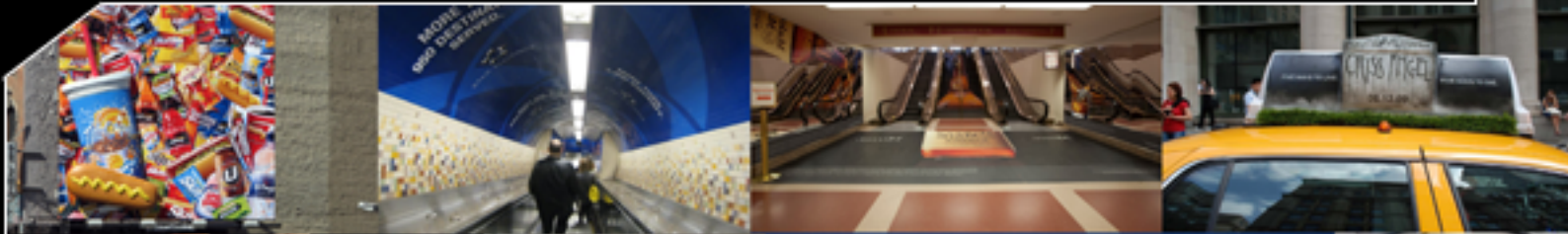


PLANNING FOR OUT OF HOME MEDIA

*How to Plan, Buy, and Create
OOH Media*

2010 Edition

oaaa TAB



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[FOREWORD]

By OAAA President and CEO Nancy Fletcher & TAB President and CEO Joe Philport

It's been 33 years since the first *Planning for Out of Home Media* was published. Each new update to the guidebook has been significantly different than the one before, featuring fresh information, formats, and guidelines. If there has been one constant over the years it has been change.

The last edition of the guide was written in 2000. There can be no argument the media environment has changed in the past decade. We've seen more change in the advertising business in the past 10 years than in the previous two decades. Technology has radically altered the way people perceive and consume media and, as a result, how they respond to advertising messages on a daily basis.

When the first guide was released in 1977, it was easy to reach a significant portion of the national audience by advertising on the three primetime networks. A 20 share for the evening news was common and the daily newspaper was a breakfast table staple. Agencies had it easier: a few phone calls, a few million dollars, and a buy was done.

Today, is another story. A 10 share is considered exceptional for a network primetime show. With the advent of digital video recorders, it's no longer a certainty that a 30 second spot has the same penetration it once did. Newspapers are hemorrhaging readers. Magazines are looking to tablet computers for salvation while radio is finding itself under siege from satellite channels.

Consumer behavior is changing, too. Americans spend far more time away from home than they did in the late 1970s. They have longer commutes. They use more public transportation. They live in an environment with overwhelming media choices where the noise is constant and ad clutter is unavoidable. There are almost as many ways to avoid advertising today as there are ways to advertise.



Through it all, out of home has adapted, grown, and prospered. No medium is better suited for 21st century communications than out of home. It reaches consumers when they are mobile, actively making buying decisions, and cuts through ad clutter. It's unavoidable and one of the most cost effective ways to reach a mass audience.

Through adaptation, the out of home medium has reinvented itself and its formats. The backbone of the industry remains traditional billboards, but even these venerable advertising structures have been updated by going digital. Street furniture offers more sophisticated and stylish variations with ubiquitous presence. Transit is seen by more people, more often. New alternative formats continue to grow and evolve, often using new and innovative technologies. Cinema advertising is growing by leaps and bounds. The list goes on.

The media planner's job is far more complicated today than it was when the first *Planning for Out of Home Media* guidebook was published. It has been redesigned to help navigate this changing landscape. While not an exhaustive compendium of facts and figures, this guide is a useful primer to help new and veteran planners understand media options available, how those options can reach certain audiences, and how those audiences are measured. It acknowledges the need for integrated marketing plans and shows how out of home can be a vital and useful part of nearly any campaign, either by itself or combined with other media.

Out of home advertising has proved it has staying power and we look forward to the continually growing and changing medium on the horizon.

Nancy Fletcher Joe Philport

[WHAT IS OUT OF HOME ADVERTISING?]

For more information visit <http://www.oaaa.org/about/default.aspx>

Primarily a national or regional medium that is bought locally, outdoor or out of home advertising appears in a variety of places: on billboards, bus shelters, buses, and taxis; in malls, airports, subways, and movie theaters; and at sports stadiums, golf courses and gas stations. OAAA puts these formats into five categories: billboards, street furniture, transit, alternative, and cinema.

Since the early days of the traveling circus, out of home advertising has promoted commerce and helped guide travelers to their destinations. Out of home advertising is a growing industry with a bright future. While other media have declining audiences, out of home benefits from consumers spending increasingly more time away from home. Improvements and innovations in technology are also expanding the potential reach of the medium.

[HISTORY]

Out of home advertising can trace its lineage back to the earliest civilizations as the Egyptians employed tall stone obelisks to publicize laws and treaties.

In 1450, Johannes Gutenberg invented movable type printing, and advertising in the modern sense was launched in the form of the handbill.

When the lithographic process was perfected in 1796, the illustrated poster became commonplace. Gradually, measures were taken to ensure exposure of a message for a fixed period of time. In order to offer more desirable locations where traffic was heavy, bill posters began to erect their own structures.

The large American outdoor poster (over 50 square feet) originated in New York in Jared Bell's office where he printed posters for the circus in 1835. In the beginning, American roadside advertising was generally local. Merchants painted signs or glued posters on

walls and fences to advertise their wares.

In 1901, a standardized billboard structure was created in America, which ushered in a boom in national billboard campaigns. Confident that the same ad would fit billboards from Connecticut to Kansas, big advertisers such as Palmolive, Kellogg, and Coca-Cola began mass-producing billboards. By 1912, standardized out of home advertising was available in nearly every major urban center.

In 1958, Congress passed the first federal legislation to voluntarily control billboards along interstate highways. The law was known as the Bonus Act because states were given monetary incentives to control signs.

In 1962, a French out of home advertising company developed the bus shelter. A popular outdoor venue, shelters are typically built at no cost to municipalities and rely on ad revenue for their upkeep.



An iconic early billboard.

On October 22, 1965, the Highway Beautification Act was signed into law by President Lyndon B. Johnson. It controlled billboards on federally controlled roads by limiting out of home advertising to commercial and industrial areas, requiring states to set size, lighting, and spacing standards, and establishing just compensation for removal of lawfully

Out of Home Media				
Billboards	Street Furniture	Transit	Alternative	Cinema
Bulletins Digital Billboards Junior Posters Posters Spectaculars Wall Murals Wrapped Posters Wrapped Square Posters	Bicycles and Bicycle Racks Bus Benches Bus Shelters Convenience Store Advertising In-Store Advertising Kiosks: Information Kiosks: Telephone Newsstands and Newsracks Pedestrian Panels Shopping Malls	Airports Buses In-Flight Advertising Mobile Billboards Rail Systems & Subways Taxicabs Truckside Advertising	Arena & Stadium Advertising Airborne Beach Advertising Blimps & Custom Inflatables Cartons & Cups Dry Cleaning Bags Gas Station Advertising Golf Course Advertising Marine Vessels Parking Garage Advertising Place Based Digital Networks Place-Based Advertising Projection Ski Area Advertising Trash Receptacles	Cinema

erected signs.

More recently, digital technology has transformed the industry. Hand-painted boards have been replaced by computer printed out of home advertising formats. Out of home companies offer an increasingly diverse selection of advertising formats, including bus shelters, transit posters and kiosks; airport advertising, mall displays and taxi ads.

[CONSUMER INTERACTION]

The out of home advertising industry has evolved into a rejuvenated medium that competes aggressively in the 21st century media environment. Out of home advertising is a vital element in well-conceived media plans.

Consumers are in a hurry and out of home advertising provides quick and concise information to help individuals make rapid purchase

decisions. Out of home surrounds consumers with an ubiquitous presence, offering media choices to suit every target audience, geography, and strategic plan.

As consumers become increasingly mobile and engaged in the away from home space, out of home advertising has the potential to reach these individuals and create a dialogue with them about brands.

Brand engagement, or consumer interaction, describes the process of forming an emotional or rational attachment between a person and a brand. What makes this interaction complex is that brand engagement is partly created by institutions and organizations, but it is equally created through the perceptions, attitudes, beliefs, and behaviors of those with whom these institutions and organizations are communicating or engaging.



HBO's "Big Love" asked consumers to listen in on the characters secrets in a storescape campaign in New York.

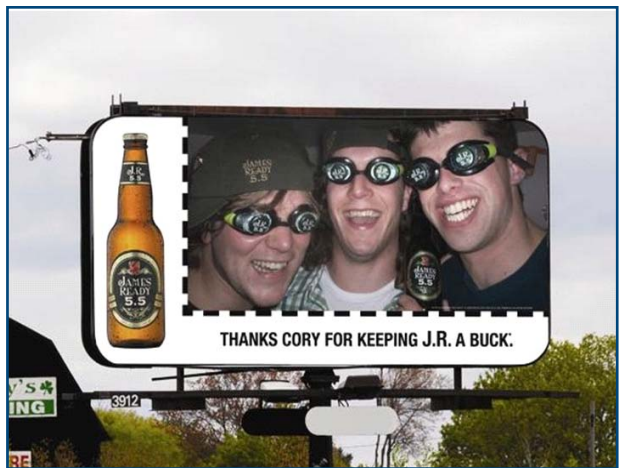
As a relatively new addition to the marketing and communication mix, brand engagement sits in the space between marketing, advertising, media communication, social media, organizational development, internal communications, and human resource management. Out of home advertising can fill the void by providing relevant communications wherever and whenever consumers are ready to make purchase decisions.

Engagement between a brand and its consumers -- and potential consumers -- is a key

objective of marketing efforts and one of the key attributes of out of home advertising. In general, the way a brand connects to its consumer is through a range of “touchpoints,” or a sequence of potential ways the brand makes contact with an individual. The various outdoor formats and their diverse positioning in a marketplace offer brands countless touchpoints to reach busy consumers every day.



James Ready beer asked consumers to “share their billboard.”



[GOVERNMENT AND OUT OF HOME ADVERTISING]

For more information visit <http://www.oaaa.org/LegislativeAndRegulatory/>

Government plays a major role in out of home advertising, as a top customer of the medium and also as regulator. Local transit authorities earn millions of dollars in revenue from advertising contracts. The FBI and other law enforcement agencies use out of home advertising as a regular tool on behalf of public safety.

Regulation

Out of home advertising is regulated on the federal, state and local levels. The Highway Beautification Act (HBA) of 1965 controls roadside advertising along some 300,000 miles of interstates and other federal roads. The HBA was designed to regulate billboards, not eliminate them, by promoting the orderly display of out of home advertising in commercial and industrial areas (where other business is conducted). States and communities may be more restrictive than federal standards. Under the Act, states must maintain “effective control” of size, lighting, and spacing of billboards or risk losing 10 percent of federal highway funds. States and communities issue permits for billboards; a permit is part of the billboard’s value.

Constitutional Protections

The First Amendment protects free speech, including commercial speech contained in outdoor advertising. Therefore, government attempts to control advertising content raise constitutional issues. The outdoor industry self-regulates, voluntarily creating a 500-foot buffer zone around schools and other places where children congregate against advertising products illegal for sale to minors.

The “takings clause” of the Fifth Amendment requires just compensation when government takes private property for a public purpose. The HBA requires just compensation to the sign owner and landowner for billboards removed along roadways controlled by the Act; most states also have similar protections for

billboards along other roads.

The OAAA Code of Industry Principles

The out of home advertising industry’s voluntary code has been updated to keep pace with change. The most recent code modification said animated, flashing, scrolling, intermittent, or full-motion video elements do not belong on digital billboards. Further, brightness of digital billboards should be adjusted to surrounding light conditions. The OAAA Code of Industry Principles states:

Observe Highest Free Speech Standards

The industry supports the First Amendment right of advertisers to promote legal products and services, however, the industry also supports the right of out of home advertising companies to reject advertising that is misleading, offensive, or otherwise incompatible with individual community standards, and in particular, we reject the posting of obscene words or pictorial content.

Protect the Children

The industry is careful to place out of home advertisements for products illegal for sale to minors on advertising displays that are a reasonable distance from the public places where children most frequently congregate.

The industry supports reasonable limits on the total number of out of home advertising displays in a market that may carry messages about products that are illegal for sale to minors.

The industry seeks to maintain broad diversification of customers that advertise using out of home advertising.

Support Worthy Public Causes

The industry is committed to providing pro bono public service messages to promote worthy community causes.

The industry advocates the use of out of home advertising for political, editorial, public serv-

ice, and other noncommercial messages.

Provide an Effective, Attractive Medium for Advertisers

The industry is committed to providing value and service to advertisers in communities nationwide.

The industry is committed to maintaining and improving the quality, appearance, and safety of out of home advertising structures and locations.

The industry encourages the use of new technologies to continuously improve the service provided to advertisers and the information provided to the public.

The industry is committed to excellence in the ads displayed because outdoor advertising provides the most public “art gallery” there is.

Respect the Environment

The industry is committed to environmental stewardship.

The industry encourages environmentally friendly business practices for the reduction of waste, improvement of energy efficiency, and use of recyclable materials.

Provide Effective and Safe Digital Billboards

The industry is committed to ensuring that the commercial and noncommercial messages disseminated on standard-size digital billboards will be static messages and the content shall not include animated, flashing, scrolling, intermittent or full-motion video elements (outside established entertainment areas).

The industry is committed to ensuring that the ambient light conditions associated with standard-size digital billboards are monitored by a light sensing device at all times and that display brightness will be appropriately adjusted as ambient light levels change.

Uphold Billboard Industry Self Regulation

The industry supports billboard advertising as a business use to be erected in commercial and

industrial areas.

The industry supports new billboard locations in unzoned commercial and industrial areas only where there is business activity.

The industry opposes the construction of stacked bulletins (i.e., two 14' x 48' faces or larger facing in the same direction)

The industry opposes the construction of new billboards on truly scenic segments of highways outside of commercial and industrial areas.

The industry opposes illegal cutting, and are committed to reasonable control and maintenance of vegetation surrounding billboards.

The industry supports the expeditious removal of illegally erected billboards without compensation; OAAA member companies are encouraged to inform responsible authorities if they become aware that illegal billboards are being erected.

Protect Billboard Industry Rights

The industry supports the right of out of home advertising companies to maintain lawfully erected billboards.

The industry supports laws that assure just compensation for removal of legal billboards.

[OUT OF HOME AUDIENCE MEASUREMENT]

For more information visit <http://www.eyesonratings.com>

The out of home audience is measured with EYES ON. These metrics, provided by the Traffic Audit Bureau (TAB), are available in over 200 markets with demographic ratings for bulletins, posters, junior posters, transit shelters, and other street furniture throughout the United States.



Why EYES ON?

For over 75 years, out of home media buyers and sellers used Daily Effective Circulation (DECs), or the number of times people 18+ passed an out of home display in a day. EYES ON goes beyond DECs in several important ways.

With DECs, out of home buyers and sellers did not have access to many of the metrics or standards offered by other media. Because of this, out of home was a below the line medium and not considered in the initial planning process. EYES ON has closed the gap by introducing standard markets, weekly measurement, demographic information, audience delivery, reach, and frequency to out of home advertising. It is also the first media measurement system to report people who actually see an ad.

The Research Program

EYES ON is an integrated research program designed to meet the unique challenge of measuring out of home audiences. The specifications for EYES ON were set by advertisers,

advertising agencies, and media companies. The research design was created following an international review of best practices in out of home measurement.

A technical committee of media research experts provided oversight to an RFP process, which selected

six leading research organizations to work in collaboration. Their expertise included: survey research, traffic engineering, eye-tracking research, modeling, and data integration. Only the integration of multiple techniques and data streams could yield the accurate, granular details (unit by unit ratings across the United States) essential for reporting the value of an out of home audience.

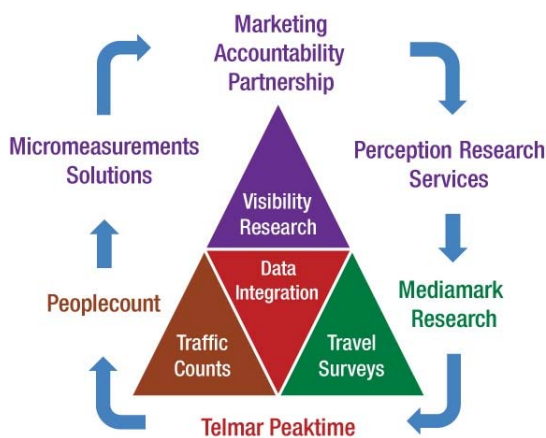
EYES ON Impressions

EYES ON impressions (EOIs) are the number of eye-contacts people have with an out of home display.

Some facts about EYES ON impressions:

- EOIs are based only on audiences who actually see ads.

Three separate companies – Micromeritics Solutions, Perception Research Services, and the Marketing Accountability Partnership – worked together to create high quality video simulations of vehicular and pedestrian exposures for various out of home displays in various environments. In total, nearly 15,000 tests of people noticing displays and the ads on them were conducted using eye-tracking technology. The results were analyzed and modeled to generate EYES ON adjustments for all TAB audited inventory. These adjustments made out of home the first medium to report audience noticing the advertising on a display, or its EYES ON commercial audience.



Source: TAB

The key factors that determine the likelihood a display and its advertising will be noticed include: format, display size, roadside position, angle to the road, street type, and distance from the road.

- EOIs are available for all major demographic audience segments including age, gender, race/ethnicity, and income.

EYES ON uses travel information from the US Census Bureau and other government sources that report trips to work and other trips from one census tract (neighborhood) to another. This rich data source allows TAB's data integration team to generate millions of trips in all markets across the country.

Mediamark Research (MRI) conducted approximately 50,000 travel surveys in 15 markets. The purpose of these surveys was to collect detailed information about trips, their purposes, and modes of transportation, in order to supplement trip information derived from the Census surveys.

This survey information provides the data required for reporting the audience demographics, in-market vs. total audiences, and trip duplication required for reach and frequency.

- EOIs are reported as weekly impressions versus DECs, which are daily measures.

Weekly circulation counts are still the foundation of the EYES ON measurement system. They provide a gross count of the people who pass each out of home display and have an opportunity to see the advertising. TAB collects traffic counts from departments of transportation at the local, county, and state levels. Peoplecount contributes the required traffic engineering expertise needed to translate the numbers into the average weekly traffic volume for the current year. Both vehicular and pedestrian circulation are considered. Pedestrian circulation is only available in select markets.

- Unless identified as in-market EYES ON

impressions, EOIs may include impressions delivered to people living outside of the market.

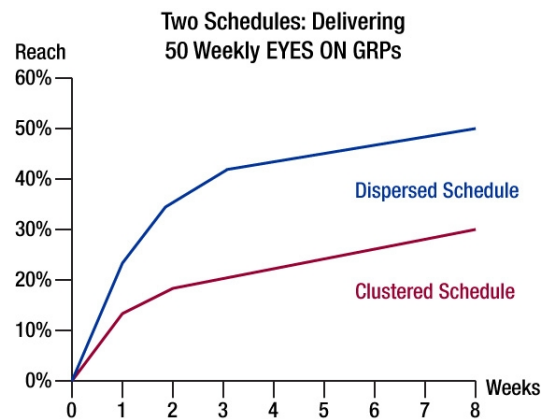
Rating Points

Rating points are the total number of in-market EOIs delivered by an out of home display expressed as a percentage of that market's population. One rating point represents impressions equal to 1 percent of that population.

Rating points include multiple impressions to a person and are a gross count of audience.

Some facts about EYES ON Impressions and Gross Rating Points (GRPs):

- Total EOIs must first be reduced to the in-market EOIs: individuals who live in the defined market and are part of that market's population base.
- Market definitions (CBSA, DMA, or custom) must be clearly defined.
- Custom markets may be created using counties as a base.
- Only ratings for the same geography or market can be added to report total GRPs.



Source: TAB

Reach and Frequency

Out of home's old reach and frequency model was incapable of showing the true value of certain advertising campaigns. For example,

geographically dispersed and clustered schedules with equivalent GRPs would have had the same reach. With EYES ON, the new reach and frequency model considers not only the size of the campaign, but also market size and road infrastructure, media or campaign coverage in the market, and most importantly, audience duplication.

Tiered Operating Functions

EYES ON metrics are integrated into four core operating functions for common business transactions. The first is the incorporation of EYES ON into strategic marketing processes and media planning software. Second is the addition of EYES ON data into buying software. Third is the assimilation of EYES ON information into charting functions that are linked with other back-office systems for media execution. The last is creating an independent post-campaign delivery platform that provides proof of performance detail and budget reallocation guidance, among other services. There are several third-party processors providing software applications for these purposes. Some out of home specialist organizations and a few media operators have developed proprietary software platforms. Including EYES ON data in the tiered operating functions used by out of home practitioners ensures data is consistent at every level of a business transaction. From delivery of client data to the execution of a contract, audience metrics are the glue that holds a marketing strategy together during every phase of a campaign.

Planning

Advertisers will typically approve a level of weight, communication goals, timing of the schedule, markets, and budgets for a media campaign after many different plans are con-

sidered. Planners may judge what gross rating points' levels might typically cost for various media to structure a plan.

In out of home, rating points are the percentage of a target audience a panel or group of panels deliver to a market. Gross rating points are the sum of the individual panel rating points each panel delivers in a schedule and represents the total "media weight" of a campaign. A general planner will often

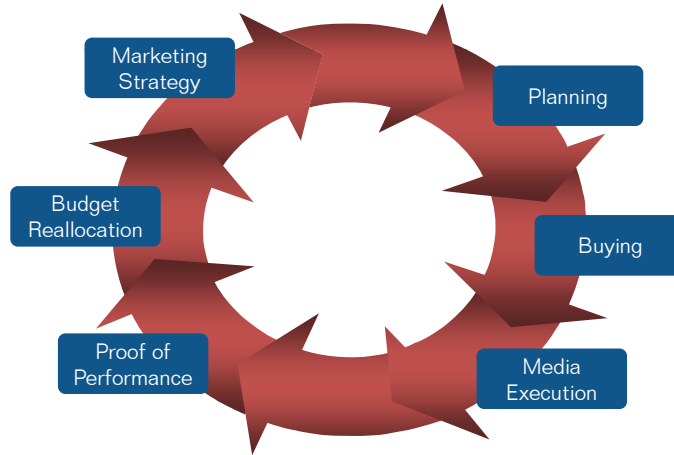
want to understand the average reach and frequency a certain amount of media weight will deliver.

Buying

When planning what to buy, buyers evaluate numerous factors including rates, geographies, demographics, and psychographics relating to an advertiser's target audience. Media buyers try to optimize what is bought and that can be dependent on budget, media channels and specific characteristics, available inventory, and how much media space is required.

EYES ON provides consistent and meaningful measures to easily evaluate out of home against other media in a multi-faceted media plan. As a function of buying specific out of home units, buyers analyze reach and frequency, rating point delivery, and other factors based on media schedules using the available inventory provided by media operators.

EYES ON rating points, as in broadcast, measure the size of an audience reached by either a specific unit or an out of home campaign. Target rating points are therefore the product of the percentage of a target audience reached by an out of home campaign, and the frequency that a target audience sees the campaign.



EYES ON impressions reflect audience, which relates to rating points. Buyers will make decisions about which out of home inventory is purchased based on how well each individual unit of inventory achieves an overall campaign objective. Buyers and sellers should negotiate less based on the attributes of panels and more on the delivery of gross rating points or audience.

Business Systems

Charting is how an out of home contract is executed and where the “rubber meets the road.” Charting personnel select specific out of home inventory for inclusion in a contracted campaign. The multi-dimensional and granular nature of EYES ON data allows media operators to chart campaigns based on detailed target audience compositions.

EYES ON provides a rich database with unique metrics assigned to specific units. Every location charted adds unique value to a campaign. Units should be selected for a campaign based on an understanding of the weekly rating points delivered against a specific audience and the percent composition each unit adds to an overall plan objective (to minimize media waste). To make this conversion, the charting function and related software packages used by media operators will change.

Campaigns should be charted based on total weekly rating points delivery against a target audience. The actual number of units delivered for a specific campaign might not be the same as the rate card planning allotments since gross rating points delivery, not panels, should be the objective. In this way, charting personnel would select specific units and sum all rating points to achieve a total weekly rating point’s threshold for the charted campaign.

