

Case Study · The Idea

A campaign that talks like the people on the road.

CLIENT	AGENCY	CATEGORY	IN MARKET
Central Texas Regional Mobility Authority	Bridge Insights & Media	#1 · Idea	Apr 2025 – Dec 2025

*“Public roadway messaging is easy to ignore. So instead of talking like a transportation authority, we built a platform that talks **like the people on the road.**”*

THE CHALLENGE

Communicate safety, savings, and convenience to drivers who are stressed, distracted, and actively ignoring public messaging. Do it across TV, radio, OOH, print, CTV, YouTube, digital audio, and display. In English and Spanish. Without losing voice.

THE IDEA

Reframe public messaging through the everyday moments drivers actually recognize. Safety becomes empathy. Savings becomes satisfaction. Convenience becomes simplicity. One creative platform — flexible, bilingual, and unmistakably human — that scales from a 30-second radio spot to a highway billboard without losing a beat.

THE RESULTS

Relevance that moved numbers.

50M+

total impressions

+26%

new-user acquisition

+16.4%

website sessions

29.7M

OOH impressions

97 - 99%

CTV completion

Visual System Board

One idea. Every channel. Never out of voice.

One platform. One voice. Drivers meet it as Angie's bad day on the radio, six neighborly words on a 14x48 billboard, a savings print ad full of everyday objects, and a parallel set of :30 TV spots in English and Spanish. The format flexes. The voice doesn't.

AUDIO — :30 RADIO

“We've all had those days.”

ANGIE is having a bad day. A spirited child. Uncooperative hair. A clueless boss. Now she just wants to get home — without dodging someone eating a combo meal at highway speed.

The script doesn't lecture. It commiserates.

OOH — 14'x48' BULLETIN

“Y'all stay safe down there.”



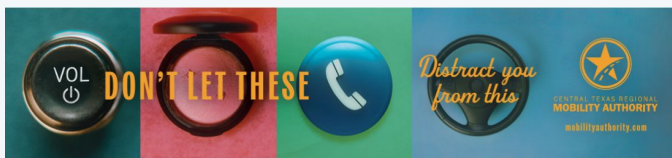
Learn more at MobilityAuthority.com



Six words. Zero lecturing. Safety framed as neighborly concern — the same Texas warmth as the radio, rendered at highway scale.

PRINT — STRIP AD

“Don't Let these distract you from this.”



A volume knob. A compact. A phone. A steering wheel. The layout mirrors the very distractions it warns against — four seconds to read, instantly understood.

VIDEO — :30 TV / YOUTUBE / CTV

Parallel visuals. Same voice.

Four TV spots share a single production grammar in English and Spanish. YouTube alone delivered 7.42M impressions at a \$3 CPM. Scan to watch.



SAFETY



SAVINGS



TAGNOSTIC

Same idea. Same voice. Different day at work.

Creative Strategy · Readability at Speed

Designed for motion - physical *and* mental.

Drivers don't study ads. They glance. They hear. They move. Every element of this campaign was built around how attention behaves behind the wheel.

1.5s

Average dwell time
on a roadside billboard.

Source: OAAA driver-attention studies.

7 words

Upper limit for reliable
highway-speed
comprehension.

Source: FHWA signage research.

~70%

Share of driving attention
that is auditory, not visual.

Source: NHTSA distracted-driving briefings.

HOW THIS PLATFORM RESPONDS



Legible at highway speed.

Out of Home uses three-word statements set in caps-heavy weights “Y'ALL STAY SAFE”— designed to be readable from a car doing 65.



Audio-first, because drivers are listening.

Character-driven :30s (Angie, Kate, Tom, Brian) carry the message in the format most drivers consume: radio and digital audio (1.73M impressions, 90–97% completion).



Glanceable grid systems.

Print like “Don't let these distract you from this” is a visual rhythm - four objects in four seconds, mirroring the scan pattern of a distracted driver.



Structured for repetition.


A single sentence structure (“Don't X. Do Y.”) lets the platform re-skin across messages without re-teaching viewers how to parse it.

Creative Translation · Cross-Media

From voice to typography, from distraction to layout.

The most interesting move in this campaign isn't the copy. It's the cross-format translation. How a radio spot's commiserating voice gets lifted, word for word, into highway typography, and how the distractions a safety ad argues against become the structural logic of the ad itself.

TRANSLATION 01 · VOICE → TYPOGRAPHY

 **IN THE RADIO SPOT**

“We've all had those days.”

A shrug of shared experience. The closing line of a :30 that spends its first 25 seconds commiserating with a driver's bad day.



Y'ALL

STAY SAFE

DOWN THERE

Learn more at MobilityAuthority.com



ON THE 14x48 BILLBOARD
The same commiserating Texas voice becomes six words set at highway scale. No slogan. No authority voice. A neighbor leaning out their pickup window.

TRANSLATION 02 · DISTRACTION → LAYOUT

HEADLINE

“Don't let these distract you from this.”

The ad lays out exactly what pulls a driver's eyes - so the reader's eyes scan the same way. The layout is the argument.



Distraction as grid. Attention as argument.

Performance Snapshot · Sep-Dec 2025

Results at a glance.

TOTAL CAMPAIGN IMPRESSIONS

50M+

Across broadcast, digital, print, and OOH — with digital delivering nearly 2x projected impressions.

+26%

NEW-USER ACQUISITION

At campaign launch in Sept.

+16.4%

WEBSITE SESSIONS

Vs. pre-campaign baseline.

29.7M

OOH IMPRESSIONS

Plus 8.8M in added-value.

7.42M

YOUTUBE IMPRESSIONS

CPM as low as \$3.00.

97-99%

CTV COMPLETION

Across EN + ES inventory.

1.73M

DIGITAL AUDIO IMPRESSIONS

90-97% completion rate.

ADDED VALUE THE MEDIA PLAN DIDN'T PROMISE

\$62,100

Bonus media value (TV + radio + OOH)

+503

Bonus broadcast spots (+30%)

118 days

OOH override (8 of 9 units)

\$1,920

Production savings banked for next project

Constraints & Craft

Making humor work inside a public agency.

The Mobility Authority is a public agency. That came with real guardrails on language, tone, and what a safety message was allowed to say out loud. Rather than neutralize the platform, the constraints sharpened it.

LANGUAGE GUARDRAIL — EXAMPLE

BEFORE

“Prevent deaths and crashes.”



AFTER

“Prevent accidents.”

The client was open to the concept and the humor. They were rigorous about phrasing - anything that felt too negative had to be softened. “Crashes” became “accidents.” Each rewrite forced a better line.

WHAT WE NAVIGATED



Tone sensitivity

Safety humor had to feel commiserating, never cavalier. Early rounds on 'Angie's bad day' re-cast jokes multiple times until the levity didn't compromise the message.



Pun negotiation

A handful of puns and references were flagged, some let through, some pulled back. We built alternates into every script, so approval rounds didn't slow production.



Production complexity

Eight :30 spots in two languages, plus OOH, print, digital, and display; all for one coordinated launch. The “Parallel Visuals” production model saved the timeline and banked \$1,920.

*Public-agency work rarely gets to sound this human. The constraints didn't flatten the idea, **they sharpened it.***