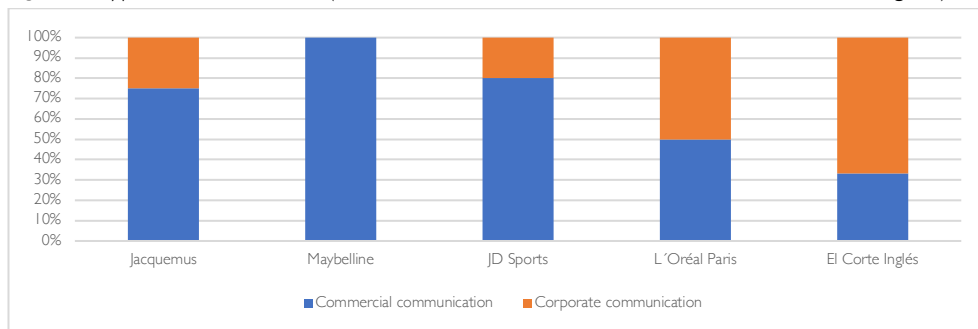
While in the previous analysis, Figure 2 lists the FOOH campaign data for each brand, Figure 3 below summarises the number of videos that each account has posted on Instagram in this period.

**Figure 3.** FOOH-themed videos for each account (source: own elaboration based on data extracted from Instagram)



The first variable studied in this analysis was the type of communication used by the brands, which could be differentiated into two modalities: commercial and corporate (Figure 4). Despite the differences, it can be seen that both have been directed towards the choice of creativity with an artistic profile. However, 72% of them are predominantly commercial in nature, as they seek to promote a product in order to achieve sales. It is striking that all the pieces in the Maybelline sample adhere to this advertising modality. Thus, the remaining 28% are more corporate publications, which relate the brand to certain ideals or iconic representative objects. An example of this is one of the El Corte Inglés publications in which gifts take centre stage as an element historically associated with the company, which takes on special meaning at times such as Christmas. The Spanish brand stands out as the one with the greatest weight in this modality: corporate (65%) and commercial (35%).

**Figure 4.** Type of communication (source: own elaboration based on data extracted from Instagram)



Another of the coding units in this analysis was the type of marketing campaign or action used. In this case, it was found that 48% of the pieces in the sample are exclusively promotional, with the majority being in Jacquemus (87.5%) or El Corte Inglés (66.6%).

These marketing actions are followed by those related to the launch of a product or brand event. The greatest weight is given to beauty brands: L'Oréal Paris (75%) and Maybelline (60%). Finally, it has been detected that JD Sports has chosen to advertise product relaunches with a weight of 60% in its pieces.

Figura 5. Product display (source: own elaboration based on data extracted from Instagram)

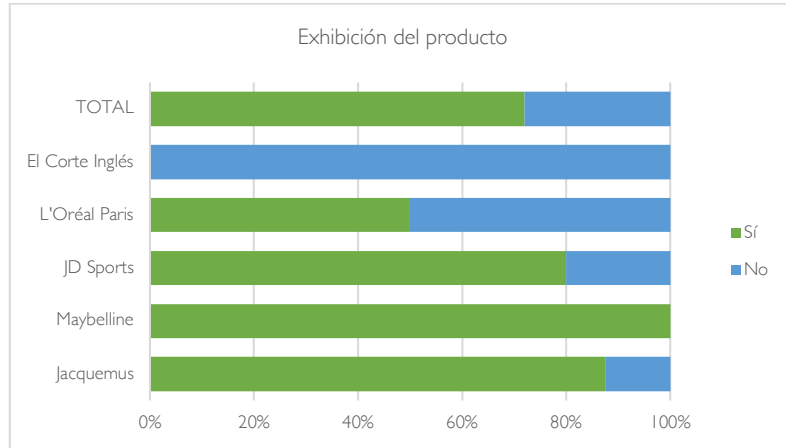
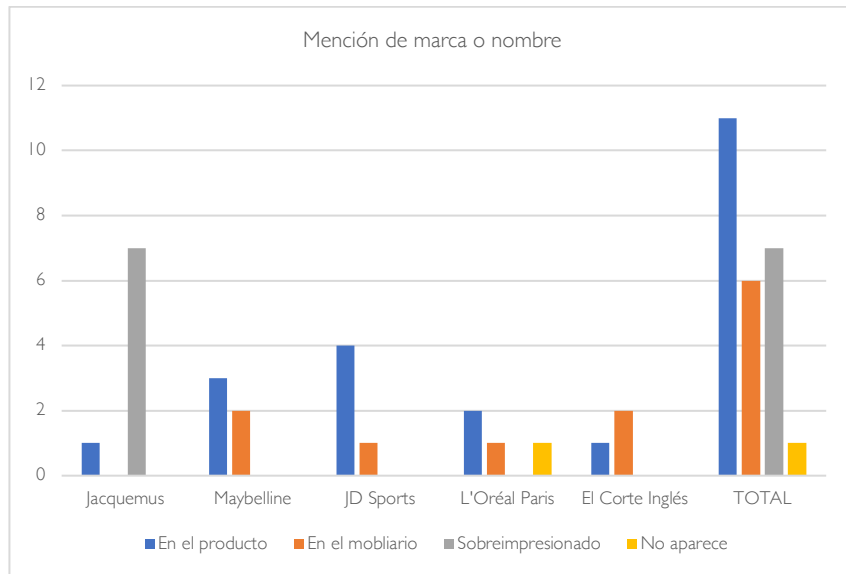