In the case of bulletin rotations, total rating points delivery should reflect the total campaign objectives and might be accumulated over time. For example, a campaign objective of 100 weekly GRPs might deliver 95 weekly rating points for eight weeks and 105 weekly

rating points the subsequent eight weeks after a rotation. The campaign total over 16 weeks would be 100 weekly rating points delivered. However, to effectively meet an advertiser’s strategic media objectives, it is advisable to chart a campaign with no more than a five weekly rating point’s variation against total audience target levels.

Evaluating

After a media buy has been executed, agency research and planning departments, along with brand managers, will generally examine the results of return on investment (ROI) models to aid in planning for next year. Not all advertisers do this, but most national advertisers expect this type of evaluation and agencies are held accountable.

Broadcast, print, and online media segments commonly use post-campaign software tools to evaluate advertising results and determine budget allocations. Independent, third-party evaluations can add credibility to an advertising campaign by providing unbiased accountability. Many advertising agencies along with broadcast and print media companies use third-party services to help evaluate advertising executions for future decision making.

[PLANNING FOR OUT OF HOME MEDIA]

[UNDERSTANDING PLAN OBJECTIVES]

The first step in preparing an out of home media plan is to have an understanding of a brand's marketing, advertising, and media goals. Understanding objectives will help the media planner make a more targeted and relevant purchase, thus increasing the buy's efficiency. To achieve the most effective media mix, a planner must also understand the benefits of each possible medium. While the out of home medium can perform an array of marketing and advertising tasks, some significant strengths include its ability to:

- Rapidly build and maintain market presence by achieving large audience exposure with broad reach and high frequency on a local, regional, or national basis.
- Deliver cost-efficient impressions, which are generally higher than many other advertising media.
- Target prospects geographically or demographically in their neighborhoods, with flexibility and speed.
- Reach consumers on the move who are driving, walking, or shopping – on their way to work, school, or other daily activities – so the advertising messages can influence consumers in a relevant and timely manner.

- Reach younger, more affluent target groups, whose mobile lifestyle make them hard to reach through broadcast or print media.

- Enhance the efficiencies of other media.

[MAKING STRATEGIC CHOICES]

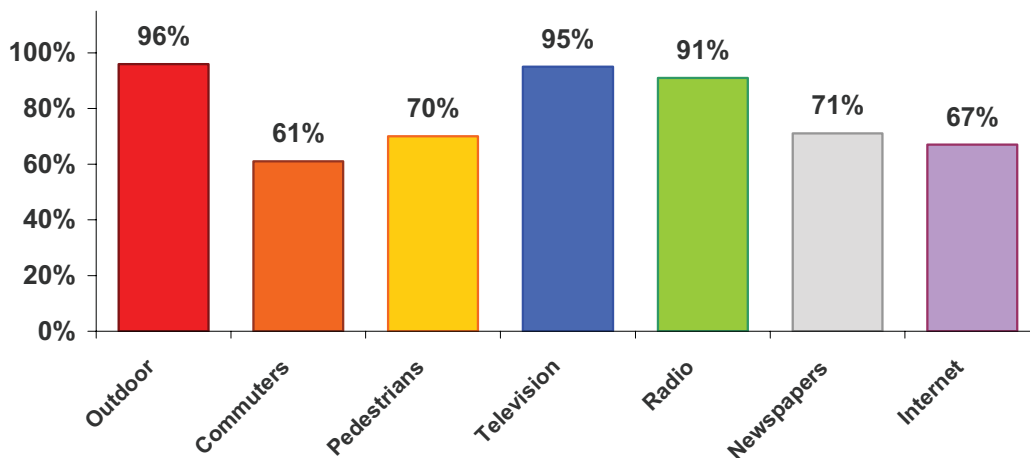
With clear objectives in mind, a planner can evaluate the varied strategic benefits the out of home medium offers, and make choices to best achieve the media plan objectives.

Out of home advertising functions as the bridge between mobility and sale. It influences consumers when they are away from home and most likely to make purchase decisions. Out of home advertising reaches 96 percent of Americans – more than any other advertising medium. Out of home continually intercepts consumers where they live, work, shop, and play to deliver a recent and consistent advertising message as they travel. With repeated familiarity, exposure, and retention, out of home advertising helps consumers make a choice at the point of decision.

Build Awareness

Because consumers tend to travel the same routes on a daily basis, out of home media can generate high awareness levels in a short period of time. This accounts for the frequent use of the medium to launch new products or services.

Source: Scarborough USA+ 2008 release 2. 12 months | Base: United States residents aged 18 or older.



Media reach

Dominant Market Presence

Often large and assertive in form, the out of home medium provides important benefits:

Size: Imposing presence for visual impact.

Color: Draws attention with eye-catching images.

Brevity: Delivers quick bursts of essential information.

[THE MEDIA MIX]

Out of home advertising works to enhance the overall effectiveness of a media mix by broadening reach and frequency while bridging the gap between advertising messages delivered inside the home and purchases made outside the home.

Television

Since its introduction in the late 1940s, television has been widely accepted into Americans' homes as a source of news, information, and entertainment.

Light television viewers are a difficult demographic to reach, a serious concern given this group is characterized as being younger, more active, and more affluent than the general population. Television's combination of sight, sound, and motion make it a formidable advertising medium.

Today, many viewers consume a limited amount of television while digital video recorders (DVRs) have shifted habits toward ad avoidance. Light television viewers comprise 40 percent of the total television audience, spending less than 90 minutes per day watching TV between the hours of 6:00 AM and midnight.

Big market stations remain critical to broadcast networks, despite an increasing reliance on digital and online content distribution. For dozens of major independent station group owners, local television is their core business and revenue source. With broadcast networks selling programs directly to cable and new digital media outlets, and as broadcast networks rely more on online sites, digital platforms and

devices to distribute programs, local stations have faced a dilution of the affiliate brand.

The high capital cost, declining revenues, and tighter margins have become increasingly apparent among television stations. Local TV station owners are under pressure to modify high-cost legacy structures, leverage their unique local content and connections, and engage in new digital enterprises to collectively offset traditional ad declines.

Television Benefits

- Wide geographic coverage
- Broad audience reach
- Perceived accountability with well accepted audience measurement metrics
- Relative ease of buying and post-buy maintenance
- Proven success record for promoting mass consumer products

Television Disadvantages

- Audience share is generally declining due to fragmented audiences
- Increasing use of DVRs diminishes the impact of commercials
- Many television shows skew older and lower income
- Typically high CPM costs and rising production costs
- Primetime is no longer the preeminent reach builder with a large part of the viewing population not substantially reached by the primetime networks
- Increasing ad clutter as commercial pods lengthen

Broadcast Television and Out of Home

Out of home reinforces television messages when viewers are away from their homes during the course of daily activities.

Out of home minimizes wasted coverage and improves an advertiser's campaign by providing the ability to target ad messages geographically.

Television is expensive. Out of home improves

the efficiency of a television campaign buy by driving down CPM costs.

Out of home reaches light TV viewers who are younger, mobile, and more affluent than heavy TV viewers.

Cable Television

In 1980, cable viewing was minimal compared to network television viewing. Today, cable television offers considerably more targeting capabilities than broadcast television, allowing advertisers to reach specific consumer groups according to their programming interests and preferences. The average cable home has access to 120 channels with nearly 3,000 programs available each week.

The cable industry faces new challenges. The growth in available channels and programming has led to unprecedented broadcast audience fragmentation making it increasingly difficult for brands to effectively reach sizable television audiences without excessive ad spending. Direct-broadcast satellite (DBS) technology has captured millions of subscribers, significantly reducing the reach of cable advertisers. Moreover, digital broadcasting television has furthered audience fragmentation among cable operators.

Cable Television Benefits

- Penetration of 90 percent of US households
- Typically lower CPM costs compared to broadcast television with similar benefits
- Greater targeting capabilities compared to broadcast television
- Programming available in all time periods
- Original cable television programming comprises 67 percent of all content

Cable Television Disadvantages

- Smaller audiences than broadcast television
- Excessive fragmentation producing relatively small audiences for many channels
- A greater number of commercials per hour compared to broadcast television

Cable Television and Out of Home

The combination of out of home and cable tele-

vision offers advertisers similar benefits to the combination of out of home and broadcast television. Out of home reinforces television messages when viewers are away from their homes during the course of daily activities.

Cable television delivers relatively small but targeted audiences compared to broadcast television. Out of home improves cable television's delivery by improving the overall reach of a campaign.

Out of home offers localized media reinforcement of cable television advertising.

Internet

Internet advertising began in the mid-nineties and since then has been the fastest growing media segment. According to Magna Insights, nearly 100 million US households have Internet access today and over 90 percent of those households use broadband. The average user spends over 25 hours online per week. As a result, the Internet represents one-third of daily media use, according to The Media Audit. While new Internet ad options continue to evolve, the value of traditional banner ads is debatable as click through rates stay low.

Individuals are using social networking platforms where users generally hold negative views of advertising and consider ads a distraction. It is difficult to quantify the value of Internet advertising based on traditional media measures, and viable integration of advertising within social networking enterprises has proven tough to achieve.

Internet Benefits

- Direct response and transactional opportunity are available to consumers in real-time
- One-to-one marketing any time and any place
- Long-term reduction of transactional business costs

Internet Disadvantages

- Limited frequency across millions of websites with users able to access only a fraction of

sites available

- Privacy and security concerns

Internet and Out of Home

Internet and out of home advertising reach similar audiences. Both market to a younger, educated, affluent, and mobile audience.

Out of home extends the reach and frequency of an Internet campaign when users are offline.

The brevity of out of home's copy is ideal for driving traffic to a website.

Radio

Driven largely by the increase in the length of consumer commutes, the number of people listening to the radio has grown over the last decade. With varied station formats, listeners have a wide choice of options to satisfy their particular preferences. But, listener fragmentation requires advertisers to buy multiple stations and formats to accumulate a relatively large audience reach, offsetting the cost-effectiveness of radio. The introduction of satellite radio and MP3 technology has stolen audience share from radio stations.

While some technology has hindered the reach of radio listening, other technologies have enhanced radio's appeal with consumers. Over 4,500 radio stations stream content online through local websites, providing a one-on-one connection with listeners.

Radio Benefits

- Targeting capabilities
- Inexpensive compared to other traditional broadcast media
- Builds frequency quickly
- Branded promotions offer advertisers appealing community involvement opportunities
- No seasonal listener erosion

Radio Disadvantages

- No visual component
- Advertisers must buy multiple stations and formats to accumulate audience reach
- Peak listening is during morning and evening drive times with relatively low audiences during

other day parts

Radio and Out of Home

The combination of radio and out of home reaches a mobile audience, offering a balance of sight and sound.

Radio messages are susceptible to channel surfing. Out of home can maintain the market presence of a brand featured on radio after listeners have switched stations. Radio is considered a frequency medium and out of home can increase the reach of a radio campaign by providing broad market appeal to radio listeners.

Magazines

One of the core benefits magazine publishers can offer advertisers is the opportunity to use high production quality to influence core demographic audiences. But as more consumers are obtaining information from digital media platforms, more titles fold, circulation drops, and newsstand and subscription prices rise, the opportunities for advertisers to reach consumers through magazines are shrinking. According to the Publishers Information Bureau, the number of advertising pages in top magazines has dropped 42 percent since 2000.

Magazine Benefits

- High degree of selective targeting based on demographics, product affinity, or lifestyle
- High production quality
- Focused editorial environment
- Regional editions offer localized targeting capabilities

Magazine Disadvantages

- Specific issue audience data is not typically available
- Magazines produce minimal short term (daily/weekly) reach
- Broad market reach is difficult to achieve because of niche readership behavior

Magazines and Out of Home

Out of home strengthens an overall magazine ad campaign by providing a constant presence in the marketplace.

Newspapers

Newspapers play a functional role by providing news and information. However, for more than 20 years there has been a consistent and steep decline in the number of Americans who regularly read a weekday or weekend newspaper. Many consumers today use online sources to gather news and information rather than printed materials. Nearly 100 million homes have an Internet connection, offering almost everything found in newspapers, including national and global news, classified ads, opinions, entertainment, sports, comics and horoscopes. Many traditional newspaper advertising sectors, such as job ads and real estate, have also moved online.

Advertisers in big cities have plenty of options to reach consumers, and newspapers are one of the most expensive. Newspapers can charge as much as \$25 for every 1,000 people who might see an ad covering a half page.

According to The Media Audit, those who spend more than an hour per day reading newspapers spend 3.7 hours per day online. Internet newspaper reading represents almost 30 percent of time spent with newspapers.

A survey by the Pew Research Center asked readers if they would feel the loss of either print or online versions of their local newspaper. Forty-two percent said they would not miss their city paper much, or at all. Twenty-six percent didn't think the loss would hurt civic life in their communities, and nearly 30 percent said there would be other ways to get news if their local paper shut down.

Newspaper Benefits

- Broad reach within a defined market area
- Newspaper offers targeting capability with regional delivery and special advertising sections
- Geographic selectivity is available in small towns
- Marketplace for competitive price shopping

Newspaper Disadvantages

- Decreasing market penetration and readership with many newspapers reaching less than 50 percent penetration
- Low younger audience (18-24) readership
- Costly frequency medium
- Some ad recall studies show less than 50 percent of newspaper readers recall noting ads
- Ad clutter

Newspaper and Out of Home

Out of home can resolve some of newspaper's distribution shortcomings by offering selective targeting. Out of home penetrates newspaper zones that are too large for reaching neighborhood target areas.

Newspapers have a short shelf life. Out of home can extend the life of a newspaper campaign by presenting ad messages in a marketplace 24 hours per day, seven days per week.

Readership rates are declining and will likely continue due to increasing numbers of alternate news sources. Out of home's very nature is unavoidable and impacts consumers lost to other source options.

Cost-Efficiency

Out of home advertising is one of the most cost-efficient media formats. Its ability to deliver specific target audiences at low costs makes it a valuable addition to virtually any media mix – to amplify impressions and stretch media dollars.

Although it is generally true that any medium added to a media mix will improve reach and frequency, out of home does so more effectively, primarily due to its low CPM.

Flexibility and Mobility

Considerable flexibility can be used with out of home advertising, either geographically or demographically. Advertising content can be tailored to product distribution patterns, or audience concentrations. Panels can be moved around (rotated) within a market, based on a predetermined schedule to ensure maximum coverage of that market.

Quick Placement

In most markets, it is possible to arrange special weekly placement of advertising messages, or another custom time frame, as opposed to the more traditional four week cycle. This flexibility is valuable when timing of ad messages is critical or when local advertisers have limited media funds.

[THE OUT OF HOME AUDIENCE]

According to Arbitron, the out of home advertising audience skews male, and is comprised mostly of young and middle-aged adults in high income households.

Targeting the Out of Home Audience

A target audience is a segment of a population that comprises the best potential consumers of an advertiser's product or service. The most common way to define target audiences involves basic demographics such as age, race, sex, income, education, occupation and geographic region. These demographics can be targeted using a panel's unique demographic profile created by EYES ON ratings (see *Out of Home Audience Measurement*).



[BUYING OUT OF HOME MEDIA]

For more information visit

<https://www.oaaa.org/marketingresources/industrystandardsandpractices.aspx>

[PREPARING TO BUY]

The standard steps for pre-buy and post-buy analysis for out of home advertising differ from other media because out of home advertising reaches moving audiences in different ways from market to market.

It is valuable to know about some useful services available to a buyer.

Out of Home Media Department

Many large advertising agencies, or those engaging in a substantial amount of out of home media buying for clients, have established groups or departments specializing in planning for out of home media. They contain personnel knowledgeable in planning and buying out of home media and have established long term relationships with plant operators. It is the responsibility of the advertising agency's media department to determine the out of home planning objectives and buying parameters.

Out of Home Placement Specialists

There are two different out of home media placement specialists:

1. Those who work with and are compensated by advertising agencies.
2. Those who work as representatives for plant operators and are compensated by the plant operators.

In both cases, the out of home placement specialists are chosen for their expertise in planning and monitoring out of home advertising campaigns. They most often are used to make buys for clients not familiar with the medium. Standard services include media planning, contract negotiation and buying, contract administration, assistance with production, and centralized billing. Field activities, such as location selection, scheduling, and post-buy monitoring

of campaigns are other common services.

Co-op (Cooperative) Advertising

Co-op advertising is when the advertising costs are shared between a manufacturer or advertiser and a distributor or retailer. This practice is widely used by out of home advertisers. There are firms which specialize in co-op marketing. These companies provide sales leads for out of home vendors and coordinate production arrangements.

[STEPS FOR MAKING THE MEDIA PURCHASE]

Establishing Geographic Market Definitions

After a target audience has been identified, the next step is to determine the scope of the market(s). This is necessary to best define the types of out of home media to use for a campaign and should be as specific as possible.

A clear geographic market definition is important to ensure an advertising campaign properly covers the desired areas where the target audience can be reached most effectively. Not all out of home media formats are available in all markets. The depth of coverage of a specific format may also vary by market.

In out of home advertising, the most frequently used market definitions are DMA, CBSA, county, and PDM.

DMA (Designated Market Area)

A rigidly defined geographic area used to identify television stations that best reach an area and attract the most viewers. A DMA consists of all zip codes where the largest viewing share is given to stations of that same market area. Non-overlapping DMAs cover the entire continental United States, Hawaii, and parts of Alaska.

CBSA (Core Based Statistical Area)

Commonly used for radio, a CBSA is a US

Census Bureau defined area used to provide a nationally consistent set of geographic entities for the United States and Puerto Rico for use in tabulating and presenting statistical data.

CBSAs consist of a county or counties, or equivalent entities, associated with at least one core (urbanized area or urban cluster) of at least 10,000 in population, plus adjacent counties having a high degree of social and economic integration with the core as measured through commuting ties with the counties containing the core.

The term CBSA became effective in 2003 and refers collectively to metropolitan statistical areas and micropolitan statistical areas.

County

The primary legal divisions of most states are termed counties. In Louisiana, these divisions are known as parishes.

In Alaska, which has no counties, the equivalent entities are the organized boroughs, city and boroughs, municipalities, and census areas.

In four states (Maryland, Missouri, Nevada, and Virginia), there are one or more incorporated places that are independent of any county organization and thus constitute primary divisions of their states. These incorporated places are known as independent cities and are treated as equivalent entities.

The District of Columbia and Guam have no primary divisions, and each area is considered an equivalent entity.

PDM (Plant Defined Market)

PDMs are custom geographic areas defined by a local out of home plant operator's area of distribution and are based on the accumulation of full county populations.

Media Mix Markets

Different geographic definitions are used by various media sectors. Coordinating with the geographic nomenclature of other media sectors and customer groups is critical when considering a mixed media campaign.

Determine Plant Coverage

A planner should review and assess the total market area covered by each plant operator, especially where competing plants operate within the same market area. In some cases, a secondary or tertiary plant may be needed to achieve complete market penetration. Planners can consult TAB for precise coverage information.

Review Market Availability

Most US markets have one or more out of home media formats available, but not all formats are available in every market. Each format has different strengths when considering markets.

Availability refers to out of home advertising currently available for sale in a market. It is important to be very specific about scheduling available locations. Prevailing market situations can change quickly, so it is advisable to secure commitments in writing from plant operators.

Individual operators are the best source for availability information, as well as standard rates.



Philadelphia DMA



Philadelphia CBSA



Philadelphia County

Some key questions to consider regarding availability are:

- Are the out of home formats that best suit the media plan objectives available in the desired market(s)?
- If not, are there alternative formats available?
- What are the production costs associated with each format?
- How often will the campaign need to be reposted and what are the associated posting and production fees?

[THE BUYING PROCESS]

Once the details are complete, a planner can proceed to the actual buying of out of home media: selection, negotiation, and contract decisions. A thorough knowledge of the many out of home formats, their characteristics, and market penetration will help ensure favorable results.

Evaluate Plants and Negotiate the Buy

A final media assessment and recommendation can be formulated once the final costs for a program have been negotiated with each seller or their agent. Plants should have been evaluated based on coverage and the specific locations offered. In some cases, more than one plant operator in a market may be selected.

Contracting

An important part of the contracting process is to negotiate maintenance, cancellation, and other relevant details before the contract is finalized. Any number of unavoidable factors might affect the program: storm damage, electrical outages, strikes, or accidents. Know how you will be compensated for lost campaign days. Many plant operators accommodate for an unforeseen event in standard contract language.

Inform the Production Department

A planner should be sure all of the individuals involved in an out of home program fully understand the production instructions, including the necessary allowances for delivery lead time.

Production specifications should be carefully checked and deadlines reconfirmed for delivery of art and display material. Standard production specifications are outlined in the *Production* section of this document. Always consult with individual plant operators to confirm the advertiser or agency instructions meet their requirements. A missed production deadline is a common cause of a delayed out of home campaign. Meeting production deadlines are the responsibility of the advertiser or agency.

[POST-BUY ANALYSIS]

After an out of home media campaign is launched, the out of home operator should provide a proof of performance report, providing detailed information about the execution of the campaign. OAAA and the American Association of Advertising Agencies (AAAA) mutually endorse standardized completion reporting practices. Most companies have online proof of performance, allowing buyers and sellers of the out of home medium the ability to communicate vital information quickly and seamlessly.

Reconcile Billing

Consult with a plant operator or representative as soon as the campaign has launched. Note any deficiencies in the physical locations or circulation guaranteed. Negotiate if adjustments are justified.

Assess Reactions in the Market

Review local sales reports, discuss the program with dealers and distributors for reactions to the advertising, and note any competitive activity. Where justified, consumer surveys can be conducted to measure awareness and attitudes toward the campaign.

Research Follow-Up

If any research has been conducted, be certain that the after-market exposure phase of the program is carefully measured immediately following the completion of the campaign to capture the most accurate data.

[EFFECTIVENESS]

For more information visit <https://www.oaaa.org/marketingresources/research.aspx>

According to Marketing Consultant James M. Maskulka, "Traditional media are effective in building brands, but changes in consumer lifestyles coupled with an increasingly cluttered media environment and technological improvements in producing outdoor designs, have collectively elevated the status of the outdoor medium to help build 'brands' and 'sales' as never before."

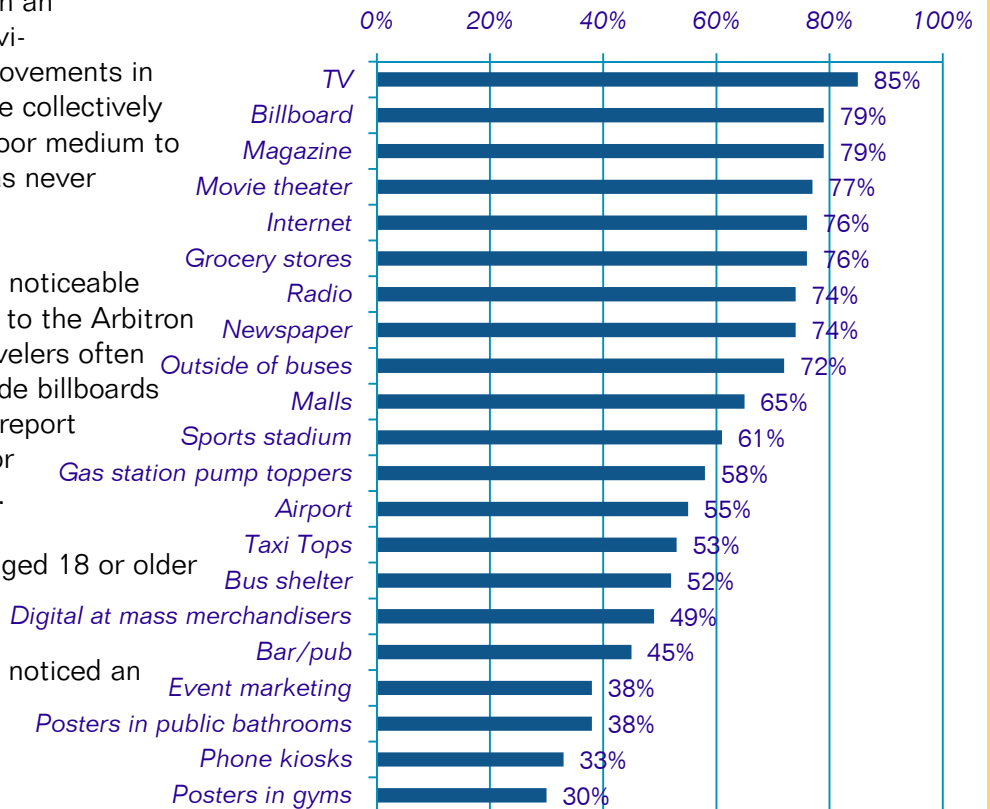
Out of home is one of the most noticeable forms of advertising. According to the Arbitron In-Car Study, 71 percent of travelers often look at the messages on roadside billboards and more than one-third (37%) report looking at an outdoor ad each or most of the time they pass one.

Fifty-nine percent of travelers aged 18 or older have noticed a public bus, not including a school bus, in the past week and 39 percent have noticed an advertising message on a bus (that equals 66 percent of all travelers who noticed a bus).

Nearly half of travelers noticed a bus shelter in the past week and 21 percent of them noted an ad on it (that is 44 percent of travelers who noticed a bus shelter). Taxi cabs have been spotted by 38 percent of travelers and 15 percent of them

noticed an ad message on it (or 39 percent of travelers who noticed a taxi).

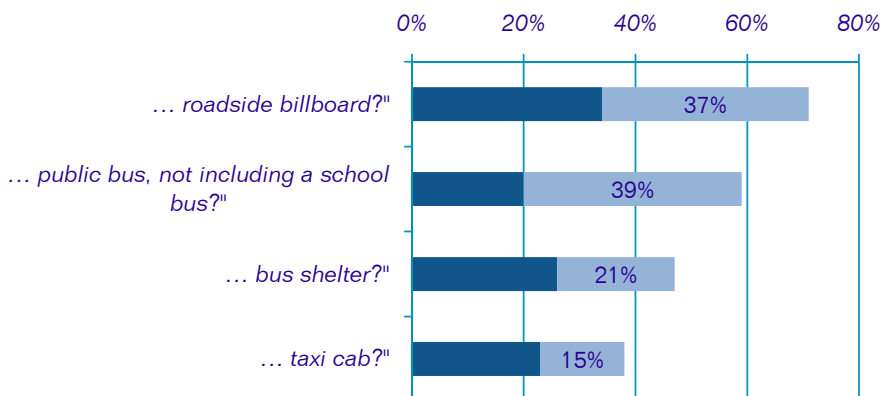
% Adults Who Strongly/Somewhat Agree Ads Are Noticeable



According to the Posterscope Out of Home Consumer Survey, of all tested forms of advertising, billboards are the second most noticeable to adults. Ads in movie theaters and in grocery stores perform well also.

Out of home advertising viewers recall seeing a wide range of actionable information, including stores and restaurants they later visited, radio and TV programs they were interested in, events they wanted to attend, or something funny they shared with friends later that day. More than half of viewers aged 18 or older have learned about an event they were interested in attending (58%), learned about a restaurant they later visited (58%), or talked about something funny they saw (56%) on a roadside billboard. More than one-

"At any time in the past week, have you noticed a..."



■ "And did you also notice any advertising on any of those...?"

third of viewers have been reminded to tune into a TV program (33%) or a radio station (44%); and more than one-quarter of viewers have noted a phone number (26%) or web site address (28%) written on an out of home ad.

Out of home advertising also drives sales. Nearly three-quarters of billboard viewers shop on their way home from work; more than two-thirds make their shopping decisions while in the car and more than one-third make the decision to stop at the store while on their way home -- all times when out of home advertising has the opportunity to be influential.

Nearly one-quarter of billboard viewers say they were motivated to visit a particular store that day because of an out of home ad message and nearly one-third visited a retailer they saw on a billboard later that week. Half of viewers reported receiving directional information from a billboard and one-quarter said they immediately visited a business because of an out of home ad message.

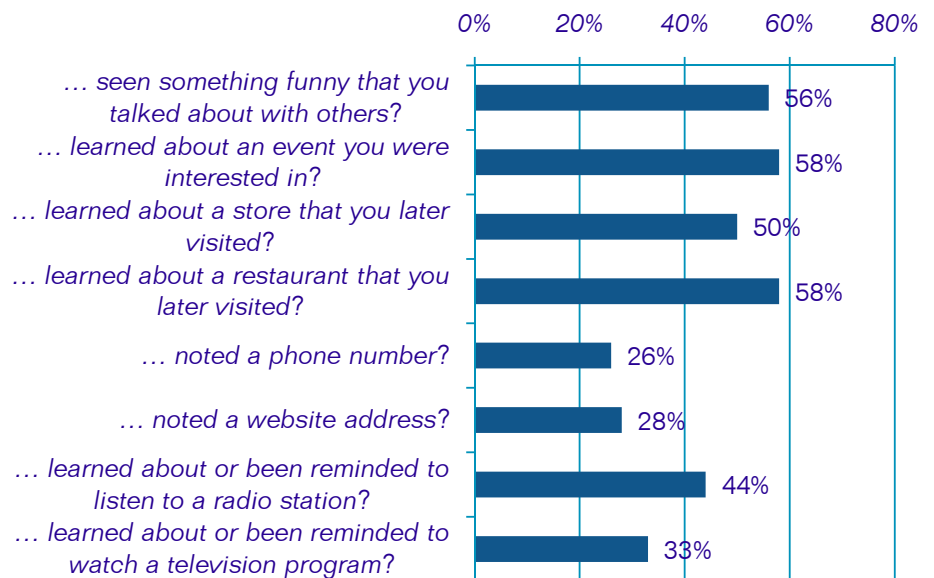
[RESEARCHING OUT OF HOME EFFECTIVENESS]

Out of home advertising effectiveness can be evaluated using a number of different methods frequently employed by other media.

The most common methods for testing an individual's memory of advertisements are recognition and recall. The difference lies in cueing material used to prompt memory. Recognition involves a visual prompt of an advertisement, while recall involves a verbal description of the ad.

When considering methodologies for testing out of home media effectiveness, visual recognition is preferred, as out of home is a visual

On a roadside billboard, have you ever...



medium.

Variables for Testing

Key considerations for testing out of home media are: creative messages, campaign variables, promotion components, and the overall media plan. There are several questions to consider when designing an out of home recognition test.

Brand

- What is the category position (growing, mature, declining)?
- What is the brand's status in its category?
- Are there any seasonal factors?
- Is there any special positioning (e.g. price, image)?
- Is the product distributed regionally or nationally?
- What is the product's distribution in the market(s) being considered for testing?
- What is the brand and category development of the product in these markets?

Campaign

- Is it new or continuing?
- Is the message consistent in all media or variable?
- What are the key copy points and product benefits?
- What are the campaign objectives (e.g.

brand awareness, brand switch, product benefits)?

- What is the target market?
- Is it a national, regional, or local campaign?

Competition

- What other competing brands are running in the same market(s)?
- Which media are being used by the competition?
- What is the position of the competition in each market?
- What is the media weight being used by competitors?
- What are the specific product benefits being promoted in the competitors' media strategy?

Creative

- Is it new creative?
- Is it an offshoot of creative for other media?
- How long since the last creative ran?
- How similar or dissimilar is a new campaign to previous creative executions?
- What does the creative look like?
- What is the main message point?
- Is there a theme or tagline?
- Is it easy to understand or is it complex?
- Are there different executions or are they all the same?
- Is the campaign single-minded and focused?
- Are there less than three communication elements in each execution?
- Is text copy legible?

Media

- When is the program going to start?
- What out of home formats are being used?
- What is the planned length of the program?
- What types of flights are planned, or is the campaign continuous?
- What types of weight levels are allocated to each medium?
- What is the budget for each medium?
- What is the budget for the whole campaign?
- Is spot media to be used in select markets, and if so, which markets?
- What type of out of home campaign is planned (e.g. GRP level, number of weeks)?

Promotion

- What merchandising support is planned?
- Are there coupon or FSI opportunities?
- Are there in-store promotions?
- Is there trade activity?
- Are there sampling opportunities?

[SUCCESS STORIES]

There have been thousands of successful out of home campaigns – some using the medium by itself, and others as part of an integrated media mix. The following are a sampling of some of the best. For more case studies visit

<https://www.oaaa.org/creativeresources/casestudies/>

[KRAFT STOVE TOP]

Kraft Stove Top stuffing has been a classic American comfort food for decades. The campaign challenge was to keep consumers' love for Stove Top top-of-mind to drive sales volume during the key December sales period.

Objective:

When the temperature plunges in the cold winter months, there is nothing better than coming home to the comfort and warmth of Stove Top stuffing. Although Stove Top is well-established as a part of holiday meals, Kraft needed the average consumer to view Stove Top as a viable everyday solution. The campaign needed to maximize a small budget and provide consumers with a daily reminder of their love for Stove Top.

Strategy:

The strategy was to give consumers the "gift of warmth" on cold days and make Stove Top the hero. To bring this idea to life, the media agency created the first ever heated bus shelter campaign, installing heating elements in bus shelters to give consumers a physical reminder of the comfort Stove Top provides.

Plan Details:

Stove Top installed heaters in 10 bus shelters in Chicago to bring consumers warmth during the cold winter. The heated bus shelters were placed in high-traffic commuter and shopping areas, creating a winter oasis for pedestrian traffic while also providing brand visibility to



vehicular traffic. As consumers waited for the bus and thought of their dinner plans, they were warmed in a shelter wrapped in Stove Top messaging.

Kraft used sampling to further extend Stove Top's gift of warmth, employing brand ambassadors to hand out new Stove Top Quick Cups near the heated bus shelters. The media agency also activated a national PR campaign to spread the news of what was happening in Chicago, leveraging the value of launching the first ever ad-sponsored heated bus shelters to drive additional media exposure.

Results:

Stove Top's bus shelter campaign was picked up by the *New York Times*, *Fox Business Network*, *Advertising Age*, and all major Chicago media outlets, resulting in over 37.2 million media impressions. The campaign was featured in *Advertising Age*'s Top Five Creative List for the week of December 15 and was honored as one of the *New York Times*' Best of 2008 marketing programs.

The campaign was honored with a Bronze Lion in the 2009 Cannes Media Awards, the only United States campaign recognized in the Out of Home category.

The campaign also won the 2009 Local Out of Home Media Plan Award.

[UNITED STATES NAVY]

In the spring of 2008, NAVYForMoms.com was launched as a social networking website designed to give moms, dads, relatives, and friends who have loved ones in the Navy a place to gather accurate information, share stories, and gain support from their peers. In addition, the site is an information resource for parents of young men and women considering joining the Navy.

The website allows parents to share what great things their children are doing in the US Navy. Members contribute to discussion forums, lending advice to each other and sharing their stories, photos, and memorable moments.

Objective:

The overall objective in all markets was to promote the NAVYForMoms website and to reach parents, especially moms, by using traditional and nontraditional out of home media formats.

In two markets, there were secondary objectives. In New York, the campaign would celebrate the Navy's birthday on October 13th, Veteran's Day and the return of the Intrepid Museum.



In Oklahoma City, the campaign needed to promote events related to "Navy Week" (June 12-20, 2009).



Strategy:

In New York, the US Navy employed domination efforts to highlight notable events in October and November 2008. Oversized bulletins in Times Square posted a tease and reveal message to wish the Navy a Happy Birthday, while street teams at Grand Central Station and the Columbus Day parade promoted the website as well as the return of the Intrepid Museum.

In Oklahoma City, the US Navy organized a number of promotional events and sponsorships in support of Navy Week, including street teams, free rickshaw rides, and Navy Night at AT&T Ballpark.

Plan Details:

New England

Markets: Boston, Hartford, New Haven

Flight Dates: March - April 2008

Out of Home Formats Used: Building projections, mobile projections, mall murals, mall projection displays, transit station dominations, subway tunnel displays, street teams

New York City

Flight Dates: October - November 2008

Out of Home Formats Used: Bulletins, spectaculars, bus wraps, bus posters, transit shelters, transit station dominations, subway tunnel displays, taxi staging events, street teams

Dallas

Flight Dates: May 2009

Out of Home Formats Used: Wallscapes, bus wraps, street kiosks, stadium signage, mallscapes and mall displays including interactive in-window displays, amusement park domination, street teams and events (i.e. Navy Day at Arlington Ballpark on Memorial Day)

Oklahoma City

Flight Dates: June 2009

Out of Home Formats Used: Projection media, sidewalk stencils, water tower wrap, mall displays including interactive in-window displays, rickshaws, water taxis, street teams and events (i.e. Navy Week including Navy Night at AT&T Ballpark)

Results:

This campaign received lots of positive feedback and results on the NAVYForMoms website, post-campaign research and media publications. In its first year the website reached nearly 20,000 members. As of May 2009, the percentage of the site traffic referred via typing in the URL directly increased to 32 percent, a sign that in-market advertising was being remembered.

After the completion of the New England campaign, moms favorable to enlistment increased by 25 percent and the landmark lightings in the New England markets received television and newspaper coverage. After the New York City campaign, interest in visiting the website more than doubled among moms, from 8 percent to 18 percent. Midway through the Oklahoma City campaign, the earned media coverage results were as follows: 585 hits across 59

print, 11 TV, 258 radio, and 288 online outlets.

This campaign won the 2009 National Out of Home Media Plan Award.



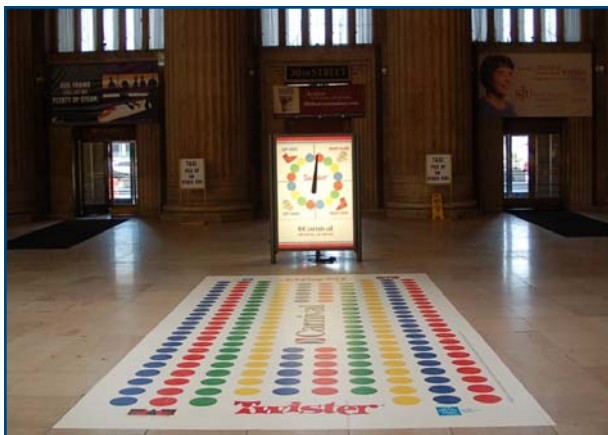
[CARNIVAL CRUISE LINES]

Carnival Cruise Lines has passengers from all over the United States. But given the economy and the aggravation associated with airline travel (fewer or fuller flights, higher prices, extra fees, etc.), Carnival decided to sail from more regional ports around the US, expanding to 14 ports including Baltimore. This move made Carnival cruises accessible to more people without having to deal with the hassle of airline travel. The company capitalized on this strategic advantage by developing a media plan that would focus on markets in relative proximity to each of these departure ports. Out of home was the backbone of this plan.

Objective:

Carnival's single largest bottleneck in the purchase funnel was its brand perception. The agency hypothesized that if Carnival could shake things up for consumers and allow them to feel the kind of real, honest, "Fun for All" that people experience on Carnival, they'd not only be able to move the needle on consideration, they'd move the sales needle too.

The agency identified a target group of consumers dubbed "the Spirited." The Spirited thrive in large social situations and love to meet new people. With the Spirited in mind,



the campaign developed into a holistic plan that could launch a new brand identity with digital video, cinema, television, out of home, and events while still allowing flexibility to tactically

support national sales initiatives, drive online bookings, and strategically support major drive-to-port markets to reinforce the value and convenience of a Carnival cruise.

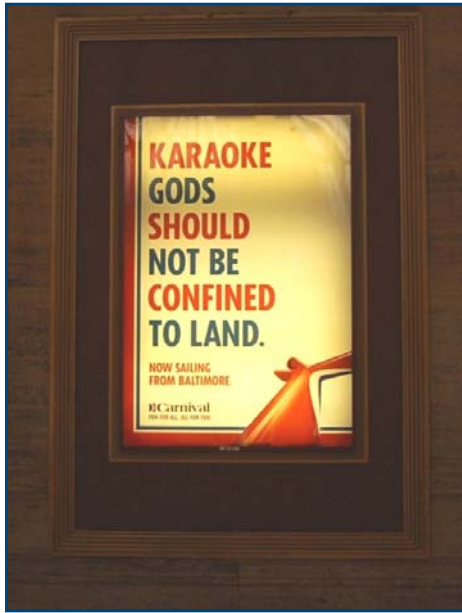
Strategy:

The overall strategy for out of home was to generate strong, marketwide impact with high-profile placements and create interplay with other media channels for a deeper "surround" effect. Out of home placements were located where consumers are most receptive to Carnival's message. Each market had a unique footprint from the demographic, social, and economic perspective which the media placements needed to reflect.

The campaign launched by turning the production of two TV spots into local market events. The "Fun Crowd Events" took place in Dallas and Philadelphia where Carnival set two Guinness World Records in two weeks – one for the world's largest beach ball, the other for the world's largest piñata. To drive traffic to the events, each market had dominant one-week media blitzes through a mix of media including digital bulletins and street teams. Thousands of people showed up at the events where they had the opportunity to be part of the filming of the Carnival commercials, as well as enjoy food, refreshments, a karaoke "fun booth," and a line-up of entertainers from Carnival ships.

The second phase of the campaign was injecting fun in places not typically "fun": a taxi cab, the train station, a traffic jam, etc. An 11 market out of home campaign blanketed the drive-to-port markets, incorporating six digital bulletin networks to offer messaging flexibility;





three Amtrak terminal dominations in Philadelphia, Baltimore, and Washington, DC; digital video and storefront displays; and the largest billboard ever posted in Baltimore. The campaign also included a national cinema presence where the completed “Fun Crowd” TV spots premiered.

Train station dominations included a giant Twister Mat and a custom-made kiosk with a spinner. Six of the markets featured Carnival Interactive Aquariums in vacant storefronts, allowing pedestrians to not only physically interact with the cartoon sealife, but also dial in to create their own personalized fish by making different noises in their phones (and providing data for follow-up marketing). Once created, the new fish could be navigated through the tank by the users’ phone keypads.

Carnival also introduced “Towel Animal Theater” video on taxi screens. A signature of Carnival cruises are the towel animals the cabin stewards create every evening. “Towel Animal Theater” tapped into this quirk through a series of 15 second towel animal “conversations” that take place while guests are away from their rooms. The initiative became an instant social media success, with the “Swans” video delivering over 3 million hits on YouTube alone.

Plan Details:

Markets: Austin, Baltimore, Dallas, Houston, Las Vegas, Los Angeles, New York City, Philadelphia, San Antonio, San Diego, Washington DC

Flight Dates: December 2008 - April 2009

Out of Home Formats Used: Traditional bulletins, digital bulletins, transit/street kiosks, station dominations, taxi TV, storefront displays, cinema spots (national), “Fun Crowd Events”

Results:

Carnival Cruise Lines attracted thousands of participants to the “Fun Crowd Events” and tapped into the viral nature of digital video, generating significant buzz about the company. The cruise line recorded the highest number of weekly bookings in company history just after the campaign launched, despite a sagging economy and overall travel industry slump.

The campaign won a 2009 Gold Out of Home Media Plan Award.



[DENVER ZOO]

Denver Zoo is an internationally respected leader in animal care and exhibition, conservation programs, scientific study, environmental education, and public service. Its mission is to provide wildlife conservancy that offers high-quality experiences in an urban recreational setting.

However, entering into 2007, the zoo was experiencing declining attendance and needed to find ways to rebound back to target levels. The challenge was to not only effectively reach the traditional moms and kids target in the Denver market, but key community influencers as well. As a result, the media strategy was largely based on connecting with these audience segments at the most relevant touch points during their daily routines. Lifestyle and leisure activity trigger points served as a compass for media selection.

Historically, other media such as TV, radio, and print served as the foundation to create high visibility. However, in 2007, a new media-mix strategy also integrated grassroots tactics to create stronger awareness and recall by interacting and educating on a more intimate level. These tactics were focused around out of home locations that were fun and educational to heighten relevance with the target, while breaking through clutter with unique creative placements.

Objective:

The advertising objective was to communicate that every visit to the Denver Zoo promises a fun educational experience and helps Denver Zoo in its worldwide wildlife preservation

efforts. Specific marketing objectives were to increase attendance to 1.4 million visitors and raise awareness of preservation and fundraising efforts with key influencers and community leaders.



Strategy:

Zoo awareness was already at relatively high levels in the Denver Metro, so the campaign needed to engage potential visitors at key interception points when moms and kids were in the mindset of exploring family activities in order to motivate spontaneous visits. To effectively reach the “influencer” target, the agency identified their relevant lifestyle/behavioral characteristics such as serving on boards and committees, engaging in fundraising, constantly learning, and being socially responsible and concerned about the environment.

The plan integrated grassroots out of home tactics, in addition to other media to create stronger awareness and recall. High-profile out of home and non-traditional media were used to showcase the Denver Zoo’s campaign and hone in on areas with high concentrations of parents and children.

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Plan Details:

The plan was focused in the greater Denver metro area and was scheduled from June through December 2007. Various tactics included:

- Traditional bulletin signage (14’ x 48’), king and queen-sized bus posters as well as curbside posters on bus shelters.
- Downtown window signage was used as part of the Downtown Denver “BID” programs

(Business-in-Development) which allows non-profit advertisers to display ads while buildings are being restored or renovated.

- Rickshaw signage created visibility at popular summer locations downtown including Rockies baseball games at Coors Field, Elych Gardens Amusement Park, and the 16th Street Outdoor Mall. The non-motorized rickshaws drew attention to Denver Zoo's preservation/ "green" efforts.

- Denver Zoo animal chalk drawings were created by local artists at festivals such as Larimer Square La Piazza dell' Arte.

- Barricades and backlit kiosks in malls provided extra touch points and targeted locations near family-focused retail stores.

- School bus advertising allowed the Denver Zoo to show its support of education.

- Light post banners in cultural areas increased Denver Zoo's visibility among families and community leaders.

- Coffee sleeves advertising was placed in select cafes/community-based businesses to educate influencers about Denver Zoo's preservation efforts.

Results:

Based on 2007 year end attendance numbers, Denver Zoo's annual goals were exceeded with 1,672,018 visitors recorded during the year – a



20 percent increase over the goal.

In addition, the zoo's direct mail effort saw the highest response rate in Denver Zoo's history and donations to preservation efforts increased 10-15 percent. Overall, the 2007 campaign was deemed a success and Denver Zoo continued its efforts in 2008.

The campaign won the 2008 Local Out of Home Media Plan Award.



[ADIDAS NBA ALL STAR GAME]

adidas had just completed negotiations to be an official NBA sponsor for the next 11 years. In addition, the Las Vegas market is home to a proprietary adidas store on the famous Las Vegas Strip.

Objective:

The campaign's primary goal was to announce and promote adidas' partnership with the NBA. adidas also needed to drive traffic and sales among NBA All-Star Game attendees to the adidas sports performance store on Las Vegas Boulevard.



Strategy:

The key venues where NBA activity was occurring and where fans were likely to congregate all fell within a compact area of less than two miles. The plethora of available out of home media in this space allowed for an out of home domination. adidas used attention-grabbing large scale graphics in combination with high frequency street level media. The intent was to target NBA All-Star Game participants, attendees, and fans from the moment they entered the city of Las Vegas throughout the weekend.



Plan Details:

Flight Dates: February 15th – February 22nd 2007. The NBA All-Star Game occurred on February 22, 2007.

Market: Las Vegas, NV

Out of Home Formats Used:

Large wallscapes on the Luxor, MGM Grand, and Bally's Hotel, custom-made, oversized adidas jerseys draped on Lady Liberty Statue (outside New York New York) and MGM Lion, vertical banners in airport baggage claim, taxi tops (both static and digital) on one-third of existing taxi inventory (over 700 tops), digital ads outside of, and mall kiosks within Fashion Show Mall, digital and static signage on MGM exteriors and within hotel, 29 digital and static bulletins within the target zone, two mobile billboards, and video projections on strategic locations.

Results:

"We own the city, you see it everywhere. It's fantastic."

— Erich Stamminger, President and CEO of adidas

adidas saw an unprecedented 250 percent jump in single day global sales. Sales exceeded all previous consecutive five-day records, and 75 national media outlets carried coverage of or used adidas out of home assets in their coverage.

The campaign won the 2008 National Out of Home Media Plan Award.

[WESTIN HOTELS & RESORTS]

While Westin is a global brand with 152 hotels and resorts around the world, it has a significantly smaller footprint compared to its key competitors – Hilton, Marriott, and Hyatt. Westin has been historically outspent by as much as three-to-one by its competitors.

Objective:

Westin needed a strategy that would outsmart the category leadership and communicate Westin's unique hotel experience to upscale business travelers. The goals of the campaign would be to help the brand maintain a premium position, while increasing brand awareness and other key brand health measures.

Strategy:

Preliminary research indicated Westin consumers are driven to succeed in their professional and personal lives, seeking to create and maintain a "balanced life." As heavy business travelers, this balance is disrupted by the chaotic and de-humanizing travel experience. Westin's strategy was to be an oasis of calm in a sea of chaos – placing its calming renewal message in high-stress environments.

Plan Details:

Westin transformed the country's most chaotic transportation hubs (and the company's top five feeder markets) into places of renewal to demonstrate how Westin hotels can transform travelers' hectic lives into a rejuvenating experience. Using unconventional out of home units, the company transformed the mundane commute into an unexpected oasis.

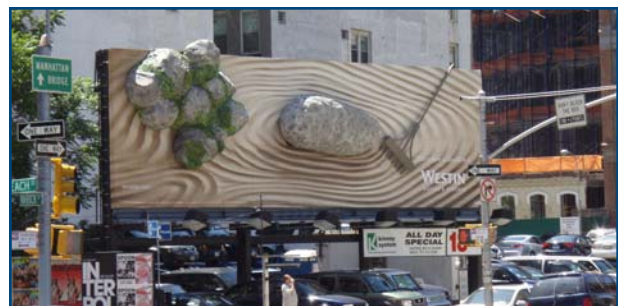
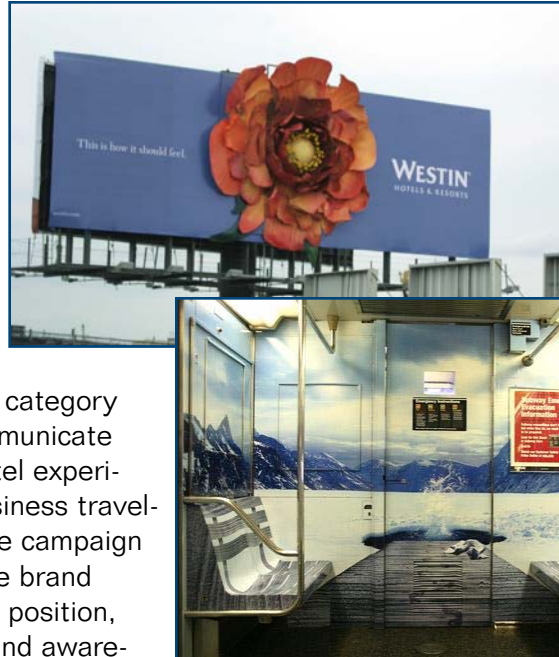
The out of home campaign employed over 270

different executions and 2,754 media placements. Bulletins along major commuter routes allowed for 3D executions of Westin's calming message. Airport dominations across five key markets helped travelers relax in the rushed airport environment. Subway station dominations, sub-media, and lenticulars were used in train and subway stations to blanket the chaotic space with serene nature and vacation images. Some unique executions included full-train wraps in Grand Central station and a live zen garden in the center of San Francisco's business district.

Results:

In 2007, Westin increased revenue per available room by 9 percent, while maintaining its premium positioning. The company achieved its highest average daily rate in brand history (\$189/night), an increase of 7 percent over the previous year. A post-campaign study also showed significant lift among consumers who were aware of the advertising in top-of-mind awareness (+15%). The research also showed increases in core brand health metrics in key markets: "a relaxing place to stay" (+9%), "a renewing place" (+8%), and "a place where guests can reach their full potential" (+8%).

This campaign won a 2008 Gold Out of Home Media Plan Award.



[BLUE CROSS BLUE SHIELD]

BlueCross BlueShield of Tennessee (BCBST) is the state's largest health insurance provider with market share that approaches 50 percent. In recent years the company has been forced to address significant new competition, drastic changes in Medicare programs, deterioration of TennCare (a state-sponsored health insurance initiative with which BCBST was associated), escalating health care costs, and similar issues that challenged perception of the brand's leadership position.

These factors, along with the changing nature of healthcare and health insurance provided an opportunity for BCBST to adjust its positioning not only to maintain loyalty, but to also be perceived as the leader of positive change in health care throughout the state. The company strategically moved from just "health insurance" to a "better health" and "better life" provider.

After two years of in-depth research, BlueCross BlueShield of Tennessee was ready to unveil a new brand positioning, "Plans for better health. Plans for a better life." to all major constituents across the state of Tennessee.

Objective:

"Leading the way to better health" for BCBST started with focusing on the de-institutionalization of health insurance through offering personalized health plans. The specific use of out of home allowed this strategy to hit the



streets, corners, and lives of Tennesseans in different, innovative ways. This portion of the media plan was highly customized to the human traffic flow in various communities.



BCBST's overall target was Adults 18+ in Tennessee. However, there are specialized groups within this target such as: individual members, group members, Medicare members, providers, brokers, etc. Due to the diversity within BCBST's target audience, this external campaign launch needed to possess high reach and high frequency to communicate the basic tenets of the new positioning as quickly as possible.

Strategy:

The media strategy for this campaign was based on intersecting the brand's target audience during their daily lives wherever possible. This campaign included a broad base of media outlets, but out of home was essential to intercepting the audience multiple times a day. The brand incorporated a variety of out of home media vehicles to reach our audience on their daily commute and around town.

The heart of the campaign message was centered on informing all constituents in healthcare across the state that they have a role to play in controlling healthcare costs and achieving better health. All communications delivered a call to action for Tennesseans to get involved in their health and their healthcare.

Plan Details:

Flight Dates: June through December 2006

Markets: Chattanooga, Knoxville, Memphis, Nashville, Tri-Cities

Budget: \$1,050,000

Out of Home Formats:

Posters

High-profile posters on major highways, throughout town, and in suburban areas in each market were strategically placed in order to deliver the highest number of daily impressions. The plan included poster executions with a single message and consecutive executions, which allowed for an extended message. Multiple creative executions were developed for this format that included impactful, visually-driven imagery with a single proof point to deliver a product, service, or health related message. Consecutive posters were placed within sight distance of each other and allowed for the creative executions to play off one another and portray an action and corresponding results.

Metro Transit

Super king and king bus sides were placed in all available markets. Two creative executions were developed for this format that included “action” imagery with the key message of “Plans for better health. Plans for a better life.” The photography was shot showing individuals from the neck down so the executions resulted in a “picture” of the individuals riding the bus as the heads of bodies shown in a specific “action.” These executions presented an example of how to think about daily activities differently.



Bus Shelters

Three creative executions were developed for bus shelters that brought the viewer into the key message/action depicted in the creative. Each concept was based on the viewer being able to walk up to the shelter and see themselves in the stated message. For example, one execution showed a section of the free weights at a gym with an actual mirror incorporated into the execution. The viewer could walk up, and see themselves standing in front of the “free weights” and the key message stated “gym discounts.” The imagery was designed to show a slice of everyday life and relate back to a service or health related message presented by BCBST.



Bus Benches

Three creative executions were developed for this format, incorporating the bench into the visual and corresponding message. All photography was shot in a horizontal format to mimic the bench and used that element in the visual to support the key messages such as a massage table with “spa discounts,” a weight bench with “gym discounts” and a yoga position on a mat with “fitness rewards.”



Grocery Store Floor Talkers

Floor Talkers were strategically placed in over 300 grocery stores statewide. The creative consisted of two flights. The first flight used a design of an in-home scale with the tagline, “nutritional guidance.” The floor talkers were placed near produce sections, organic food sections, and other health food areas. The second used a design of a blurry eye chart with the tagline, “LASIK Discounts.”



- 48 percent said that the advertising positively impacted their feelings about BCBST.

Half of BCBST primary customers and 33 percent of competitive customers stated that they will be “influenced” to think about their own health and health care differently as a result of BCBST’s efforts. Further, the effort scored highly among corporate health care decision-makers, and earned endorsements from health care and governmental leaders.

Pharmacy Floor Talkers and Counter Cards

Pharmacy formats were placed in independent pharmacies throughout the state. Executions were positioned near the pharmacy counters where people filled prescriptions, encouraging the use of generic drugs.

The campaign won the 2007 Local Out of Home Media Plan Award.

Pharmacy Prescription Bags

Pharmacy prescription bags were printed and distributed to independent pharmacies throughout the state. The bags included the line, “Ask for generic. The most common side effect is saving money”.

Health Club Posters, Mirror Clings and Yoga Mats

These formats were placed in high traffic areas, work-out rooms and locker rooms in health clubs throughout Nashville and Memphis. The posters included the blurry eye-chart. The mirror clings and yoga mats included branding messaging, “the best health insurance is staying healthy” and “putting better health at the center of all we do”.



Results:

A brand attitude and usage study was performed in early 2007.

Results showed:

- Advertising awareness was 62 percent.
- 66 percent said that the new messaging was appropriate for the company.

[CHARLES SCHWAB]

Following the successful launch of its national “Talk To Chuck” advertising campaign Schwab needed to build on its momentum and further distance itself from the competition.

Given the success of the campaign, several of Schwab’s key competitors had begun to mimic Schwab’s strategies and tactics in the marketplace, from a media and messaging perspective. This included an increased presence by other financial brands in out of home media, an area that had played a critical role in Schwab’s launch strategy.

Objective:

Schwab’s overall objective was to continue to reinvigorate its brand by positioning itself as approachable and consumer-centric to differentiate it from the rest of the category. Maintaining the momentum of the launch and its associated “buzz” were also priorities. The campaign remained firmly targeted toward mass-affluent baby boomers (age 35-64) who were dissatisfied with their current broker relationships.

Strategy:

Schwab continued its extensive use of out of home media and tripled the number of local markets using the medium. Out of home contributed to the campaign’s strategy of integrating Schwab into the everyday lives of investors -- at home, at work, and on the go. The foundation of the out of home plan continued to be an ubiquitous mix of bulletins, wallscapes, cof-



fee-cup sleeves, commuter-rail, airport posters, shopping mall dioramas, elevator video, in-flight video, airport clubroom video, taxi tops, street kiosks, and bus shelters.

However, given the need to further differentiate itself, Schwab added a layer of unique, nontraditional out of home tactics designed to generate incremental visibility and buzz for the campaign. These media tactics were closely aligned with specific creative messages to maximize the synergy of the campaign.

Plan Details:

Beyond the many returning elements of the out of home campaign noted above, Schwab also employed unique tactics such as ads on over two million dry-cleaner bags in seven urban markets, ads in 200 health clubs during the peak workout period in five major markets, and projected images and video on building walls at night in downtown shopping districts and malls on Black Friday 2006 (the day after Thanksgiving—#1 shopping day of the year). Nine major markets were included in this highly visible, guerilla media effort. Packaged breath mints were distributed on all domestic United Airlines flights in April 2007. Passengers in first and business classes received a complimentary box of mints, engraved with Schwab’s logo and the message “Investmints. For a Fresh Conversation, Talk to Chuck.”

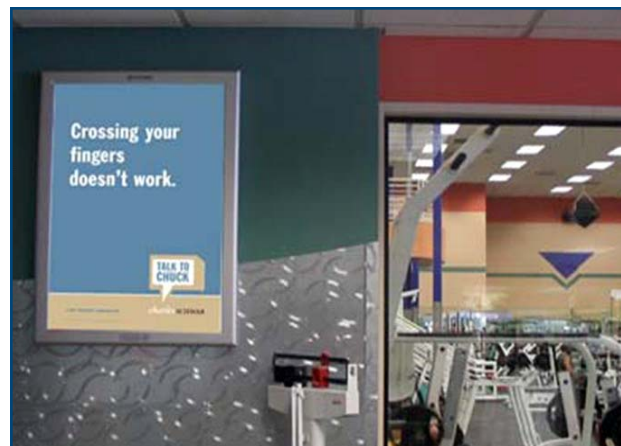
While not technically out of home media, Schwab extended its use of traditional billboards to the virtual world, by embedding replicas of physical billboards into Microsoft’s 3D

Virtual Earth mapping product. Schwab's "billboards" were seen throughout the three-dimensional photographic renderings of five major cities, generating additional impressions for its out of home messages. Schwab pioneered this effort with Microsoft in January 2007.

Results:

Schwab's brand momentum and business growth accelerated through the end of 2006 and into 2007. Brand metrics were up across the board, including the key metric of "consideration," where Schwab achieved the top rank in the category. Net new assets to the firm were up 33 percent in 2006, bringing Schwab's total client assets to over \$1.2 trillion for the year. And Chairman/CEO Charles Schwab acknowledged the role of the campaign in his firm's success at the end of 2006, saying, "New brokerage accounts rose 15 percent in 2006 to 655,000, reflecting the continued success of our 'Talk To Chuck' advertising."

The campaign won the 2007 National Out of Home Media Plan Award.



[KAISER PERMANENTE]

Kaiser Permanente positions itself as being a health maintenance organization that is serious about proactively keeping people healthy. In addition to standard health coverage, it provides its members with resources on how to live healthy lifestyles. One of the most important times of the year to increase awareness and brand image of Kaiser Permanente is during open-enrollment periods. Kaiser set out to increase consumer recognition levels and bring home its positioning message.

Strategy:

The overall strategy was to use broad-based media to showcase Kaiser Permanente and the proactive health message “thrive.” Each of Kaiser Permanente’s top regions were evaluated for the most effective media mix. Kaiser’s Northern California region was chosen as an ideal region to integrate a strong out of home program to support the overall open enrollment campaign. The Northern California region includes San Francisco, Sacramento, and Fresno. The out of home inventory here provided the perfect landscape for a strong creative message.

Northern California Plan Details:

High Profile Bulletins: The anchors of the out of home plan were bulletins on major interstates. Locations were strategically placed to ensure high daily impressions and good distribution throughout the San Francisco Bay Area. Each area was targeted with at least one bulletin.



Rotary Bulletins: Major surface street bulletins were used to ensure full distribution throughout the target area. Rotary bulletins were purchased in areas where it was important to use fewer units to cover a larger area.

Unique Out of Home Platforms: A total of eight unique out of home platforms strategically placed throughout the San Francisco Bay Area. This inventory included wallsapes, oversized spectaculars, and trivisions.

BART/MUNI Metro Transit System: Based on the target demographic and the popularity of San Francisco’s commuter rail system, transit advertising became a primary tactic. Interior as well as station displays were purchased with system-wide distribution.

BART’s second busiest station, Embarcadero Station, was selected for a domination package. Kaiser’s goal of creating buzz in the market was delivered with this program. This domination package ran for one month at the beginning of the three month program as a launch in the market.

Posters: Posters were purchased in each major market of the Northern California Region: San Francisco, Fresno, and Sacramento. Posters delivered full market coverage and increased frequency for the out of home program. Each market was further evaluated to appropriately place Hispanic targeted ads, where the population distribution was at least 40 percent Hispanic.

Results:

Kaiser Permanente saw increased brand recognition in all markets in correlation with the overall open enrollment media campaign. The Northern California region benefited with the following results:

- 11 percent increase in the number of consumers who reported a positive image of Kaiser.
- 7 percent increase in the number of consumers who were “likely to consider joining Kaiser Permanente.”

The campaign won the 2006 Local Out of Home Media Plan Award.



[APPLE IPOD]

By mid 2003, digital music was a national conversation. Music sales were down. Legal sites were failing to gain consumer interest. MP3 players were covered as the year's hottest technology, but were slow to be adopted into mainstream culture. Apple was revolutionizing music, one chapter at a time. By spring, 2003 Apple had launched iTunes, iPod, and the iTunes music store. However the challenge remained: How did Apple ensure that its music products were seen as the solution for all music lovers and not just for a niche group? Apple's user base had remained small, and its market share wasn't gaining strength.

Objective:

Apple needed to unite music lovers instead of dividing them. Apple had to go from a brand seen as niche and exclusive to a brand that included everyone. Apple needed a platform that would grow its relevance and market share.

Strategy:

The agency spoke with consumers to understand their barriers and triggers, and how the campaign should be best adapted to reach the targeted market. The creative idea needed to celebrate the universal freedom iPod brought to music lovers, and the media would need to be ubiquitous. The strategy: iPod is everywhere.

Instead of spreading thin across a market, key areas were selected for maximum impact. Hence, these key areas were treated as markets in themselves. This concentration allowed youth-prevalent cities or "centers" to receive the heaviest media and served as influencers for the iPod message across the country.



Plan Details:

Out of home drove the impact of the campaign. Pervasive and intrusive, out of home boards were iconic reminders of the universal love of music. Out of home was placed at eye level and on boards soaring above street level. The campaign started in October and ran through December. The markets included New York, Boston, Chicago, San Francisco, Los Angeles, Dallas, Miami, and Las Vegas. The out of home formats included bulletins, phone kiosks, scaffold, station domination, urban panels, walls, wildpostings, street kiosks, bus shelters, 2-sheets, news racks, and coliseum kiosks.

Results:

Apple's goals were to make iPod a universal icon of digital music, and to increase iPod's sales by 50 percent. All were aggressive goals.

Apple not only reached these goals, but surpassed them in a way no one could have predicted. Apple reported a 207 percent year over year increase in sales for iPods, which made up

59 percent of its total revenue. Beyond sales and profit increases, this campaign fundamentally repositioned the brand for future success.

The campaign won the 2006 National Out of Home Media Plan Award.



[CREATING OUT OF HOME ADVERTISING]

For more information visit <https://www.oaaa.org/CreativeResources/>

There are a few basic guidelines to consider when designing for the out of home medium, but they are not rules. There are always exceptions. However, adapting the guidelines does require an appreciation of the rudimentary principles of good out of home design.

The out of home medium presents limitless options and approaches for creative design. There are dozens of sizes and shapes and seemingly endless locations and stunning technologies, which offer boundless opportunities for designing effective advertising.

[THE CREATIVE CHALLENGE]

Designing out of home advertising is visual storytelling. The expression of an idea can surprise viewers with words or excite them with pictures. Out of home designs can influence consumer decisions and sell products through the use of humor or drama.

According to noted media researcher Erwin Ephron, "The ad on an out of home unit is the face of the medium. Creative becomes an

active media variable. Not in terms of attention paid, or engagement with, but by the message itself attracting eyes to the medium by being noticeable."

"You know you've achieved perfection in design, not when you have nothing more to add, but when you have nothing more to take away."

*Antoine de Saint-Exupéry,
Artist*

Creating for the out of home medium is a challenging communication task that requires the expression of a concept with clarity and austere focus. When out of home advertising is well designed, it will entertain and intrigue consumers with arresting influence.

The environment where out of home advertising appears is considerably different from other media, since there is typically no programming or editorial associated with the medium. It is

pure advertising. That's why innovative, aesthetic, or humorous out of home design executions are often the most memorable. People are intelligent, and good out of home designs involve viewers by stimulating their imagination to solicit a response. Good advertising is storytelling. Dramatic tension or suspense influences viewer interest which can be expressed on three different cognitive levels: rational, emotional and cultural.



Rational

The viewer rationally interprets a message

Emotional

The viewer instinctively reacts to a message with emotion

Cultural

The viewer determines if a message is relevant to them personally and chooses to either accept or reject the message

Out of home designs depicting positive product or social benefits will achieve better recall among viewers than designs with inaccurate or misleading product information. A call to action is an effective technique for engaging a viewer. Out of home displays that include website addresses, telephone numbers, and special offers can produce impressive results.

Combining interactive mobile technology with out of home messages can be particularly effective by facilitating two-way connections between brands and consumers. SMS short codes and Bluetooth™ technology can be used to enhance the overall impact of an out of home campaign.

[HUMOR]

Humor is a powerful design choice for out of home executions. Humorous and intriguing designs can build awareness faster than more straightforward executions. The element of surprise can grab a viewer's attention.

Studies have shown humor elicits favorable responses among viewers. Humor often includes wit, an essential component for ensuring an effective response to intriguing or aesthetic designs.

[INTRIGUE]

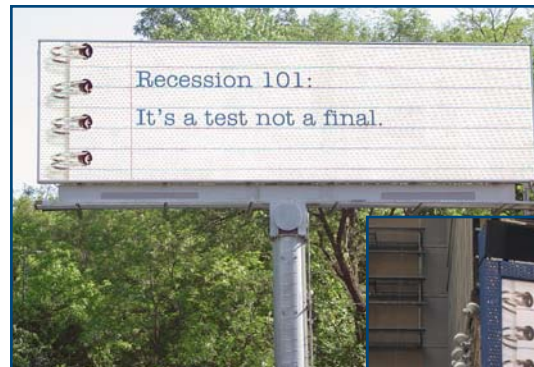
Intrigue involves a viewer by using words or pictures that may not be immediately comprehensible. Intrigue will often present a puzzle and solution relationship that requires mental focus. A single, intriguing design might be used to captivate a viewer. However, a message could also be conveyed using a series of related images that involve the viewer in a saga that unfolds over time.



Bulletins featuring SMS short codes encouraged viewers to vote on the meaning of provocative images



Really Fresh Fish



A series of anonymous taglines instructs viewers about coping with hard economic times



[SURPRISE]

Surprise uses unexpected or unusual design elements. A surprised viewer will generally experience an emotional response once the essence of the message is understood. Sometimes the message is serious, so a powerful image with a searing headline can be an effective design choice.

[AESTHETIC]

Aesthetic designs present pleasurable images or ideas to a viewer. Aesthetic designs are often more dependent on pictures than words. Vivid, colorful photography can aesthetically enhance out of home designs. High-quality illustrative artwork can also be an effective design choice.

[LITERAL]

Literal designs generally produce the lowest recall among out of home advertising viewers. Although pure branding can be very effective over an extended period of time, literal advertising does not quickly increase brand awareness.



Viewers reported seeing a muffin crush a parked car



Windows Devices Without Walls



Red and white designs are used to convey consistent branding for Target

[THE BIG IDEA]

The out of home viewing audience is mobile, which limits the potential viewing time of an ad to only a few seconds. Because of limited exposure time, out of home designs require a disciplined and succinct creative approach. However, high frequency is a fundamental strength of the medium and repeated exposures will ensure that a message is absorbed and retained over time.

Less is more when creating out of home advertisements. The most effective designs focus on a single idea or concept. An advertiser should consider the most important product benefit to communicate and express that message to consumers.

Out of home advertising should be a quick burst of essential information. Additional messages dilute the essence of the primary benefit and reduce the impact of the advertising. It is equally important to limit design elements. Too many elements may confuse a viewer or make them work too hard to understand the meaning of the message.

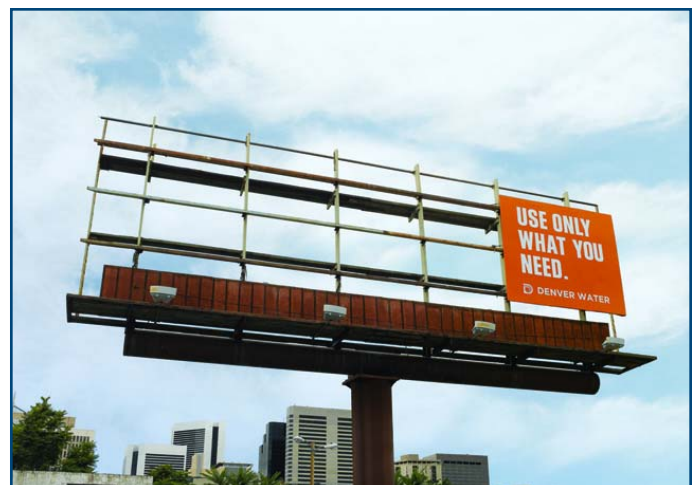
If a campaign requires multiple messages, one option is to create a series of designs that feature different core ideas presented as different out of home executions.

Some place-based out of home formats are viewed by consumers for a considerably long span of time. These advertisements are often located in places where people wait, such as airports, train stations, checkout lines or waiting rooms. In these situations, out of home designs could include more details since there is typically more time for viewers to digest the information.



"Solve the creative brief on a poster and you'll have an idea that will work in virtually any medium."

David Berstein



[MEMORABLE MESSAGES]

In 2000, Sensory Logic conducted a groundbreaking study that measured the relative effectiveness of advertising messages designed for the out of home medium. A total of 40 subjects were tested using the firm's proprietary BodyTalk™ methodology using a projectable sample. The results of the report led to the following recommendations for creating an out of home campaign:



- Rely on imagery over words
- Relate messages to familiar ideas and easily understood concepts
- Use playful, lively elements
- Draw on universal elements of life, such as home and family
- Offer comfort
- Avoid intimidating viewers
- Emphasize brands as “heroes or helpers”

The “Killer” Bs

Brevity

Focus on a core idea. Keep overall advertising messages and the elements of design simple.

Branding

Brand positioning is an important consideration and can effectively increase product recall. The bottom right is a good location for out of home units with a horizontal orientation. The top half of a design is the best location for a vertically oriented unit.

Borders

Don't be confined by the boundaries of a frame. Crop generously and extend the elements of design beyond the physical restraints of an out of home unit. Extensions or other three-dimensional embellishments and environmental applications will enhance an overall design by producing greater impact.

The ABCs of Simplicity

Accuracy

Express the most important idea concisely.

Boldness

Present dynamic or provocative messages.

Clarity

Limit the number of words and pictures.



[COLOR]

The full spectrum of color, vividly and faithfully reproduced, is one of the distinct advantages when creating out of home campaigns. Designs bursting with brilliant color can evoke emotional responses that will arouse lasting impressions.

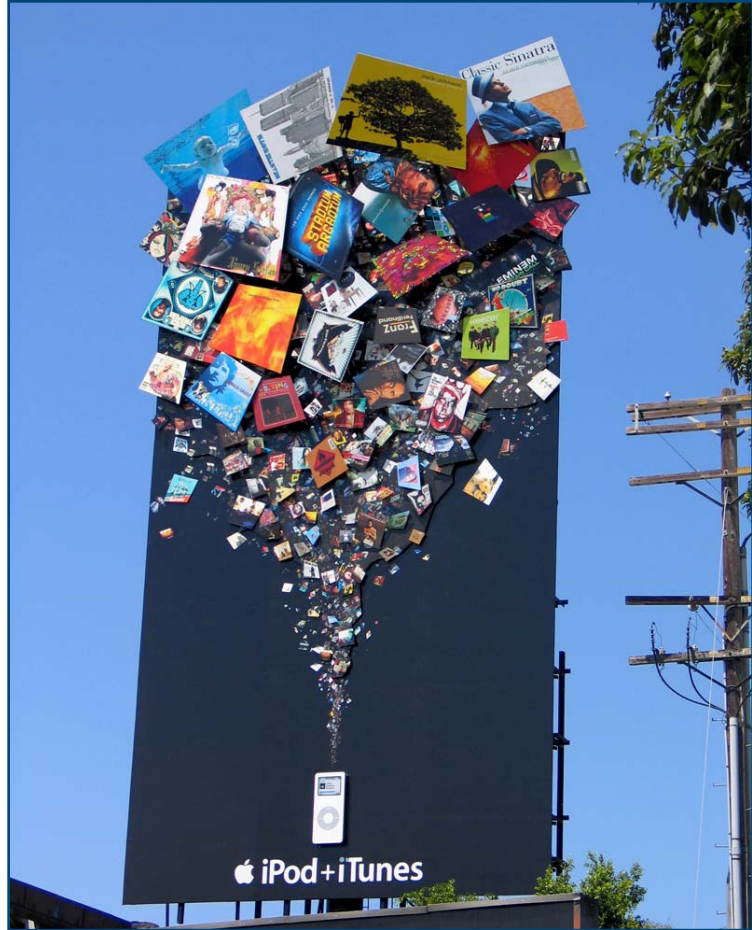
It is essential that out of home designs are easy to read. Choose colors with high contrast in hue and value. Contrasting colors are viewed well at a distance while colors with low contrast will blend together and obscure a message. Research demonstrates that high color contrast can improve out of home advertising recall by 38 percent.

Hue is the identity of color, such as red, yellow, or blue.

Value is the measure of lightness or darkness and can be separated into shades and tints.

Shades are the relative darkness of colors.

Tints are the relative lightness of colors.



A vertical bulletin in Los Angeles, CA erupts with dramatic color



These 14 color combinations represent the best use of color contrast for advertising readability. The chart evaluates primary and secondary color combinations taking into account hue and value. Example one is the most legible color combination while example 14 is the least legible.

A standard color wheel illustrates the importance of contrast in hue and value. Light rays have varying wave lengths or frequencies. Some pigments absorb light while others reflect it. Reflected frequencies are perceived as color.



Opposite colors on a wheel are complementary. An example is red and green. They represent a good contrast in hue, but their values are similar. It is difficult for the human eye to process the wavelength variations associated with complementary colors. Consequently, a quivering or optical distortion is sometimes detected when two complementary colors are used in tandem.

Adjacent colors, such as blue and green, make especially poor combinations since their contrast is similar in both hue and value. As a result, adjacent colors create contrast that is hard to discern.

Alternating colors, such as blue and yellow, produce the best combinations since they have good contrast in both hue and value. Black contrasts well with any color of light value and white is a good contrast with colors of dark value. For example, yellow and black are dissimilar in the contrast of both hue and value. White and blue are also a good color combination.



[COMPLEXITY]

Advances in production technology have allowed advertisers to use increasingly complex imagery in their creative applications, but the requirements for effective out of home advertising have remained the same. Imagery must be bold, clear, and easy to understand.

Strong images against simple backgrounds create high impact visuals. Images placed against complex backgrounds can be difficult to discern.



[TYPESTYLES]

Fonts selected for out of home designs must be easy to read from variable distances. Use large and legible typefaces. Choose fonts that are easily read at long distances. Fonts with thin strokes or ornate script will be difficult to read.

Adequate spacing between letters, words, and lines will enhance visibility. The relative size of letter characters is also an important consideration.

When designing for roadside displays, letter height less than eight inches is unreadable while a two foot letter height is acceptable. A letter height greater than three feet is clearly readable. Words comprised of both upper and lower characters are generally easier to read than words constructed solely of capital letters.



Consistent use of the candy's iconic typestyle and wrapper colors creates immediate brand identity despite the use of gibberish in the advertising

[KERNING]

Sufficient kerning between letters assures legibility from far distances. Tight kerning reduces legibility causing adjacent letters to attach together visually. Without proper kerning "clear morn" could be interpreted as "dear mom."

[STACKING]

A single horizontal line of text allows rapid assimilation of a message without interruption. Multiple text lines increase the time needed to discern a message.

clear morn

good kerning

clear morn

bad kerning

[TEXT LEGIBILITY GUIDE]

Distance in Feet	Print Resolution	Resolution for LED	Examples	Minimal Readable Text Height in Inches
5' - 50'	High	3mm-8mm	Malls, Airports, Retail, Lobbies, Office, etc.	1" - 2"
50' - 100'	High	6mm-12mm	Window, Street Display, Drive Through	2" - 4"
100' - 200'	Normal	12mm - 25mm	Posters, Surface Streets	4" - 8"
200' - 300'	Normal	25mm - 34mm	Posters, Surface Streets, and Highway Bulletins	8" - 10"
300' - 350'	Normal	34mm - 66mm	Highway Bulletins, Highway Posters	10" - 15"
350' - 500'	Normal	34mm - 66mm	Highways, Spectaculars	15" - 20"
500' - 600'	Low - Normal	66mm - 76mm	Highways, Spectaculars, Stadiums	20" - 24"
600' +	Low	76mm - 90mm	Skyscrapers, Spectaculars, Set Back from Road	24" - 40"

Note: Readability is also dependant on color contrast. Higher contrasts will allow smaller text size. Complicated backgrounds behind text will also reduce readability.

[LEADING]

If more than one text line is necessary, use adequate leading between lines. When a line of text rides on the line below the interplay of descenders and ascenders it will make a message difficult to read.

Overcrowding. Compressed type or too many words will reduce the clarity of a message.

Excessive. Extreme variations between ascending and descending letter segments and serifs greatly reduces legibility.

Anemia. Fine typefaces will fade into a background, becoming indistinguishable as the viewing distance increases.

Overweight. Heavy typefaces lose their basic shape when the viewing distance is increased.

Illegibility. Ornate and serif typefaces can be difficult to read, reducing the effectiveness of an out of home design.



Good Serif Bad Serif Good Sans Serif Bad Sans Serif Bad Script Bad Script

[DESIGNING FOR DIGITAL BILLBOARDS]

Simplicity is the fundamental guideline for creating good out of home designs and the same principles apply when designing for digital billboards.

Avoid using a white background when designing for LED or other light emitting technologies. White is a mixture of all colors, and will appear subdued or muddy. White does not carry the same vibrancy other colors convey.

The perception of color can change depending on the amount of ambient light surrounding a digital out of home display unit. For this reason, rich background colors are more impactful during daylight hours, while pastel backgrounds are more vibrant at night and on cloudy days. Digital out of home display technology can automatically compensate for these factors.

Take advantage of the flexibility digital out of home media offers. Change messages weekly, daily or even hourly. Design with a creative strategy that tells a story or communicates details using multiple design layouts.



White on vinyl vs. white on digital

[THE OBIE AWARDS]

The OBIE Awards are one of the oldest and most prestigious honors for creative excellence in advertising. The OBIE name is derived from the ancient Egyptian obelisk, a tall stone structure that was used to publicize laws and treaties thousands of years ago. Many historians consider the obelisk as the first true form of advertising.

Sometimes a simple idea is enough to express an emotion or message. In fact, sometimes a simple idea can be worth an OBIE Award. These winning campaigns need no explanation, and that's exactly why they are OBIE Award winners.

"It's really the idea. Is it a strong idea? Is it truthful? Does it entertain people?"

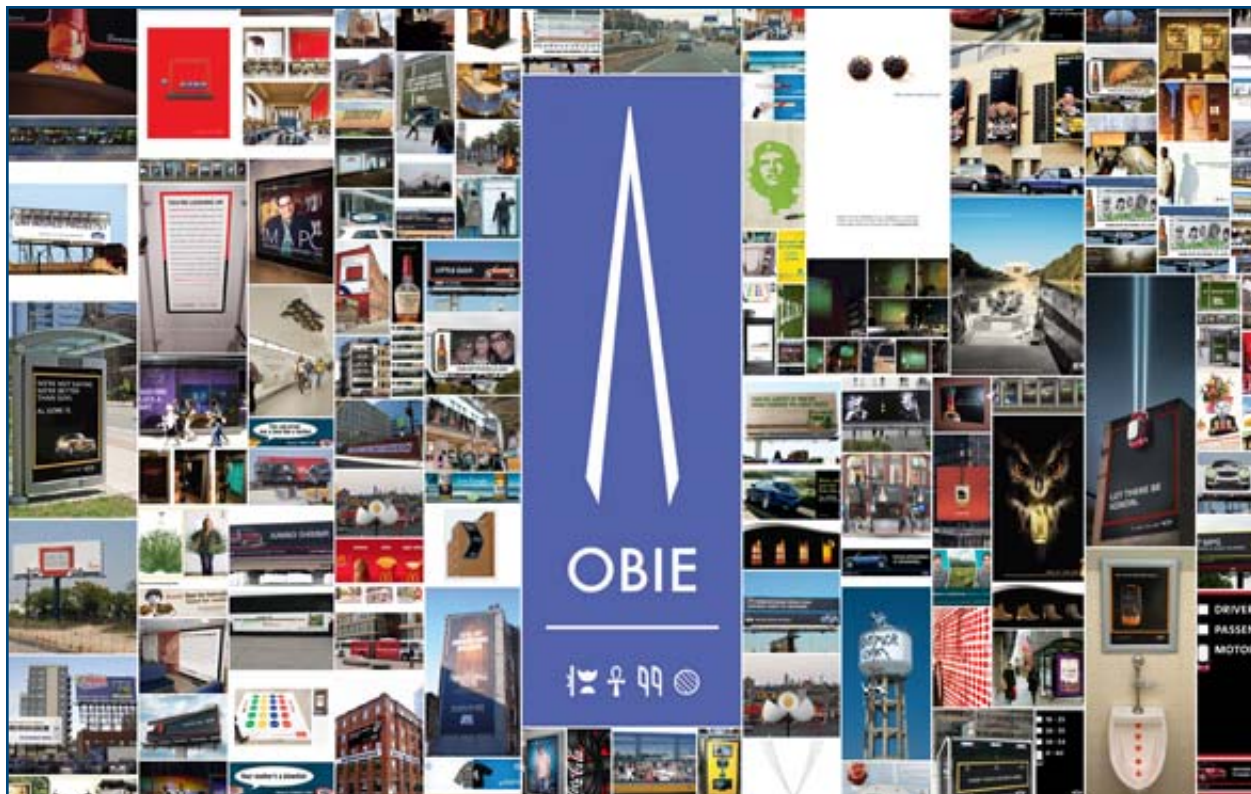
*Scott Boswell,
Doe-Anderson*

"The best outdoor transcends that physical space and leverages where it is as part of the communication."

*John Butler,
Butler, Shine, Stern & Partners*

"The best ideas in outdoor are about telling a story really quickly and in ways that people haven't seen before."

*John Livengood
DDB Seattle*



"For modern-day communication to really connect with people, it literally has to grab you by the eyeballs and invite you into the communication, but more importantly, there has to be a reward as a result of that."

*Mark Tutssel,
Leo Burnett Worldwide*

[PRODUCTION]

For more information visit <http://www.oaaa.org/marketingresources/outdoormediaformats.aspx>

The production process begins once the finished artwork is sent by the advertiser or agency to a printer, or directly to the out of home company. Almost all artwork is now provided digitally. This allows the same creative to be repurposed for use on multiple out of home formats, some of which have the same aspect ratios.

Out of home production has changed in some key ways over the last decade, leading to a more attractive and efficient product and making the industry a better environmental steward.

[SINGLE SHEET POSTERS]

In 2008, the industry began converting to a new poster installation system that accommodates polyethylene (PE). Many large format printers provide single sheet poster products.



Single Sheet Poster

The PE material is lightweight, flexible, and strong. Single sheet posters have a high quality appearance and last longer than conventional paper posters. They do not flag and won't bleed due to moisture.

Single sheet posters are easier and safer for workers to install. One installation now takes a person 10-20 minutes, instead of an hour or more. Because installation procedures are streamlined, single sheet posters can be installed during inclement weather.

The introduction of single sheet posters altered some of the operational practices related to poster panels. Single sheet posters are not rotated. Like any poster product, they are

intended for one-time use. However, single sheet posters are built to perform for at least eight weeks. In testing, the posters have actually lasted longer. Because single sheet posters won't flag, overages are not necessary; however, a 5 percent overage is still recommended.



Recycled PE Pellets

[ENVIRONMENTAL INITIATIVES]

The out of home advertising industry has developed a new generation of materials and lighting to reduce its impact on the environment.

Material Innovations

Taking measures to be environmentally conscious isn't new for the out of home advertising industry. For years, the industry has been committed to finding additional purposes for used billboard vinyl.

With single sheet posters, the industry has begun using environmentally friendly polymers. When PE posters are removed, they can be packaged and shipped to US recyclers, where they can be converted into products that include railroad ties, decking, flower pots, and other usable items.



PE Railroad Ties

Some out of home companies have switched to a lighter material for bulletin installations. This change has resulted in the reduced use of the fuel-consuming crane trucks that are routinely used to lift and place traditional PVC vinyl. Instead, the industry is using two-man crews who use a small pickup truck to transport the advertising copy. In addition to the energy savings associated with this change, lightweight vinyl is safer for workers to install. Traditional billboard PVC vinyl weighs approximately 75 lbs, whereas the new lighter-weight vinyl weighs approximately 25 to 35 lbs.

Lighting Technology Innovations

The Metal Halide, High Intensity Discharge lighting system has been an industry standard for more than a decade. New lighting systems save energy and cut costs by reducing light spillage and the kilowatts used to illuminate out of home displays at night.



LED Lighting



The industry has discovered there are many benefits to LED lighting, such as:

- A longevity up to 20 times that of standard incandescent lamps, translating to lower maintenance. White LED light fixtures have an average lamp-life of 50,000 hours and do not require a re-lamp exchange over the life of the fixture. The elimination of the annual re-lamping reduces the industry's labor costs and waste associated with traveling back-and-forth to the board. This system ultimately reduces the out of home advertising industry's annual transportation emissions.

- Consuming less energy in the form of non-light-producing heat. As a result, the lighting fixtures are cool to the touch.

- Fixtures do not contain mercury.

- Greater efficiency, using up to 75 percent less energy

(in watts) than other light sources.

- Better at directing light in a single direction than incandescent or fluorescent bulbs. LEDs focus more light onto the board surface, reducing light waste by approximately 80 percent.

The out of home advertising industry typically used four 400 watt luminaries to illuminate a standard 14 X 48 foot bulletin structure. New lighting alternatives have been developed with two 400 watt luminaries, which use precisely cut prisms to direct the light for maximum efficiency and uniformity, thus reducing light spillage and cutting energy use by 50 percent. To date, the out of home industry has converted approximately 85 percent of its bulletin inventory to these new, efficient lighting systems.

The out of home advertising industry is also experimenting with LED lighting systems. Recent advancements in LED technology have led some out of home advertising companies to install these systems.

Alternative Energy Innovations

Some out of home companies are piloting solar and wind installations which can produce enough electricity to power a billboard. The industry believes the return on investment on these systems will be less



Wind



Solar

than eight years and the cost efficiency will continue to improve as component costs go down.

[HOW TO AVOID PRODUCTION DELAYS]

While standardization prevails across most types of out of home media, variations do exist in some markets. It is prudent to check with individual market sellers on factors such as acceptable artwork, mechanical sizes, printing specifications, rules regarding extensions or cut-outs, and similar production aspects.

Here are a few of the most common causes of job delays:

- Missing or incomplete fonts
- Missing files
- Poor quality type/line art
- No PMS or CMYK color matches provided
- Out of proportion layouts
- Missing or poor quality color match prints
- Unclear or conflicting art directives
- Low resolution images

Depending upon the quantities involved, most out of home bulletins, posters, and transit cards can be produced in 10 days or less, as long as the production specifications provided by the printer are followed. The following sections give an overview of the various formats that make up the medium.

[BILLBOARDS]

Standardized large format advertising displays intended for viewing from extended distances, generally more than 50 feet. The following are some common examples of this media segment.

[BULLETINS]

Bulletins are the largest and among the most impactful standard-sized out of home media formats. Located primarily on major roads, they attract high-density consumer exposure (mostly to vehicular traffic, but often to pedestrians). Bulletins afford heightened visibility due not only to their size, but also because they allow creative “customizing” through extensions and embellishments.

Primary Uses

Bulletins provide high impact and high circulation for many kinds of products and services to reach consumers.

Rotary Bulletins

Rotary bulletins are moved to different, pre-approved locations periodically to give broad market coverage.

Permanent Bulletins

Permanent bulletins have dominant coverage of high traffic volumes at fixed locations; advertising remains at the location throughout the duration of the contract. Permanent bulletins are also used for directional or selected geodemographic coverage purposes.

Availability

Bulletins are available in virtually all markets (cities, towns, connecting highways, and expressways) in all states except Alaska, Hawaii, Maine, and Vermont.

Research / Market Information

Circulation verification by TAB (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.



Method of Purchase

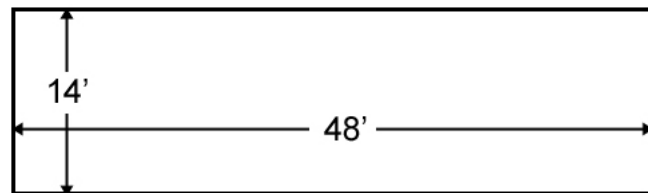
Rotary Bulletins

Rotary bulletins are usually purchased in multi-month contract; generally moved to new locations every 60 days.

Permanent Bulletins

Permanent bulletins are purchased and priced individually, predicated on location and audience delivery. Contracts are generally for six months or longer.

Shorter contract periods are possible for all bulletins.



Specifications

Overall Size

The most common bulletin sizes are shown below. However, there are specially constructed “spectacular” bulletins with elaborate features and embellishments (such as backlighting), which can be negotiated individually.

The most common live copy area sizes are:

Standard Sizes

- 14' H x 48' W
- 10' H x 40' W
- 10'6" H x 36' W

Spectacular Sizes

- 20' H x 60' W
- 16' H x 60' W

Design

Efficient creative design is critical for visual impact. A simple design provides the best impact for reaching the targeted audience.

Production

Painted Bulletins

This technique is rarely used today. Artwork should be received by plant operators 60 days before the posting date. Rendered by skilled artists and painted, the artwork scale should be 3/8" or 1/2" = 1'.

Printed Bulletins (Opaque PVC Vinyl or PE plastic)

This is the most common technique for producing bulletins. Durable and long-lasting flexible vinyl faces present a uniform appearance with good color and art quality. Vinyl or plastic bulletins must be supplied to plant operators at least 10 working days prior to the posting date. The material is usually produced on one sheet and stretched over the face of the structure. A four inch pole pocket is contained within the bleed on all four sides are required.

The vinyl-coated polyester weave and polyethylene plastic used as a bulletin substrate varies in weight and density, depending on its application. Typically, billboard flex is a lightweight material; its strength is derived from the structure it wraps. Usually, it is not fire-retardant and is between eight and 12 oz. per square yard. There is a heavier 18 oz. material which is fire-retardant and is typically used for interior signage and in situations where flame spread and smoke density are an issue.

Inks

All inks are weatherproof and waterproof with sufficient UV protection.

Preparation of Artwork

Traditional Mechanicals

The layout size for 14' x 48' bulletins is 7" x 24", scaled to 1/2" x 1'. A tissue overlay is used to note special embellishments and colors and, if a photograph is used in the design, an 8" x 10" (or larger) color photograph should be



provided with a color copy of the layout.

Digital Files

Digital files should be supplied at 300 dpi with a printout. The preferred layout sizes are 3/8" or 1/4" scale. Screen and printer fonts should be included as well as all image files. Low resolution

images are acceptable for placement only. Supply original transparencies or hi-resolution scans for any artwork. All images and art files provided should be saved in CMYK mode, and as EPS or TIFF files with an accompanying color printout of the layout.

Extensions

To increase the impact of bulletins, extensions (cutouts that extend beyond the basic shape of the structure) are often used. Extensions or cut-outs may be added around perimeters often with a one-time charge per square foot and a once-a-month maintenance charge. Depending on local restrictions, extensions or cut-outs may be added from 5' to 5'6" on top, 2' on the side and 1' on the bottom. Extra space cost is comparable to print media fold-outs or inserts. Check with local out of home operators for market-specific rules and regulations.



[DIGITAL BILLBOARDS]

Digital billboards offer static messages that rotate every few seconds with typically six to eight advertisers sharing the same location. Ad messages change every six to eight seconds.

Primary Uses

Digital billboards provide high impact and high circulation exposure in a wide range of markets.

Availability

Digital billboards are available in many states and communities. Contact individual plant operators for availability.

Research / Market Information

TAB (Traffic Audit Bureau) provides circulation verification for digital billboards. Reach and frequency can be calculated using several accepted media software programs.

Method of Purchase

Digital billboards can be purchased by specific location or a network of multiple locations, which may be offered by individual plant operators. Digital billboards can be contracted for periods ranging from one week to several weeks.

Digital billboards are a flexible format. Advertising messages can be changed weekly, daily or even hourly. Creative strategies can tell a story or communicate numerous details using multiple design layouts. Dynamic content works by first using a base creative designed

with consideration of space for dynamic content (either text or imagery). Then, the dynamic content is selected

from a client's website and pulled from the HTML source directly. The source data is incorporated into the base creative and updates whenever the client source changes – keeping the content timely and relevant.

Specifications

Overall Size

Digital billboards resemble standard bulletins and posters. For this reason, the overall dimensions are the same as conventional billboards.

Production

Art files are very small and there are no production or installation charges for digital billboards. The preferred file size will vary depending on the size and dot pitch of the unit. Contact your vendor for specific file sizes prior to producing art. It's a good idea to create the files at actual size. This provides the sharpest possible image by alleviating the need to "down sample" the artwork before use. Down sampling will cause the image to become pixelated and hurt the overall impact of the design. Designing at the actual pixels' density will also limit use of extremely small type. If it can't be read at actual pixel size, it can't be read from the street. The preferred file formats are .psd, jpg, tiff, or bmp saved at 72ppi in RGB color mode.

"These large computerized displays marry the choice location of traditional roadside billboards with the opportunity for customization and frequent updating that is the hallmark of web advertising."

Inc. Magazine



"The attraction for advertisers is the versatility of the network and its capacity to run time-sensitive messages that can be changed at the push of a button."

Mediaweek

[JUNIOR POSTERS]

Junior posters are located mainly in urban neighborhoods and on smaller roads. They are viewed by automobile traffic and pedestrians. Positioned just above eye level, they are either free-standing units or mounted on the sides of buildings. In some markets, select panels are mounted vertically.

Primary Uses

Junior posters are often used for their proximity to retail outlets where they can stimulate sales. They are occasionally available in areas where the larger format posters or bulletins may not be abundant. Junior posters are appropriate for short-term seasonal and regional campaigns, and product introductions. They are also used to target ethnic markets in major urban areas due to their distribution. They support targeting and media diversity and offer lower cost per thousand impressions.

Availability

Junior posters are in hundreds of markets with backlit units available in a few select markets.

Research / Market Information

Circulation numbers are verified by TAB (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.

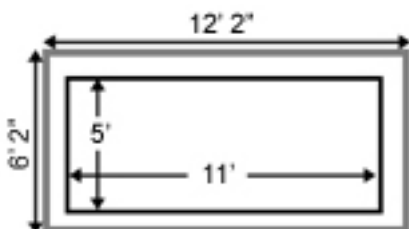
Method of Purchase

Junior posters are purchased in GRP programs of different weights, typically in four to 52 week units, depending on campaign objectives.

Specifications

Design

The proportions of a junior poster and a standard poster are the same. The same designs can be used for both display sizes.



Overall Size

The standard total copy area for posters is 5' x 11' (60" x 132").

Production

Substrates

Lightweight and recyclable PE (polyethylene) and PP (polypropylene) thermo-plastic materials, and sometimes lightweight PVC, are installed as single sheet posters onto structures without the use of adhesive paste. Posters made from these materials are available from many printers. Single sheet posters provide a seamless appearance, prevent flagging and reduce weather delays when posting campaigns.

In some markets, paper posters are still accepted.

Installation Systems

Single sheet posters are mounted using various cable and clip installation systems. Confirm which installation systems are used by individual out of home media companies.

Exposure Time

Panels should be reposted every 60-90 days.

Mechanicals

Finished art should be scaled 1" to 1'.

Delivery

Deliver posters to out of home companies 10 working days prior to posting date.



[POSTERS]

Posters are located chiefly in commercial and industrial areas on major local roads. They are viewed principally by people in automobiles or pedestrians and deliver exposure to residents and to commuter traffic.

Primary Uses

This format is often used as a full market coverage medium for reach and frequency. Packaged buys can be tailored for specific marketing goals: supermarket coverage, ethnic targeting, focus on certain geographic areas, etc.

Availability

Posters can be found in virtually all markets (cities/towns) except those in Alaska, Hawaii, Maine, and Vermont.

Research / Market Information

Poster circulation numbers are verified by TAB (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.

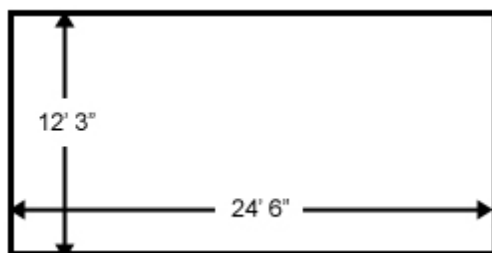
Method of Purchase

Posters are purchased in GRP programs of different weights, typically in four to 52-week units, depending on campaign objectives.

Specifications

Overall Size

The total area for posters is 125" x 272".



Design

Efficient creative design is critical for visual impact. A simple design with few words provides the best impact for reaching the targeted audience.

Production

Substrates

Lightweight and recyclable PE (polyethylene) and PP (polypropylene) thermo-plastic materials, and sometimes lightweight PVC, are installed as single sheet posters onto structures without the use of adhesive paste. Posters made from these materials are available from many printers. Single sheet posters provide a seamless appearance, prevent flagging, and reduce weather delays when posting campaigns.

In some markets, paper posters are still accepted.

Installation Systems

Single sheet posters are mounted using various cable and clip installation systems. Confirm which installation systems are used by individual outdoor media companies.

Exposure Time

Panels should be reposted every 60-90 days.

Mechanicals

Finished art should be scaled 1" to 1'.

Delivery

Deliver posters to out of home companies 10 working days prior to posting date.



[SPECTACULARS]

Spectaculars are large and elaborate, non-standard structures custom-designed to gain maximum attention through such eye-catching special effects as: neon tubing, fiber optics, backlit panels, hydraulic movement, video screens, message centers, three-dimensional sculpted features, incandescent lamps, strobes, transparencies, and various digital graphics.

Primary Uses

Spectaculars are created by special design teams and erected at locations of mass consumer exposure, such as New York's Times Square or Los Angeles' Sunset Strip. They are also used in areas where there is visibility to several major highways at the same time, such as expressways in major downtown areas.

Availability

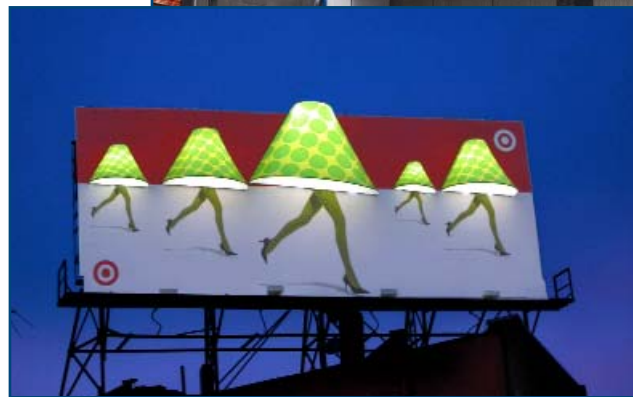
These boards are available in major cities (downtown areas, airport vicinity) on a custom lease basis.

Research / Market Information

In most major markets, circulation is verified by TAB (Traffic Audit Bureau).

Method of Purchase

Spectaculars are purchased with special contracts, typically for a long-term lease.



[WALL MURALS]

Wall murals are advertisements painted directly on building surfaces or printed on pressure-sensitive vinyl and attached to walls. Not all walls accommodate vinyl. Wall murals accommodate a wide variety of unusual creative sizes and shapes and have high exposure and visibility to vehicular and pedestrian traffic. Located on major freeways and highways, on commuter and tourist routes, and in downtown business districts, wall murals are custom-designed for long-term exposure.

Primary Uses

With selected coverage of highway, expressway, and commuter traffic, wall murals often become landmarks in a city.

Availability

Murals are available in major markets, such as New York, San Francisco, and other urban areas.

Research / Market Information

In major markets, circulation is verified by TAB (Traffic Audit Bureau).

Method of Purchase

Murals are purchased with special contracts for long-term leases, usually months and sometime years. These units often require substantial investment in design, construction, and maintenance.

Production

Painted

Rendered by skilled artists and painted, this



technique is rarely used today. Artwork should be received by plant operator 60 days before the posting date. The artwork scale should be $3/8" \text{ or } 1/2" = 1'$.

Hung

For exterior wall murals where the building is the structure, wind load becomes an issue. To alleviate some of the stress, an open weave of vinyl-coated polyester fiber is the preferred substrate. Not only does it allow the wind and the water to pass through, it also allows light to pass through so the occupants of a wrapped building can see out of the windows.

Adhesive

An adhesive-backed direct application can also be used for "wrapping" a building or any other surface. The substrates, while often vinyl, can also be produced from Mylar and polyester. There is an alternate substrate used for concrete, brick, or primed sheet rock. When applied to glass, the material is perforated. There are adhesives designed for unusually cold, as well as warm, temperatures.



[WRAPPED POSTERS]

Wrapped posters offer greater copy area than a standard poster by using a 300-square-foot printed surface with a copy area measuring 12'3" H x 24'6" W. Extensions 3'6" H x 1' W are available in some markets.

Primary Uses

Wrapped posters can be used for targeting a specific area within a market. Selections can be made from available poster locations.

Availability

These posters are limited to markets where structure configurations allow for this method of installation.

Research / Market Information

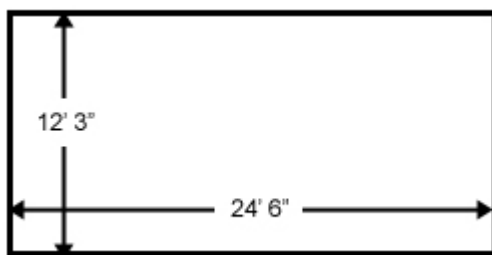
Circulation numbers are verified by TAB (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.

Method of Purchase

Wrapped posters can be purchased either long-term or in rotary packages.

Production

These posters are printed on vinyl or other lightweight plastic substrates. A four inch pole pocket is contained within the bleed on all four sides.



[WRAPPED SQUARE POSTERS]

Stacked or square posters draw attention to an advertiser's message through a unique vertical format. Sometimes these square units are available in a junior poster configuration as well. Extensions are not permitted on wrapped square posters.

Primary Uses

Wrapped square posters are usually purchased as permanent locations. Rotary programs are available in some markets.

Availability

They are available in many markets except Alaska, Hawaii, Maine, and Vermont.

Research / Market Information

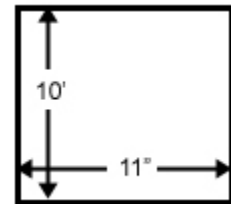
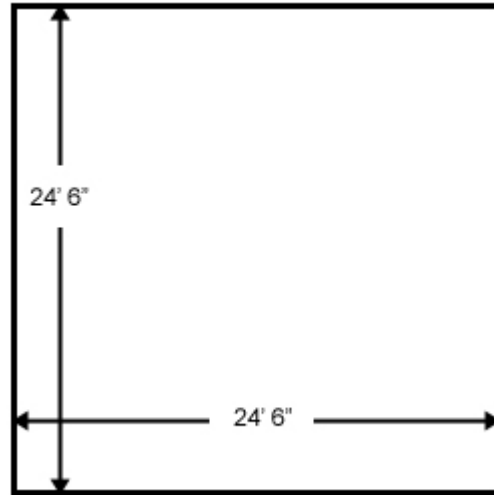
Circulation numbers are verified by TAB (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.

Method of Purchase

Wrapped square posters are purchased individually. Contracts are generally for 24 weeks or longer.

Production

These are printed on vinyl or other lightweight plastic substrates. A four inch pole pocket contained within the bleed on all four sides is required.



[STREET FURNITURE]

Advertising displays, many of which provide a public amenity, positioned in close proximity to pedestrians and shoppers for eye-level viewing, or at curbside to influence vehicular traffic. The following are some common examples of this media segment.

[BICYCLES AND BICYCLE RACKS]

Shared bikes are a means of public transportation, using bicycle networks to facilitate fast and easy transportation access for individuals. The stations are placed at regular intervals throughout a city, located close to public transport hubs such as train, rail, and bus stations and at central locations such as office and shopping areas as well as tourist attractions.

Primary Uses

Advertising is placed on bicycles and at stations to reach riders and passing vehicular or pedestrian traffic.

Availability

Available in only a few major markets.

Specifications

Varied. Contact plant operators.



[BUS BENCHES]

Bus bench advertising consists of 4-color process silk-screened posters affixed to the backrest area of bus benches. Located at bus stops within metropolitan areas at high traffic intersections.

Primary Uses

Used primarily to reach pedestrian and vehicular traffic -- as well as bus riders -- in metropolitan markets. Used to reach specific demographic segments as well as mass-market coverage. Used as a point-of-sale vehicle near supermarkets, malls, movie theaters, music stores, tourist attractions, and so forth.

Availability

Metropolitan markets.

Research / Market Information

Audience estimates and other marketing data available from sellers.

Method of Purchase

Sold in packages for mass-market coverage or individually placed to reach specific demographics.

Specifications

- Overall Size: 24" H x 84" W
- Copy Area: 22 1/2" H x 82 1/2" W

Design

Aspect ratio is similar to bulletins. Can be created using solid colors or 4-color process.

Production

Printing

Silk-screened directly onto stock in one solid color to complete 4-color process.



Stock

0.125 tempered Masonite or styrene.

Inks

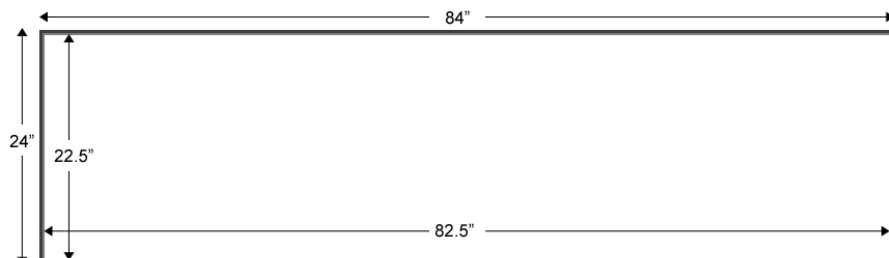
For process silk-screen printing, ultraviolet ink is used with a clear coating for increased outdoor durability.

Sections

Bench panels are printed in one piece.

Overage

From five to 20 percent, based on terms of lease.



[BUS SHELTERS]

Bus shelter panels offer uncluttered showcases for advertising, mounted (usually two per shelter) in glass, backlit frames. They provide 24 hour visibility to vehicular and pedestrian traffic at high-circulation locations, usually along main roadways of metropolitan markets.

Primary Uses

Used to reach metropolitan audiences for both national and local advertisers. Can be purchased and rotated throughout markets or by selective locations to reach specific target groups. Magazine-quality production makes them effective for multiple uses, including point-of-purchase, directional, residential coverage, ethnic, or micro-marketing. Often bought in conjunction with other forms of out of home advertising.

Availability

In most major markets throughout the United States

Research / Market Information

Circulation verification from TAB (Traffic Audit Bureau) in most markets. Reach and frequency can be calculated using several accepted media software programs.

Method of Purchase

Purchased in GRP programs rotated in four week intervals throughout a market. Some available for sale individually.

Specifications

- Overall Size: 68.5" H x 47.5" W
- Copy Area: 67" H x 46" W



Production

Printing

Small Quantities

Digital UV Inkjet/Solvent on UV backlit paper with UV Mat-Lamination on the front face. Poster should be encapsulated with lamination to prevent moisture infusion. The finished product should total 10-12 mil density.

Large Quantities

Screen printed, or offset lithography. Reverse printing on the back is preferred for optimum illumination of backlit displays.

Stock

Screen Print or Lithography

8.5 point Opaline

Photographically

Digital UV Inkjet/Solvent on UV backlit paper

Inks

Weatherproof/waterproof with UV coating.

Mechanicals

Scaled 1/4" to 1'. Digital output resolution 300 dpi.

Sections

Production in one section only.

Overage

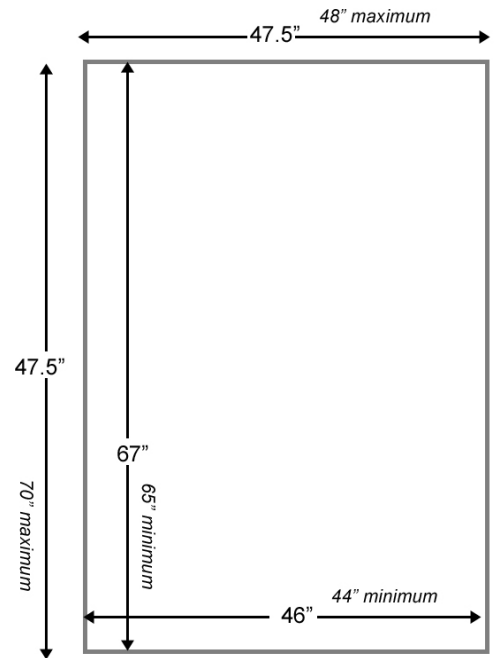
Ten to 15 percent per four weeks of posting.

Delivery

Ten working days prior to posting.

Other

Finishing: trim to size, pack flat or soft-roll.



[CONVENIENCE STORE ADVERTISING]

Convenience store displays are vertical, bus shelter-sized displays located at the entrance of chain and independent convenience stores. Displays vary in size and can be located at check-out areas, at entrances, or in parking lots.

Primary Uses

Designed for point-of-sale emphasis, convenience store displays provide channel-specific advertising that can be used for broad or micro-marketing purposes. Storefront locations provide coverage in specific neighborhoods.

Availability

Available in major metropolitan markets.

Research / Market Information

Sellers generally can provide demographic profiles and other marketing data.

Method of Purchase

Offered for 12 week or longer programs.

Specifications

- Overall Size: 68 1/2" H x 47 1/2" W
- Copy Area: 67" H x 46" W

Production

Printing

Small Quantities

Produced photographically and dry-mounted.

Large Quantities

Screen-print, lithograph or photogelatine.

Stock

70 lb wet strength, uncoated stock, or Styrene printed one side.

Inks

Weatherproof/waterproof with UV coatings.

Mechanicals

Scaled 1/4" to 1'. Digital output resolution 300 dpi.

Delivery

Ten working days prior to posting.



[IN-STORE ADVERTISING]

Located within supermarkets, drugstores, or convenience stores, in-store displays come in a variety of forms: shopping cart panels, above-aisle or end-aisle displays, shelf-talkers, digital message units, clocks, floor graphics, backlit front aisle displays, and TV monitors. In-store radio messages, coupon distribution, and sampling are also used.

Selected Formats

In-Store TV Monitors

TV monitors located at the checkout counter in convenience stores deliver advertising messages in a continuous, content-driven loop of custom programming providing information and entertainment.

Checkout Counter Dividers

Used to separate one shopper's groceries from the next person in line, can claim an exposure time as long as five minutes.

Floor Graphics

Vinyl displays affixed to the supermarket floor near the product being promoted.

Primary Uses

Used to provide stimulus to shoppers at the moment of a purchase decision.

Availability

The broadest programs reach thousands of grocery stores, drug stores, and convenience stores. Virtually all of the top 100 markets have in-store media.

Research / Market Information

Audience data are provided by sellers. Some employ research firms for studies of audience size and effectiveness.

Method of Purchase

Varies by format. Units are generally sold in multi-market store networks or as single market buys for four week cycles.



[KIOSKS: INFORMATION]

Available as free-standing information or public-service kiosks. Ads are affixed to two backlit panels on each kiosk. The advertising revenue funds the provision and maintenance of additional public amenities.

Primary Uses

To reach pedestrians and vehicular traffic in a densely populated center city: downtown, retail, financial, and entertainment districts.

Availability

Available in a few large cities.

Method of Purchase

Sold in two week flights, by networks.

Specifications

- Overall Size: 137 3/4" H x 52 1/4" W
- Copy Area: 135 3/4" H x 50 1/4" W

Posters should be printed on one panel, to paper trim size, and reverse-printed on the back side.

Production

Printing

Print for backlighting by silkscreen, lithography, or electrostatic method.

Stock

15 pt. Styrene or E-prints with front and back lamination, 13 mil total.

Overage

Twenty percent per flight.

Delivery

Ten days prior to start of flight.



[KIOSKS: TELEPHONE]

Telephone kiosk panels are ads affixed to free-standing public telephones and are available in several forms.

Formats

Phone Kiosks

Vertical displays which appear on the sides of public telephone structures. Backlit at night.

City Panels

Displays, horizontal or vertical, which appear on the back side (street side) of public telephone structures. Framed and permanently attached to the phone booth.

Super City Panels

Backlit displays appearing on the back (street side) of telephone kiosks.

Electronic Display Kiosks

Backlit LED ad panels that carry changing messages.

Campus Kiosks

Displays (on or near college/university campuses) which appear on kiosks that have phones or a newspaper dispensing function.

Primary Uses

Used to reach pedestrians and vehicular traffic in densely populated center city or campus areas.

Availability

Available in large cities including New York and Los Angeles.

Method of Purchase

Purchased in four week cycles. In urban centers, telephone kiosks offer a variety of advertising options.

Specifications

- Telephone Kiosk: 50" H x 26" W 48" H x 24" W
- City Panels: Vertical 50" H x 26" W 49" H x 25" W
- City Panels: Horizontal 26"H x 53"W 25"H x 52"W



- Super City Panel: 35 11/16" H x 80 1/2" W 33" H x 77 1/2" W
- LED Phone Kiosk: 41" H x 26" W 39" H x 24" W
- Two -Sheet Kiosk: 46" H x 60" W 42" H x 57" W

Production

Printing

Lithography, screen printing, or digitally printed on translucent material. Copy bleeds four sides.

Stock

0.015 Styrene. For lithography, print both sides.

Inks

Weatherproof/waterproof outdoor inks.

Mechanicals

Scaled 1/2" to 1" digital output, resolution 300 dpi.

- Telephone Kiosks: 25" H x 13" W, safety 1/2"
- City Panels: Vertical: 25" H x 26 1/2" W, safety 1/2"
- Horizontal: 13" H x 26 1/2" W, safety 1/2"
- Super City Panels: 8 7/16" H x 20 1/8" W, safety 1/2" (1/4" to 1")
- LED Phone Kiosks: 20" H x 13" W, safety 1/2"

Overage

Ten percent per each four weeks of posting.

Delivery

Ten working days prior to posting date.

Other

Trim to size, pack flat or soft-roll.

[NEWSSTANDS AND NEWSRACKS]

Displays are affixed to permanent newsstand and newsrack structures. These structures are often a component within a broader street furniture package that may include bus shelters, automated public toilets, and kiosks.

Formats

Newsstand and newsrack displays range from self-standing retail outlets to banks of automated dispensing machines.

Primary Uses

Used to reach pedestrians and vehicular traffic in densely populated center city or campus areas.

Availability

Available in major US markets.

Method of Purchase

Purchased in GRP programs rotated in four week intervals throughout a market. Some available for sale individually.

Specifications

Sizes vary.

Production

Printing

Lithography, screen printing, or digitally produced on translucent material. Copy bleeds four sides.

Stock

0.015 Styrene. For lithography, print both sides.

Inks

Weatherproof/waterproof out of home inks.

Mechanicals

Scaled 1/2" to 1" digital output, resolution 300 dpi.

Overage

Ten percent per each four weeks of posting.

Delivery

Ten working days prior to posting date.

Other

Finishing: trim to size, pack flat or soft-roll



[PEDESTRIAN PANELS]

Pedestrian panels are backlit, bus shelter-sized showcases located on the inner perimeter of sidewalks, facing outward from parking lot locations in high-density metropolitan locales.

Primary Uses

Used to reach pedestrian and vehicular traffic in metropolitan shopping, tourist, and downtown areas. They are in proximity to businesses, retail, hospitals, and entertainment.

Availability

Available in several large cities including New York, Chicago, Washington, DC, Boston, and Philadelphia.

Research / Market Information

Circulation audits provided by TAB (Traffic Audit Bureau). Other marketing data available from sellers.

Method of Purchase

May be purchased individually or in coverage packages.

Production

Printing

Small Quantities

Photographically or digitally produced (matte or glossy).

Large Quantities

Screen printed, photogelatine, or offset lithography.

Reverse printing on the back will improve illumination quality of backlit displays.

Stock

Screen Print or Lithography
8.5 point Opaline

Photographically

Varicolor, PDI Laminate Stock should be white, moderately transparent (12-15 percent light transmitting).

Inks

Weatherproof/waterproof with UV coating.

Mechanicals

Scaled 1/4" to 1'. Digital output resolution 300 dpi.

Overage

Twenty to 25 percent per four weeks of posting.

Delivery

Ten working days prior to posting.

Other

Trim to size, pack flat or soft-roll.



[SHOPPING MALLS]

Shopping mall displays are located at entrances, anchor stores, escalators, food courts, and other high traffic areas in a mall as kiosks, wall-mounted, and free-standing displays. Many are two, three, or four-sided units that can contain store directories and are backlit for added visibility. Some copy rotates to provide eye-catching movement. Programmable video and digital displays are available in some markets.

Murals are also available in selected malls.

Primary Uses

Used to reach shoppers with spending on their minds and for branding. Advertisers include national and regional accounts as well as companies whose products or services are sold in the mall.

Availability

Available in thousands of malls throughout the US, Canada, Puerto Rico, and Mexico.

Research / Market Information

Audience delivery information and other research data available from sellers.

Method of Purchase

Purchased in GRP programs rotated in four-week intervals throughout a market. Some available for sale individually.

Specifications

Size

Free-Standing Units

- Overall Size: 50" H x 40" W
- Copy Area: 48 3/4" H x 38 3/4" W

Shelter-Sized Units

- Overall Size: 69" H x 47" W
- Copy Area: 67" H x 46" W

Mall Murals

Consult sellers.

Design

May use full range of colors and photographic reproduction. Where applicable, design should

consider vertical format for best visual communications. Important to consider effect of back-lighting.

Production

Consult seller for specific requirements.

Printing Stock

Electronic

2 pieces of paper, laminated. Screen print or lithography: 8.5 point



Styrene or Opaline.

Photographic

Kodak Duratrans

Inks

Specify fade-proof inks.

Mechanicals

Scaled 1/4" to 1" or full-sized digital output resolution 300 dpi.

Sections

Produced in one section only.

Overage

Ten to 15 percent per month of posting.



[TRANSIT]

Advertising displays affixed to moving vehicles or positioned in the common areas of transit stations, terminals, and airports. The following are some common examples of this media segment.

[AIRPORTS]

Airport advertising is available in a variety of formats. Interior displays can be freestanding or affixed to terminal walls, windows, columns, ceilings, or floors.

They are located throughout terminals in arrival and departure areas, ticketing areas, baggage claim, gate-hold rooms, concourses, retail shops, and VIP lounges. The majority of interior airport displays are backlit. Exterior displays are available along airport/terminal roadways as billboards, spectaculars, or overhead signs.

Selected Formats

Freestanding Interior Displays

Kiosks

Three or four-sided freestanding units located throughout the airport's terminals and concourses.

Showcases

Highly visible units that allow advertisers to display their products and/or services to the airport audience.

Exhibition/Promotion Areas

Areas located throughout airport terminals that allow advertisers to communicate directly with the airport audience. These tactical spaces allow advertisers and marketers to educate and inform passengers about products and services.

Courtesy Phone Centers

Located in arrivals near baggage claim areas, these units allow passengers to dial direct the accommodation of their choice. It consists of a unit backdrop with color advertisements and special direct-line telephones located on the

front of each unit. Sold in packages.

Screens/TV Monitors

Full-coverage networks of LCD/LED screens or television monitors providing advertising and information in the airport at high-traffic passenger cluster areas. Programming content is often included.



Baggage Cart Sponsorships

Panels located on baggage carts located throughout the airport delivering total audience coverage with message frequency.

Dioramas (Standard & King-Size)

Back-illuminated units distributed throughout the termi-

nals in arrivals, departures, and baggage claim areas. Full coverage packages deliver higher reach and frequency. National, regional, and local media programs are available. Fixed locations may require an additional charge.

Spectaculars (Various Sizes)

Larger-size, back-illuminated units designed to break through environmental clutter delivering greater passenger reach and impact. Strategic locations are available in main passenger arteries—concourse heads, VIP lounges, above walkways, and baggage claim carousels.

Wraps (Various Sizes)

A pre-printed adhesive material applied to flat surfaces (walls, windows, and floors) giving passengers the illusion that they are part of the existing terminal structure. Wraps are sold in singular locations or full airport sponsorships. Jetbridge packages are also available.

Posters

Non-illuminated units distributed throughout terminals in arrivals, departures, and baggage claim areas.



Baggage Carousel Units

Advertising panels that replace the existing panels on baggage claim carousels. These units target arriving passengers.

Airport Bus Shelters

Back-illuminated units attached to airport bus shelters. Sold in packages, these highly visible displays are seen by the total airport audience.

Exterior Sponsorships/Landmark Spectaculars

One-of-a-kind spectacular exterior units that deliver the entire airport audience. These highly visible displays act as airport ambassadors, welcoming passengers to the airport or to their destination.

Primary Uses

Delivers the elusive and highly desirable audience of business and leisure travelers. Campaigns are designed to attract attention, brand companies, products, or services, elicit direct response, or encourage point-of-sale.

Availability

Almost every airport in the US and worldwide.



Research / Market Information

The Airports Council International, as well as individual airport authorities, provide monthly and annual passenger statistics. Audience demographics are available in certain markets where studies have been conducted.

Method of Purchase

Airport advertising is usually bought and sold in multi-market campaigns. The number of locations contracted determines coverage and cost. Space is purchased in four week cycles, on either a long or short-term basis.

Specifications

Following are specifications for three of the more commonly available formats. These may vary from seller to seller and within markets. Contact sellers to confirm these specifications and for specifications of other available formats.

Standard Diorama

- Overall Size: 43" H x 62" W
- Copy Area: 41" H x 60" W

Double Diorama Spectacular

- Overall Size: 43" H x 126" W
- Copy Area: 41" H x 121 3/4" W

7' x 11' Spectacular

- Overall Size: 83" H x 135" W
- Copy Area: 80" H x 132" W

Production

General Requirements

Contact sellers for specific production details, as they may vary from seller to seller and market to market for similar formats. For example,

some units may require specific substrates or grommets.

Printing

The visible image should be centered on overall dimension, and must bleed out to each edge of copy.

Small Quantities

Photographically.

Large Quantities

Screen-printed, printparency, Duratrans or Ciba-chrome transparency, or offset lithography.

Stock

Screen Print or Lithography

0.010 clear cellulose or vinyl. If lithographed, print two sides.

Photographically

Varicolor or Duratrans.

Inks

Weatherproof/waterproof with UV coating.

Mechanicals

- Standard Diorama - 9" H x 13" W
- Double Diorama Spectacular - 9" H x 27" W
- 7' x 11' Spectacular - 20" H x 34" W

Sections

Standard dioramas and double diorama spectaculars are one piece. 83" H x 135" W spectaculars are two sections and seamed.

Overage

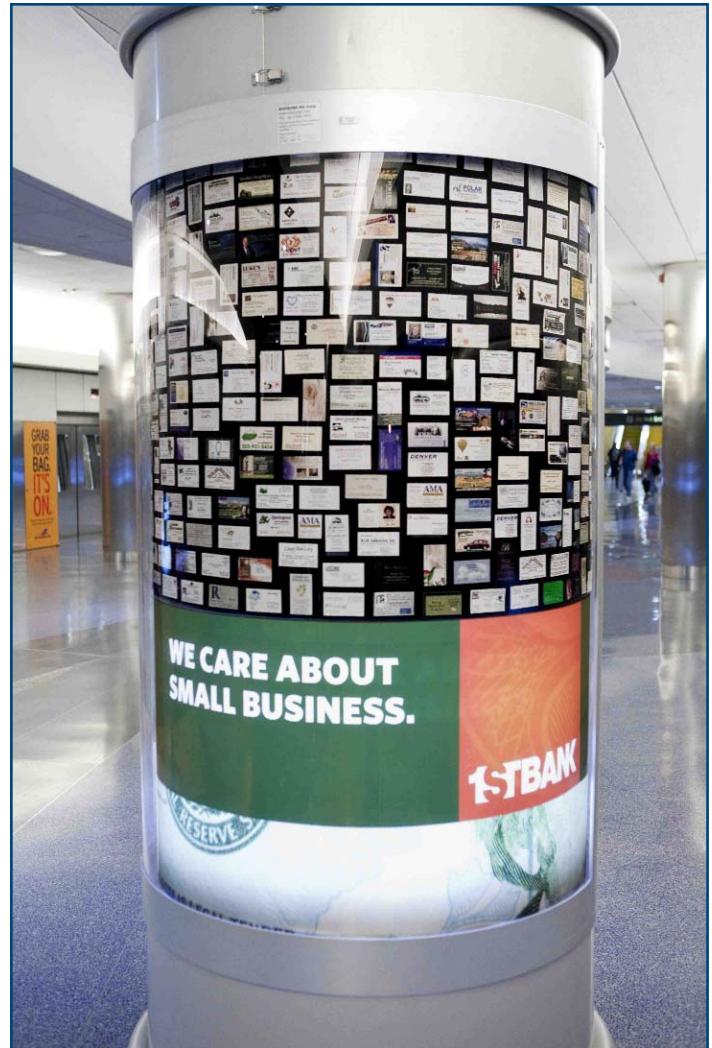
Twenty percent per four weeks of posting.

Delivery

Ten working days prior to posting date.

Other

Trim to size, pack flat or soft-roll.



[BUSES - EXTERIOR]

Exterior bus posters afford mass audience exposure as buses travel set routes through markets. Frequency develops from repeated exposures due to buses following the same routes.

Primary Uses

Used to reach pedestrians and vehicular traffic in metropolitan areas during daylight and, in some cases, nighttime hours.

Availability

In 80-85 percent of the top 100 markets.

Research / Market Information

TEAM (Transit Estimated Audience Measurement) provides coverage, reach, and frequency data.

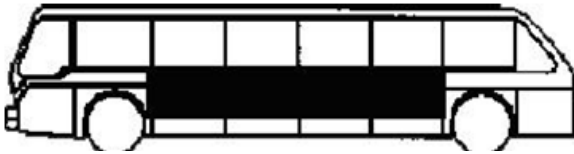
Method of Purchase

Purchased in four week GRP programs representing estimated daily exposure opportunities as a percent of market population.

Formats

Super King Size Bus Posters

The super king size bus poster is an exterior display appearing on the street side of a bus. Copy is printed on self-adhesive, pressure-sensitive vinyl and affixed directly to the side of the bus.



Specifications

- Overall Size: 30" H x 240" W
- Copy Area: 28" H x 238" W

Production

Printing

Lithography or screen printed or digital. Copy bleeds on all sides.

Stock

Fasson Transit Vinyl or Fasson Transit Vinyl II, FLEXcon BUSmark, or 3M Controltac film must be used.



Inks

Weatherproof/waterproof vinyl inks, including UV inks.

Mechanicals

Mechanicals should be scaled 1/8" to 1". Digital output resolution 300 dpi.

Sections

Commonly produced in four sections. The printed area of each section is 60" wide. Sections overlap 1/2", left on right, so section 1 is 30" x 60" and sections 2,3 and 4 are 30" x 60 1/2" including overlap area. To avoid splitting copy or illustration, uneven widths are also acceptable.

Overage

Fifteen percent over the number of posters indicated for the program is required for every 16 week period.

Delivery

Ten working days prior to posting date.

Other

For maximum durability, conventional or UV clear top-coating should be

applied to poster surface.

King Size Bus Posters

The king size bus poster is an exterior display which may appear on either side of the bus. Copy is inserted in an aluminum frame attached to the side of the bus, or may be printed on self-adhesive, pressure-sensitive vinyl which is affixed directly to the side of the bus. Backlit kings are available in some markets.



Specifications

- Overall Size: 30" H x 144" W (trim size)
- Backlit: 29" H x 143" W
- Copy Area: 27" H x 141" W

Production

Printing

Lithography or screen printed or digital. Copy bleeds on all sides. Sheets are overlapped 1/2", left on right and overlap areas must be unprinted and unvarnished.

Stock

For buses requiring direct application vinyl, Fasson Transit Vinyl or Fasson Transit Vinyl II, FLEXcon BUSmark, or 3M Controltac film must be used. For framed buses, vinyl is preferred.



Inks

Weatherproof/waterproof vinyl inks, including UV inks.

Mechanicals

Mechanicals should be scaled 1/8" to 1". Digital output resolution 300 dpi.

Sections

Copy must be produced in two sections, left overlapping right 1/2". The printed area of each section is generally 72". Right-hand segment of poster should measure 72 1/2" overall, however, to avoid splitting copy or illustration, uneven widths are also acceptable.

Overage

Fifteen percent over the number of posters indicated for the program is required for every eight week period.

Delivery

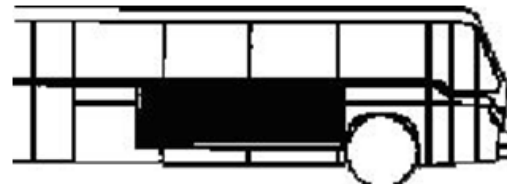
Ten working days prior to posting date.

Other

For maximum durability, conventional or UV clear top-coating should be applied to poster surface.

Queen Size Bus Posters

The queen size bus poster is an exterior display which usually appears on the curb side of the bus. Copy is inserted in an aluminum frame attached to the side of the bus, or may be printed on self-adhesive, pressure-sensitive vinyl which is affixed directly to the side of the bus, or in San Francisco, on the historic cable cars.



Specifications

- Overall Size (Vinyl): 30" H x 88" W
- Overall Size (Paper): 29" H x 88" W
- Copy Area: 27" H x 85" W



Production

Printing

Lithography or screen printed or digital. Copy bleeds on all sides. Sheets are overlapped 1/2", left on right and overlap areas must be unprinted and unvarnished.

Stock

For buses requiring direct application vinyl, Fasson Transit Vinyl or Fasson Transit Vinyl II, FLEXcon BUSmark, or 3M Controltac film must be used. For framed buses, vinyl is preferred but a minimum 70 lb wet strength paper is also acceptable. For exposure periods of 60 days or longer, vinyl must be used.

Inks

Weatherproof/waterproof vinyl inks, including UV inks. When printing on paper, a primer coat of white should be applied overall to avoid bleed-through.

Mechanicals

Mechanicals should be scaled 1/8" to 1". Digital output resolution 300 dpi.

Sections

Copy may be produced in either one or two pieces. If produced in two sheets, sheets are overlapped left on right: 1" for paper and 1/2" for vinyl. The printed area of each section is generally 44". However, to avoid splitting copy or illustration, uneven



widths are also acceptable.

Overage

Fifteen percent over the number of posters indicated for the program is required for every 16 week period. Copy printed on paper must be replaced every four weeks.

Delivery

Ten working days prior to posting date.

Other

For maximum durability, conventional or UV clear top-coating should be applied to poster surface.

Headlight Displays

Headlight displays are exterior units which appear on the front of a bus usually under the windshield. Copy is inserted into an aluminum frame attached to the front of a bus.



Specifications

- Overall Size (Vinyl): 21" H x 44" W
- Viewing Area: 19 1/8" H x 41" W
- Live Area: 18 1/2" H x 40" W

Production

Printing

Lithography or screen printed or digital.

Stock

Styrene (0.040); corrugated plastic board (5mm); Meadboard, waterproofed both sides; vinyl, mounted on corrugated plastic board or Meadboard; or 70 lb wet strength paper mounted on corrugated plastic board or Meadboard. Upper corners must be diagonal-cut 1 1/2".

Inks

Weatherproof/waterproof vinyl inks, including UV inks.

Mechanicals

Mechanicals should be scaled 1/4" to 1".
Digital output resolution 300 dpi.

Sections

Printed in one section.

Overage

Copy printed on waterproofed board or mounted wet strength paper must be replaced every four weeks, so 15 percent over the number of posters indicated for the program is required for each four week period. Copy printed on Styrene must be replaced every eight weeks, so 15 percent over the number of posters indicated for the program is required for each eight week period.

Delivery

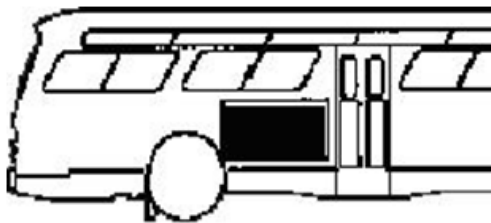
Ten working days prior to posting date.

Other

Conventional or UV clear top-coating must be used. Apply top-coat before mounting. Vinyl copy should be UV coated.

Traveling Displays

Traveling displays may appear on either side of a bus, usually toward the rear. Copy is inserted into an aluminum frame attached to the side of a bus.



Specifications

- Overall Size : 21" H x 44" W
- Viewing Area: 19 1/8" H x 41" W
- Live Area: 18 1/2" H x 40" W

Production

Printing

Lithography or screen printed or digital.

Stock

Styrene (0.040); corrugated plastic board



(5mm); Meadboard, waterproofed both sides; vinyl, mounted on corrugated plastic board or Meadboard; or 70 lb wet strength paper mounted on corrugated plastic board or Meadboard. Upper corners must be diagonal-cut 1 1/2".

Inks

Weatherproof/waterproof vinyl inks, including UV inks.

Mechanicals

Mechanicals should be scaled 1/4" to 1".
Digital output resolution 300 dpi.

Sections

Printed in one section.

Overage

Copy printed on waterproofed board or mounted wet strength paper must be replaced every four weeks, so 15 percent over the number of posters indicated for the program is required for each four week period. Copy printed on Styrene must be replaced every eight weeks, so 15 percent over the number of posters indicated for the program is required for each eight week period.

Delivery

Ten working days prior to posting date.

Other

Conventional or UV clear top-coating must be used. Apply top-coat before mounting. Vinyl copy should be UV coated.

Taillight Displays

Taillight displays are exterior units appearing at



the rear of the bus, usually under the windows. Copy is inserted in an aluminum frame attached to the rear of the bus, or printed on self-adhesive, pressure-sensitive vinyl which is affixed directly to the back of the bus.

Specifications

Typical sizes include:

Overall Size:	Copy Area:
17 1/2" H x 50" W	16 1/2" H x 48" W
21" H x 72" W	17" H x 69" W
21" H x 70" W	17" H x 66" W
21" H x 68" W	17" H x 64" W

Production

Printing

Lithography or screen printed or digital.

Stock

For buses requiring direct application vinyl, Fasson Transit Vinyl or Fasson Transit Vinyl II, FLEXcon BUSmark, or 3M Controltac film must be used. For framed buses, Styrene (0.040); corrugated plastic board (5mm); Meadboard, waterproofed both sides; vinyl, mounted on corrugated plastic board or Meadboard; or 70 lb wet strength paper mounted on corrugated plastic board or Meadboard. Upper corners must be diagonal-cut 2".

Inks

Weatherproof/waterproof vinyl inks, including UV inks.



Mechanicals

Mechanicals should be scaled 1/4" to 1".
Digital output resolution 300 dpi.

Sections

Printed in one section.

Overage

Copy printed on waterproofed board or mounted wet strength paper must be replaced every four weeks, so 15 percent over the number of posters indicated for the program is required for each four week period. For a posting period of 90 days or longer, vinyl must be used.

Delivery

Ten working days prior to posting date.

Other

Conventional or UV clear top-coating must be used. Apply top-coat before mounting. Vinyl copy should be UV coated.

High Impact Taillight Displays

High impact taillight displays are exterior units appearing at the rear of the bus. Copy is printed on self-adhesive, pressure-sensitive vinyl which is affixed directly to the back of the bus.

Specifications

Common sizes:

- 42" H x 66" W
- 39.75" H x 67.875" W

Production

Printing

Lithography or screen printed or digital.



Stock

For buses requiring direct application vinyl, Fasson Transit Vinyl or Fasson Transit Vinyl II, FLEXcon BUSmark, or 3M Controltac film must be used.

Inks

Weatherproof/waterproof vinyl inks, including UV inks.

Mechanicals

Mechanicals should be scaled 1/4" to 1".
Digital output resolution 300 dpi.

Sections

Printed in one section.

Overage

Copy must be replaced every 16 to 24 weeks.
Ten percent overage for each four week period is required.

Delivery

Ten working days prior to posting date.

Other

For maximum durability, conventional or UV clear top-coating.

Fully Wrapped Buses

A fully wrapped bus describes the technique whereby a bus is entirely covered by a full-color advertising design. Two different vinyls are used: one for the bus body and one for the windows. The latter allows passenger viewing from the inside while maintaining continuous design integrity outside. Fully wrapped buses can also be painted.

Primary Uses

Used to achieve pedestrian and vehicular exposure by affording the size and color resolution of a billboard as well as the market penetration of a moving bus. Customized overall design provides eye-catching attention and promotional value.

Availability

Major metropolitan markets. Consult transit media sellers for current market availability.



Research / Market Information

Estimates of circulation and other marketing data provided by sellers.

Method of Purchase

Purchased on a four week basis, from three to 12 months. Media cost does not include production, which varies with the extensiveness of the design.

[BUSES - INTERIOR]

Interior bus cards are positioned in frames above passenger seats. Some markets offer backlit panels. In some systems, a single advertiser can purchase all of the cards on a vehicle to create a 'branded bus'. Often used in conjunction with a fully wrapped exterior or interior.

Primary Uses

Used to reach bus riders. Longer viewing time allows for more copy than standard posters and regular riders mean high frequency. Suburban portion is effective for reaching upscale audiences.

Availability

Most of top 100 markets.

Research / Market Information

Circulation estimates are made from monthly passenger counts provided by local transit authorities. Other marketing data obtainable from sellers.

Method of Purchase

Interior car cards are purchased in GRP programs reflecting the percent of exposure to total ridership.

Production

Printing

Lithography, digital, and screen printing, half-tone and flat-tone as well as full-color. In small quantities, copy may be produced photographically.

Stock

5-ply stock, coated one-side, with horizontal grain.

Mechanicals

Mechanicals should be scaled 1/4" to 1". Digital output resolution 300 dpi.

Sections

Printed in one section only.

Overage

Copy must be replaced every 12 weeks, so a quantity of posters equal to the size of the program plus 25 percent must be provided for every 12 week period.

Delivery

Ten working days prior to posting date.



[IN-FLIGHT ADVERTISING]

In-flight advertising is available in a variety of formats. Common formats include clings, decals and in-flight video.

Selected Formats

In-flight video
Tray tables
Overhead bins
Bulkheads

Primary Uses

Delivers the elusive and highly desirable audience of business and leisure travelers. Campaigns are designed to attract attention and brand companies, products, or services.

Research / Market Information

The Airports Council International, as well as the Bureau of Transportation Statistics, provide monthly and annual passenger statistics.

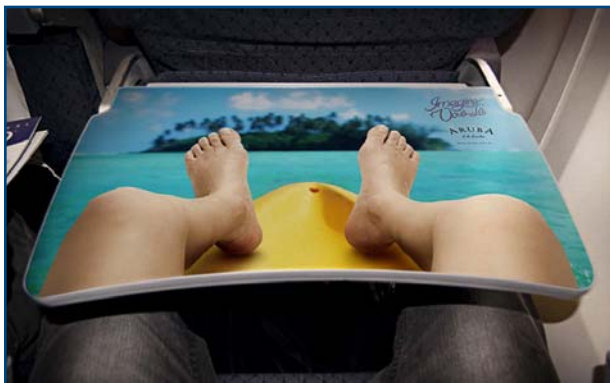
Method of Purchase

Targeted advertising packages are available.

Specifications

Overall Size

Most screens are nine inch LCDs. Clings or decals are available for other formats and will vary by airline.



Production

General Requirements

Contact sellers for specific production details, as they may vary from seller to seller and market to market for similar formats.

In-Flight Video

The standard creative spot is 30 seconds. Production lead time for in-flight video is usually 18 days. Creative should be provided in MPEG format.

Tray Tables / Overhead bins / Bulkheads

Airlines should be contacted for requirements.



[MOBILE BILLBOARD DISPLAYS]

Mobile billboard (truck-mounted) displays are poster panels affixed to aerodynamically-designed vehicles (generally poster size). Specifically outfitted mobile units with electronic or video screen displays are available. Routes can be set by advertisers.

Primary Uses

Used to reach motorists and pedestrians in virtually any locale in metropolitan markets. Mobility enables exposure at any time or place the advertiser may choose. Used as part of a major media mix for national exposure, event marketing (conventions, concerts, sports, special sales/introductions), and as vehicles for sample distribution at stores or other locales.

Availability

Nationwide. Some sellers offer privately-owned fleets and control over posting, routing, and reporting.

Research / Market Information

A GPS-based TAB audit methodology allows truckside advertising companies to account for or certify the number of people exposed to an advertising message.

Method of Purchase

Usually bought by the week or by the day. As few as one truck can be purchased. Sellers should be contacted for purchase terms.

Specifications

Approximate size of a poster display with live copy area 10' H x 22' W on 30' long trucks. Displays can be stretched vinyl attached by Velcro fasteners, adhesive-backed masking film or standard paper and paste.



[RAIL SYSTEMS AND SUBWAYS]

Subways and rapid transit systems offer a variety of advertising opportunities. They include printed and backlit posters on platforms and walkways, entrance displays, station clocks, and special in-car signage.

Primary Uses

Used to reach commuters in major markets. High frequency due to daily passenger use. Some displays, such as urban panels, have exposure to street traffic as well. Subways and rapid transit rail displays can be employed for their targetability and used in conjunction with other out of home formats.

Availability

Available in major markets, including New York, San Francisco, Chicago, Philadelphia, Washington, DC, Atlanta, Miami, Cleveland, Baltimore and Buffalo.

Research / Market Information

Circulation estimates are determined by monthly passenger counts provided by transit authorities. Audience profiles and other marketing information made available from sellers.

Method of Purchase

Offered in a variety of program sizes reflecting levels and periods of exposure.

Formats

In-Station Media

The basic one sheet, two sheet, and three sheet are located on subway and train platforms as well as in the track areas of rail terminals. Urban panels are posters located at subway entrances. All are printed and dry-mounted in frames. Dioramas and mini-spectaculars are giant transparencies, backlit to enhance visibility.

Clock displays are backlit and located above platforms or in corridors of terminals.

All locations offer high-traffic exposure to transit passengers.

Selected Formats

- Directional and Commuter Clocks
- Station Posters
- Backlit Super Squares
- King Size Posters
- Backlit Posters
- King Size Dioramas
- Standard Dioramas

Primary Uses

Used to reach commuter audiences. Potentially

longer viewing time allows for more copy than on standard outdoor posters. High frequency is due to daily commuting patterns (as high as 22 times per month)



Availability

Most major markets with rapid transit, subway, or commuter rail systems.

Research / Market Information

Monthly passenger counts supplied by transit authorities are used to estimate circulation. Demographic information available from sellers of the media.

Method of Purchase

Purchased in GRP programs reflecting percent of exposure to total ridership in four week units.



Station Domination

Advertisers can often buy all or a combination of the locations in a station often referred to as a 'station domination'. Created specifically for each advertiser, these programs combine such traditional out of home media as posters, junior posters, dioramas, and clock displays with specially-designed, often larger-scale items such as banners, wall murals, floor graphics, and actual product displays, which can be interactive.

Interior Car Cards

Interior subway car cards are positioned in frames above passenger seats. Some markets offer backlit panels. Rail cards are on bulkhead walls of most commuter coaches, and near doors.

Primary Uses

Used to reach subway and suburban rail riders. Longer viewing time allows for more copy than standard posters. Regular riders mean high frequency. Suburban area stations reach upscale audiences.

Availability

Subway

Major cities including New York, Boston, Philadelphia, Chicago, Washington, DC,

Atlanta, San Francisco, Miami, Cleveland, Baltimore, and Buffalo.

Commuter Rail

Major cities including New York, Philadelphia, Chicago, Washington, DC, Atlanta, and Buffalo.

Research / Market Information

Circulation estimates are made from monthly passenger counts provided by local transit authorities. Other marketing data obtainable from sellers.

Method of Purchase

Interior car cards are purchased in GRP programs reflecting the percent exposure to total ridership.

Production

Printing

Lithography and screen printing or digital, half-tone and flat-tone as well as full color. In small quantities, copy may be photographically produced.

Stock

Commuter Cards

5-ply (20 point), semi-gloss stock; Flexcon 4-mil adhesive vinyl, top-coated; 4-mil Fascal 1500 series vinyl with R-125 removable adhesive. Railroad specifications will dictate stock requirements.

Subway Posters

70 lb or 80 lb wet strength, opaque poster paper.

Subway Cards

4-ply 18 point CIS Bristol or printed on paper and dry-mounted on 18 point card stock.



Mechanicals

Finished art should be scaled 1/4" to 1".
Digital output 300 dpi.

Sections

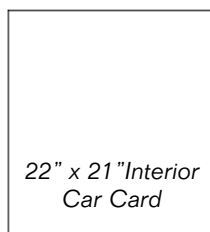
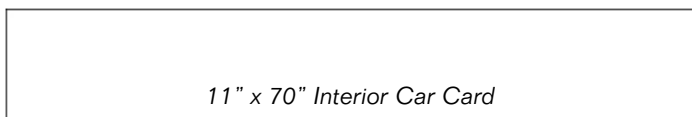
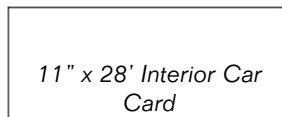
Printed in one section only.

Overage

For commuter card cards, vinyl posters require a 30 percent overage each four week posting. Posters printed on 5-ply require an overage of 50 percent each month. Subway cards require 50 percent per four week campaign.

Delivery

Ten working days prior to posting date.



[TAXICABS]

Taxi advertising is a medium with high levels of recall, reaching a local, business, and tourist audience en route to and from airports, hotels, convention centers, sporting events, shopping centers and restaurants.

Displays are printed on panels affixed either to the roof or trunk of taxicabs. Roof units are double-sided and backlit. Trunk units are printed panels set in frames. Interior displays, header panels, and full units on the back of the partition separating the driver from the passengers are also available in some markets.

Fully wrapped taxis are becoming a popular media variation. Wrapped taxis use the same production techniques as fully-wrapped buses. Some taxis offer digital displays on the roof or video screen advertising inside the passenger compartment.

Primary Uses

Used to reach taxi riders, pedestrians, and vehicular traffic in urban areas.

Availability

Available in major metropolitan markets.

Research / Market Information

Audience estimates and other marketing data available from sellers.

Method of Purchase

Can be bought in programs based on the number of taxicabs available in a market.

Production

Printing

Photogelatine preferred for continuous-tone



pictorial matter, silk screen, or lithography for flat-line copy. Combinations of both work well.

Stock

Taxi Tops

Flexible 4 mil vinyl film with removable acrylic, pressure-sensitive adhesive, 3MControlac film 160-60, or 0.15 mil translucent polystyrene with lamination (printed two sides).

Taxi Trunks

70 lb wet strength outdoor paper, mounted on 14-ply waterproof cardboard; 0.040 Styrene; 14-ply waterproof cardboard.

Inks

Weatherproof/waterproof out of home inks.

Overage

Taxi Tops

Copy must be replaced a minimum of every six months.

Taxi Trunks

Cardboard must be replaced every four weeks; Styrene must be replaced every eight weeks.

Delivery

Ten working days prior to posting date.

Other

On trunks, a light coating of waterclear varnish is required.



[TRUCKSIDE FLEET DISPLAYS]

Truckside advertising displays consist of specialized adhesive-backed masking films and/or non-adhesive, stretched vinyl banners affixed to special frames on the sides and/or rear of trucks running regular routes in metropolitan areas and/or tractor trailers running Interstate routes.

Some fleet media companies offer online systems allowing advertisers to pinpoint the location of their mobile fleet ads in real time. Some services can also provide data that can be interfaced with other databases to produce demographics by route, fleet, or time of day.

Primary Uses

Truckside broadens the reach of a national, regional, or local campaign; add variety, frequency, and value to a broadcast campaign, or as a stand alone campaign. Advertisers also turn to truckside advertising to penetrate markets with restricted or limited outdoor advertising, as well as in saturated markets.

Availability

Nationwide. Third party advertising is brokered by sellers who have made arrangements with trucking, production, and installation companies.

Research / Market Information

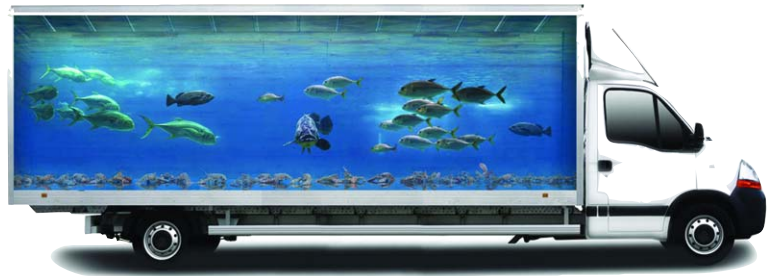
A GPS-based TAB audit methodology allows truckside advertising companies to account for or certify the number of people exposed to an advertising message.

Method of Purchase

Available for programs involving from one to as many as 1,000 trucks on established routes, bought in one to 52 week increments. Also available for special events (e.g., trade shows, product sampling programs). Dedicated truck programs are purchased by the week or by the month. The advertiser designates the specific routing of the trucks. Sellers should be contacted for purchase terms.

Specifications

Size of graphics is limited only by size of truck-



sides, which vary from fleet to fleet. Typical range:

- Straight Trucks: 16' to 26' L x 7' to 8' H
- Trailer Vans: 28' to 53' L x ~8' H

Many sellers will resize poster and bulletin creative at pre-press to fit full side span of straight trucks and trailer vans. To minimize the number of templates required when various truck sizes are used, allow for maximum bleed.

Production

Stretched vinyl. Up to 16', 14- to 18- oz., seamless, coated vinyl substrate stretched over external framing system on vehicle sides. Super-wide-format, four-color, or digital.

Inks

Solvent-based, UV-formulated outdoor inks/acrylic paints.

Overage

None. Banners can be removed and reused at another time in as little as 30 minutes.

Stock

Changeable or permanent adhesive backed marking films placed directly on the vehicle sides and back. Unlimited size construction.

Imaging Method

Digital (inkjet, electrostatic) screen printing, die/electro cutting pigmented films.

[ALTERNATIVE]

Alternative is just about anything you could imagine. New products are being developed constantly. The following are some common examples of this media segment.

[AIRBORNE]

Airborne displays are large-format advertising panels in various shapes and sizes towed by aircraft over areas of concentrated population. Skywriting also falls into this category.

Primary Uses

Used to reach large audiences at sports events, beaches, resorts, and other high consumer congregation areas to advertise products and services; introductions; retail or sports events, motion pictures, concerts, theme parks, and so forth. These colorful, attention-getting displays are often employed in conjunction with other media programs.

Availability

Individual markets as well as national (United States, Canada, Mexico) coverage via seller networks.

Research / Market Information

Experience of advertisers as well as other marketing data available from sellers.

Method of Purchase

Individual contracts developed based on size of banner, frequency, and market coverage.

Specifications

As large as 100' W x 30' H.

Production

Overview

Produced on vinyl, hand painting, and trailing letters in banners. Can be produced digitally or from a 4" x 5" transparency.

Delivery

One week for hand paint. Two weeks for cloth inset and computer paint.



[ARENA & STADIUM ADVERTISING]

Common Formats

- Scoreboards
- Dioramas
- Facade Units
- Out-of-Town Scoreboards
- Dashers
- Courtside
- Replay Screen Spots

Primary Uses

Use to reach a captive audience with guaranteed circulation and demographics, excellent visibility and size impressions, plus the possibility of TV exposure.

Availability

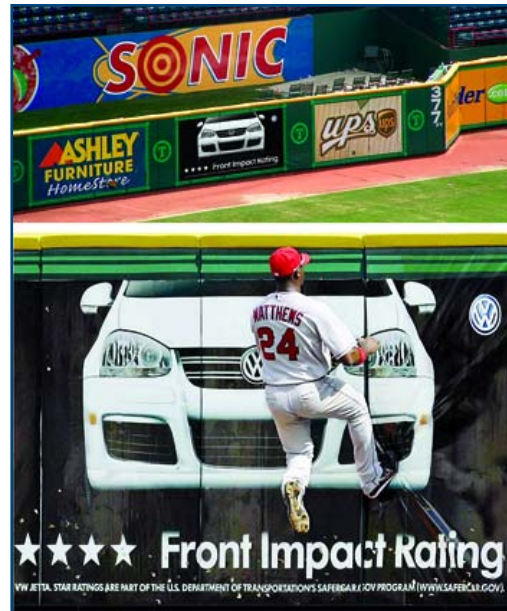
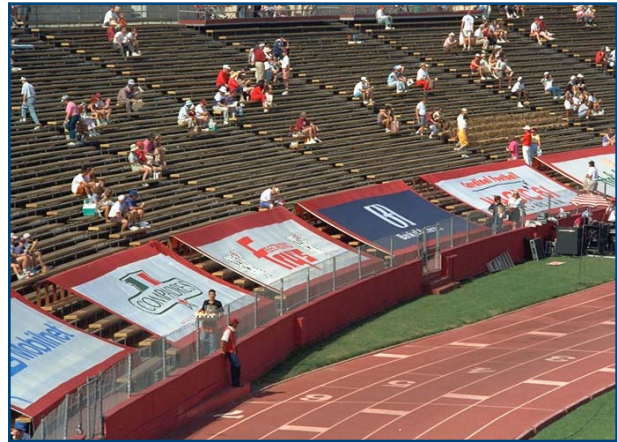
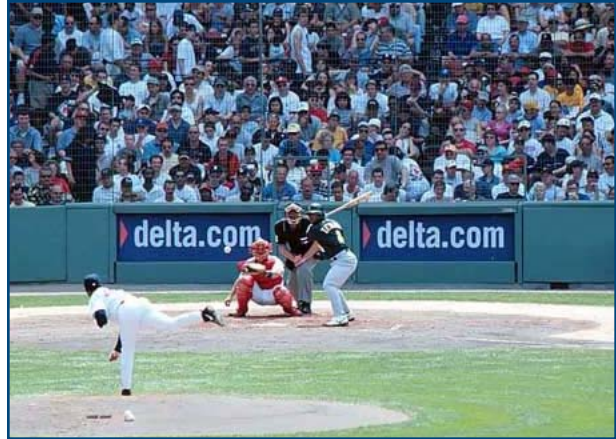
Currently in numerous sports facilities, stadiums, and arenas servicing hundreds of teams in the five major professional sports leagues in the United States: NBA, NHL, NFL, MLB, and MLS.

Research / Market Information

Audience statistics available by venue.

Method of Purchase

Normally long-term (one to three years), sometimes seasonal.



[BEACH ADVERTISING]

Common beach advertising includes framed advertising panels located on the side of protective sun shelter structures and boardwalk areas or on the back of lifeguard towers. Sand imprinting is also available in very select locations.

Primary Uses

Used to reach beach-goers, boardwalkers, bike riders, joggers, skaters, and strollers.

Availability

In limited beach communities.

Research / Market Information

Marketing data available from sellers.

Method of Purchase

Available in coverage packages from seller.

Specifications

Sun Shelter Displays

- Overall Size: 68 1/2" H x 47 1/2" W
- Copy Area: 67" H x 46" W

Beach Panels

- Overall Size: 26" H x 53" W
- Copy Area: 25" H x 52" W

Production

Printing

Lithography or screen printing. Copy bleeds four sides.

Stock

0.020 Styrene

Inks

Out of home inks.

Mechanicals

Scaled 1/2" to 1'. Digital output resolution 300 dpi.

Sections

Production in one section only.

Overage

Ten percent per four weeks of posting.

Delivery

Ten working days prior to posting date.

Other

Trim to size, pack flat, or soft-roll. Posters must be covered with undiluted waterclear varnish.



[BLIMPS AND CUSTOM INFLATABLES]

Blimps are lighter-than-air crafts that carry sponsor messages over major metropolitan or resort areas.

Inflatables are custom-designed balloons, usually taking the shape of a product or character in larger-than-life size. Some are affixed to bulletins, others are freestanding units placed at special events.

Primary Uses

Blimps

Blimps are usually part of a corporate image or public relations program to deliver advertising messages to millions at sports venues or other events. Added exposure is afforded by television coverage of events. Combines both media and promotional values.

Inflatables

Inflatables are used to attract attention at participant events such as sports, concerts, exhibits, store openings, and special sales. On billboards, they add dramatic 3D eye appeal.

Research / Market Information

Available under special contract arrangements and scheduling.

Method of Purchase

Blimps

Purchased in packages that usually include lease and operation of the airship, administration of corollary promotions, broadcast TV equipment, and so forth. Creative development costs are additional.

Inflatables

Usually custom-ordered and administered by the advertiser's promotion department.



[CARTONS AND CUPS]

Advertising on paper coffee cups or sleeves distributed through food service establishments (diners, restaurants, markets, street vendors, etc.) and tops of pizza boxes distributed to pizzerias.

Coffee cup advertising places an advertiser's message directly into the hands of consumers, who in turn become walking billboards for a product as they carry their cup with them from point of purchase throughout its use.

Primary Uses

Used to reach consumers by placing the advertising message in homes, offices, and directly in consumers' hands. Used for targeting specific demographic groups in specific locations or mass market coverage of an entire area. Also used for reaching the advertising community by targeting distribution around advertising agencies.

Availability

All markets.

Research / Market Information

Audience estimates and other marketing data available from sellers.

Method of Purchase

Sold by targeting specific neighborhoods (demographic, geographic, psychographic, or ethnic targets) or entire market based upon number of cups or pizza boxes purchased.

Specifications

Cup Sizes (overall)

8 oz., 10 oz., 12 oz., 16 oz., etc.

Pizza Box Sizes (overall)

10", 12", 14" 16" and 18"

Production

Printing

Flexographic (one to five colors for cups, one to four colors for pizza boxes).

Material

Cups

18 pt. SBS white paper with poly lining on one side.

Pizza Boxes

White corrugated or white-coated paper board.

Overage

Five to 10 percent depending on quantity ordered.



[DRY CLEANING BAGS]

Ads printed on garment bags, hangers, and paper covers used in dry cleaning, for the distribution of coupons and product samples hand-to-hand.

Formats

Plastic/Poly Garment Bags

Used by dry cleaners to drape customers' clean clothing.

Paper-Covered Hangers (Caped Hangers)

Used by dry cleaners to hang customers' clean clothing.

Paper Cover Sheets

Used by dry cleaners to cover customers' clean clothing (garment bags).

Sheets or Plastic Pouches

Features advertiser's selected coupon and/or sample and suitable for hanging on hangers or stapling to garment bags.

Plastic Sample Bags

Contains samples of products and/or coupons from one or more advertisers and suitable for hanging on hangers or stapling to garment bags.

Posters

Feature advertiser's selected image predominantly displayed inside dry cleaning establishments.



Primary Uses

Used to reach busy consumers running every-day errands. Dry cleaning locations based on a variety of consumer data including: demographics, lifestyle, stage in life cycle, purchasing patterns, or planned purchases can be selected.

Availability

Locations nationwide sold on a monthly basis.

Research / Market Information

Contact vendor for consumer surveys and other recall research.

Method of Purchase

Purchased by ZIP code, county, DMA, region, or state.

Design

All digital formats acceptable

Production

Flexographic Inline printing using water-base inks.



[GAS STATION ADVERTISING]

The most common form of gas station advertising is nozzle advertising. They are lightweight, durable plastic advertising units that hold 4-color ads and fit over existing gas nozzles. Digital screens on gas pumps are sometimes available in select markets. Digital screens positioned on top of gas pumps are also available in some markets.

Primary Uses

Used to reach a captive audience of drivers composed of all ages, genders, income levels, races, and ethnicities during a three to five minute fueling process. Advertises products sold at convenience stores, supermarkets, mass merchandisers, as well as non-store products and services, such as credit cards, websites, motels, automobiles, insurance, etc. Increases store traffic and sales.

Availability

Locations nationwide, wherever gas is sold: gas stations, convenience stores, supermarkets, and mass merchandiser locations.

Research / Market Information

Audience estimates from industry associations and publications including the National Association of Convenience Stores (NACS), Convenience Store News, National Petroleum News (NPN), and from retail partners. Effectiveness based on syndicated and custom research using Audis & Surveys, Nielsen, SIRS, and other recognized research firms.

Method of Purchase

May be purchased nationally, regionally, by state, or selected DMAs or by specific chain. Cycles are monthly.

Gas Nozzle Specifications

5.312" H x 3.875 W

Design

Elliptical shape

Production

Printing

All artwork is printed 4-color UV- resistant process ink with Aqueous Coating.

Stock

10 pt. Polystyrene with 3 percent rubber mix. Gloss one side.

Inks

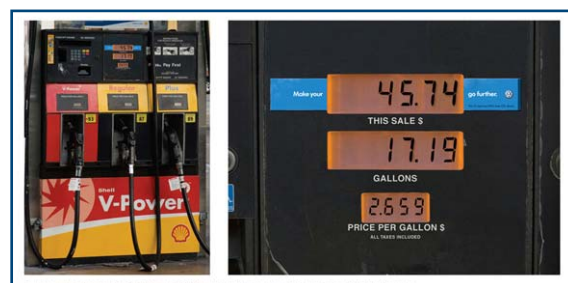
PMS colors must be created from process. Metallics require surcharge.

Sections

Production in one section.

Overage

Ten percent is recommended.



[GENERAL PLACE BASED ADVERTISING]

Place based displays encompass a wide variety of formats that are specially located where particular groups congregate for a variety of purposes. Generally poster-type in form, some of the most common places where these displays are found include the restrooms of restaurants and nightclubs, in the common areas of health clubs and bars, on college and high school campuses, on military bases, in convention centers, in arcades, in doctors' waiting rooms, and at rest areas. Digital screens and video networks are also available.

Primary Uses

Used to reach selected audiences of men, women, or children in locations that afford exposure; employed by local as well as national advertisers.

Availability

Selected major markets; often purchased through a regional or national placement service.

Research / Market Information

Sellers provide audience and marketing information.

Method of Purchase

Usually bought in selected location showings



on a monthly and location specific basis.

Specifications

Sizes available include standard poster formats and smaller units.

Production

Printing

Offset printing.

Stock

18 pt. stock with environmentally friendly aqueous coating.

Inks

4-color process, 2-color black and PMS 300.



[GOLF COURSE ADVERTISING]

Several different ad formats are available at golf courses. The most common advertising opportunities include interactive computer screens mounted in golf carts and golf tee ad displays.

Golf cart screens provide golfers with the exact distance to the hole, details about the fairway and putting green slopes, hazard information, and tips from pros or playing each shot. Full-color placard placed on tee dividers are within direct sightline of golfers.

Primary Uses

Used to reach an upscale, high-demographic profile audience targeted to consumers with exceptional purchasing power and corporate executives with decision-making authority. Used to support brand awareness, customer loyalty, and call to action campaigns.

Availability

Located at hundreds of resorts; private and high-end daily fee courses throughout the United States.

Reach

Millions of golfers annually who spending approximately four hours per round at a golf course.

Method of Purchase

Golf cart screen ads are sold by hole per month with a one course minimum. Placards are sold nationally, regionally, or on a per course basis.



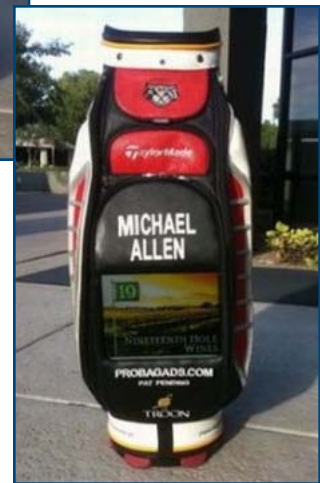
Specifications

Golf Cart Screens

High resolution screens come in variable sizes. Image size 640 x 480, 72 dpi or High Definition in some locations. Full motion video, animated graphics, and still frame formats are used.

Placards

Typical Overall size: 18" H x 24" W. Four-color process on one side produced on 0.060 white opaque Styrene. An overage of 10 percent is required.



[MARINE VESSELS]

Enormous sails or spinnakers, both working and ornamental, attached to marine vessels of various sizes and dimensions.

Primary Uses

Vessels equipped with advertising sails follow nautical courses close to shore and in close proximity to areas of mass congregation by people. These places include beaches, piers, harbors, or city waterfronts.

Availability

Oceanside or lakeside communities and along large rivers. These “sailing billboards” are available upon request and are generally offered to advertisers based on specific campaign objectives and are subject to local regulatory ordinances.

Specifications

The size of sails will vary depending on the specific dimensions of a vessel.

Production

For working on sails or spinnakers, standard marine fabrics are used with designs hand painted or screen printed directly onto the sail fabric. Ornamental sails are produced using opaque PVC or vinyl material that can be hand painted, screen printed, or computer printed in the same manner as a permanent bulletin.



[PARKING GARAGE ADVERTISING]

Parking garage advertising consists of variable sized, full-color images affixed to the interior walls of parking structures. Located in the garages of office buildings, movie theaters, airports, shopping malls, hospitals, universities, and government buildings, among other venues. Advertising on parking lot stripes is also available in select markets.

Primary Uses

Used to reach vehicular and pedestrian traffic in all types of markets. Used for target reach of specific demographic or masses based on type of property and location.

Availability

Typically available in the largest 25 markets in the United States and Canada.

Research / Market Information

Specific marketing data available including site profiles and vehicular counts.

Method of Purchase

Sold by market or national buy.

Specifications

Parking Garage Murals

Typically 6' H x 12' W, but sizes may vary and can be customized according to advertiser requirements.

Parking Lot Stripes

Typically 5" H x 222" W. Some parking stripes are audio capable.

ground.

Shelter-sized units may use full range of colors and photographic reproduction. Where applicable,

design should consider vertical format for best visual communications. Important to consider effect of backlighting for highlighting.

Production

Parking Garage Murals

Printing

Printed from digital art files on large-format printers.

Sections

Production on 4' x 8' sections. Cut and paneled to any size or shape.

Stock

High-gloss vinyl, mounted on sintra board and sealed with anti-graffiti over laminate.

Shelter-Sized Units

Consult seller for specific requirements.

Printing Stock

Electronic

2 pieces of paper, laminated. Screen print or lithography: 8.5 point Styrene or Opaline.

Photographic

Kodak Duratrans

Inks

Specify fade-proof inks.

Mechanicals

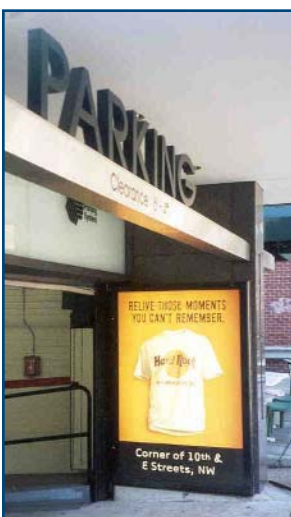
Scaled 1/4" to 1" or full-sized digital output resolution 300 dpi.

Sections

Produced in one section only.

Overage

Ten to 15 percent per month of posting.



Shelter-Sized Units

- Overall Size: 69" H x 47" W
- Copy Area: 67" H x 46" W

Design

Parking garage advertising is limited only by size of advertising surfaces. For parking lot stripes, the focus of the message should be placed near the driver-side door. Creative should avoid using dark colors that could blend in with the

[PLACE BASED DIGITAL NETWORKS]

A broad category, this section provides information on some common formats. These indoor and some out of home video screens are often internet-enabled, seen in major markets throughout the United States as well as internationally, and provide entertainment, news, weather, sports, and targeted advertising to consumers -- while they wait in line or in elevators, check-out counters, coffee shops, lobby shops, convenience stores, supermarkets, gas pumps, and transit hubs. The screens can often be updated instantly and targeted precisely to desired demographic audiences.

Primary Uses

National and regional advertisers use video screens to build brand awareness and reinforce existing advertising campaigns to targeted and mass audiences.

Availability

Located in major markets.

Research / Market Information

Monthly register receipt totals from venue partners are often tabulated for audience measurement purposes. Demographic profiles of individual sites are based on precise analysis of census-based data. Research providers include Audits & Surveys Worldwide, