A PRACTICAL GUIDE / OCTOBER 2026

LED advertising that works.

For clubs, federations, event organisers and sponsors: turn screen space into a clear commercial offer, readable content and a delivery plan that can be checked.

CREATIVE.
INVENTORY.
DELIVERY.

Use this guide in the order that suits the job.

02 **Design content that survives a quick glance**

Start with the brand, one message and one intended action, then check how it reads from the audience's seats and the camera's viewpoint.

03-04 **Prepare the files and define what can be sold**

Confirm the exact pixel map, build an explainable sponsor rotation and reserve airtime for the organiser's requirements before making promises to partners.

Pages 05-07: event checks, reporting and a reusable brief.

01 / CREATIVE

Design for the glance.

Courtside boards sit beside a moving game, so every creative needs to communicate while viewers are also following players, the ball and the score.

01 One frame, one main message

Use the sponsor's recognisable logo and a short message, then remove competing offers, long descriptions and details that cannot be read at the intended distance.

02 Give letters room and contrast

Choose thick, uncomplicated type, generous spacing and a clear difference between text and background, then check legibility in greyscale and from the far side of the venue.

03 Keep the brand visible through the slot

Avoid spending most of a short advert on an introduction, and keep the sponsor identifiable throughout any animation so a brief camera cut still captures the brand.

A better creative brief

Logo: recognisable at distance. Message: one relevant proposition. Action: one short destination or invitation. Motion: purposeful and restrained. Final decision: test on the actual display.

QR codes belong where people can stand and scan, such as a foyer totem; avoid relying on them in a distant courtside or broadcast shot.

02 / FILES AND CAMERAS

Build for the actual canvas.

An LED perimeter is often a long, shallow pixel canvas, and a standard landscape video usually needs adaptation rather than being stretched to fill it.

01

Get the operator's specification first

Request pixel width and height for each screen or logical section, the mapping diagram, content duration, frame rate, file format, codec and any safe areas before design begins.

02

Export and label each deliverable clearly

Create files at the agreed native dimensions, use the colour and encoding settings requested by the operator, and identify sponsor, screen, duration and revision in each filename.

03

Check the installed system with the production team

Look for cropping, soft text, banding, moire and unstable camera reproduction, then adjust brightness, screen settings or camera settings with the responsible technicians before sign-off.

A refresh-rate figure is only one input.

Good camera reproduction also depends on shutter settings, frame rate, scan behaviour, screen processing, brightness and shooting distance, so a specification alone cannot replace a camera test.

Deliver a final playlist and an approved still fallback, then keep a copy of the accepted files available to the operator throughout the event.

03 / COMMERCIAL INVENTORY

Sell a schedule you can explain.

A useful sponsor package states where an advert appears, how long it runs, which fixtures it covers and how delivery will be recorded for the partner.

Define before pricing

Screen placement and dimensions; slot duration and number of slots; fixtures and playback windows; organiser or federation allocations; exclusivity; content deadline; approval process; evidence of delivery.

ILLUSTRATIVE CONTINUOUS ROTATION

8 slots × 15 seconds = a 2-minute loop

Each slot plays 30 times per hour in continuous playback, before pauses, organiser content or takeovers; equal slots occupy 12.5% of this loop each.

01 **Separate playback from exposure**

A scheduled play is not a guaranteed camera appearance or audience impression, so distinguish playlist delivery from independently measured broadcast visibility and other audience data.

02 **Build packages around rights you actually hold**

Camera-facing inventory, branded moments and replay sponsorship can be useful additions when permitted, but every package needs the organiser's rights, production capability and existing sponsor commitments checked.

04 / EVENT DELIVERY

Make the checks visible.

Use a shared run sheet to connect the venue, LED operator, content owner and production team, with a named decision maker for changes on the day.

A Before booking

Confirm dates, build and derig windows, vehicle access, lifts and door dimensions, loading routes, power requirements, screen locations, camera positions and the equipment and labour included in the quote.

B Before content lock

Confirm sponsor allocations, approved assets, the final playlist, screen mapping, fallback content and the deadline for changes, then record who can authorise a replacement during the event.

C Before doors open

Inspect the agreed installation, padding where specified, stability, cable routes and venue clearances; run the playlist; check brightness and camera reproduction; test any live sources and the fallback.

A practical change rule

Log who requested a change, the file version, the affected screens and the approval, then replace the asset through the operator rather than introducing untracked copies into the playback system.

05 / SPONSOR REPORTING

Show what was delivered.

A concise post-event report helps the sponsor understand the agreed inventory and gives the organiser a reliable basis for the next renewal conversation.

01 Record the playback

Keep the accepted playlist, scheduled windows and any available playback logs, together with changes or interruptions that affect the agreed delivery rather than implying every scheduled play occurred.

02 Capture the context

Take wide and closer photographs showing the screen placement and readable content, then record the fixture, time window and camera angle so each image supports a specific delivery claim.

03 Use audience data with its definition

Attribute attendance, stream views and any independent exposure measurements to the source, period and methodology, and avoid treating all views or screen plays as equivalent impressions.

Keep the commercial calculation honest.

Compare sponsor income attributable to the package against hire, production, creative and sales costs, then distinguish incremental revenue from existing sponsorship income simply moved into a new format.

06 / REUSABLE BRIEF

Start with a clear brief.

Copy these fields into an enquiry or planning document, then use the returned proposal to agree the equipment, content and responsibilities required for the event.

Event	Name, sport or format, dates and number of fixtures.
Venue	Address, court or room plan, access route and build/derig windows.
Screens	Intended locations, approximate dimensions and viewing distances.
Content	Sponsor adverts, event information, presentations or live sources.
Production	Camera positions, stream or broadcast plans and production contact.
Commercial	Sponsor rights, reserved airtime, intended packages and approvals.
Responsibilities	Venue power, access, storage if relevant, operator and decision maker.

Discuss the brief: bartek@ibbled.com / +44 (0)7840 990090

Creative reference: Daktronics, Best Practices for LED Display Content.
www.daktronics.com/web-documents/lit/dd3532547.pdf
Original IBB LED guidance, informed by earlier advertising and event-planning discussions.