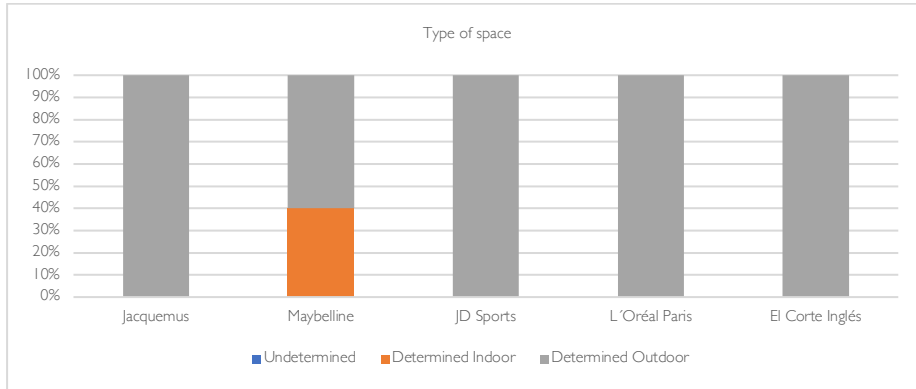
Figure 6. Mention of the brand or product name (source: own elaboration based on data extracted from Instagram)



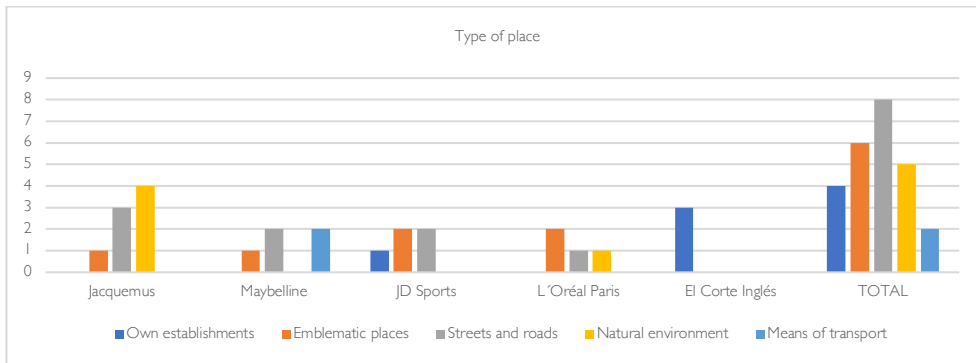
The presence of the product and the mention of the brand in the video was also analysed (Figure 5 and 6). The study confirmed that in 72% of the cases, a branded product is shown as the central axis and protagonist in the CGI montage. However, in the El Corte Inglés campaigns, it has been found that the protagonist role falls on iconic elements with which the brand is identified, rather than on products.

Thus, the study of the mention of the brand in the creativity has shown that it can be easily found in 99% of the videos published. And in these videos, the brand can appear in different ways: on the product itself (44%) as part of the packaging; on the surrounding street furniture (24%); or graphically overprinted in the final sequence of the video. The latter is the preference for Jacquemus.

**Figure 7.** Type of space (source: own elaboration based on data extracted from Instagram)

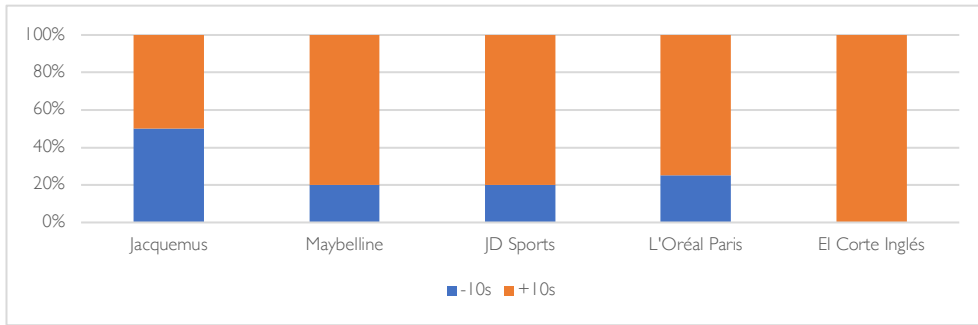


**Figure 8.** Type of place (source: own elaboration based on data extracted from Instagram)



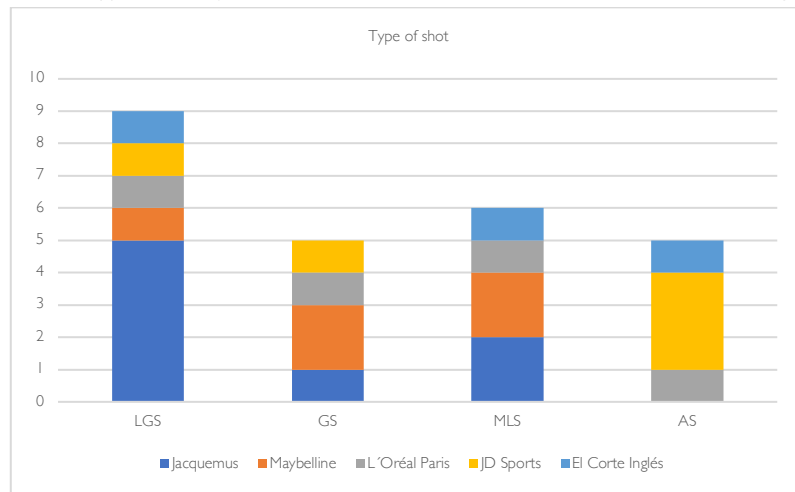
There is no doubt that in Out-Of-Home advertising, the play provided by the depth of the spaces generates dynamism and helps to capture the gaze of passers-by. In addition, new technologies, as we have seen, have boosted this dynamic. This fact can also be seen in the results obtained from the analysis (Figures 7 and 8), as most of the creativities that make up this sample have been located in outdoor spaces (92%). Thus, the montages could be grouped into five types of places. The most repeated is located in streets and busy roads (32%). These are followed by emblematic places in large cities (24%), such as the Eiffel Tower, which is used twice by L'Oréal Paris. There was also a recurrence in the choice of a natural environment (20%), which Jacquemus makes special use of, with both sea and mountain locations. Likewise, El Corte Inglés has stood out for choosing its establishments (16%), such as the façades of its main shopping centres throughout Spain. Lastly, Maybelline introduced means of transport (8%), including metro carriages, buses and airports customised with elements of the brand.

**Figure 9.** Duration of the videos (source: own elaboration based on data extracted from Instagram)

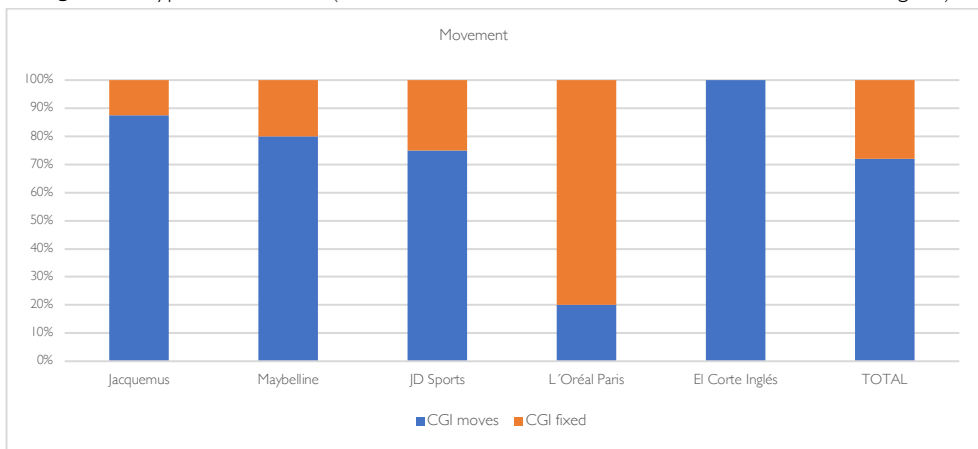


Another variable considered important for this study was the length of the Instagram videos (Figure 9). Most of the pieces analysed (72%) opted for a creative length of between 10 and 20 seconds. Only one case was found that exceeded 20 seconds, and that belonged to L'Oréal Paris. This piece was one of the most sophisticated and elaborate. The remaining 28% are montages that are less than 10 seconds long.

**Figure 10.** Type of shot (source: own elaboration based on data extracted from Instagram)



**Figure 11.** Type of movement (source: own elaboration based on data extracted from Instagram)

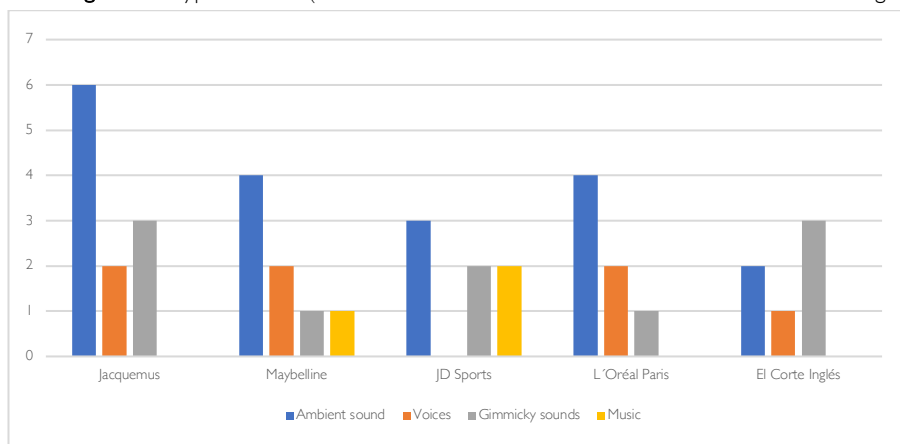


As shown in figures 10, the most common type of shot in the audiovisual pieces is the large general shot (36%), in which a main subject or object normally emerges and is accompanied by a background that surrounds it and shares the limelight in the composition. In this way, the idea of spectacularity that nestles in the Fake Out-Of-Home campaigns is conveyed. Likewise, the account that repeats this type of shot the most is Jacquemus. Others, such as JD Sports, combine the general shot (20%) or the medium long shot (24%), with the American shot (20%), in which the characters are shown from the knee upwards. This gives prominence to the CGI piece and not so much to the characters.

Similarly, two types of compositions can be distinguished in the videos (Figure 11): one in which the CGI moves along the stage in which the video takes place (72%), associated with all El Corte Inglés videos. And a second, in which the CGI is fixed and it is the characters or the camera that move around it (28%). It can be said that this is a variant that JD Sports makes use of in most of its publications.

It is also striking that the type of background into which the CGI is inserted is, in 96% of the publications, a video of real images, on which the computer-generated image is applied. Only 4% of the videos appear to be viewed on a background that is also completely computer generated.

**Figure 12.** Type of audio (source: own elaboration based on data extracted from Instagram)



Of the twenty-five pieces analysed, only one was accompanied by music. The rest (96%) opted for ambient sounds and effects: ambient sound (48.7%), noise backgrounds of cities or natural spaces, voices or murmurs of people (17.9%) and gimmicky sounds (25.6%). In short, these choices bring realism to the montage, and follow the same logic if the other technical resources explained above are taken into account.

#### 4. DISCUSSION AND CONCLUSIONS

This research confirms the hypotheses formulated. The empirical analysis of Instagram accounts has shown that the use of Fake Out-Of-Home campaigns helps to obtain

greater notoriety on Instagram, as all the metrics analysed (views and interactions) have increased and in many cases have reached figures in these variables that could not possibly have been obtained previously with an audiovisual publication. However, it has been observed that this repeatedly used resource tends to diminish the novelty factor, the surprise. In this way, it has been seen that this loss is reflected in most of the brands in that they have followed a line of decline in views and interactions since the success achieved in the first or second campaign. Not all campaigns have followed the same pattern of decline, but this drop in interest has been more acute in some FOOH publications by Jacquemus or JD Sports. Thus, it can be confirmed that the novelty effect works, but the infrequent repetition of this type of creative seems to deflate the success. Similarly, the data obtained from the content analysis confirmed that the simulated outdoor advertising montages have incorporated a series of specialised techniques that professionalise the creatives. These techniques and choices were in most cases found to be common and therefore shared by the brands. Similarly, the use of the large general shot (36%), typical of cinematographic creations, has been detected because it gives greater prominence to the spaces. In addition, along the same lines, audios are inserted in which the majority opt for ambient sound and not so much for effects or the incorporation of music.

In conclusion, the choice of highly technological publications such as Fake Out-Of-Home is a way of reinventing outdoor advertising. The campaigns have been seen to work on social networks and achieve a high rate of views and engagement among users, raising the interaction rate. On the other hand, the increase of audiovisual publications of these brands on Instagram has been confirmed. Although, at present, there are still more photos than videos on this social network, this type of campaign also confirms the success that short audiovisual pieces can achieve. However, their repetition, as has been detected, has not caused as much effect as in the first campaigns.

In summary, simulated outdoor advertising is presented in these campaigns as a starting point on which new technological advances and innovations will be developed that can be applied to all types of advertising and in all channels.

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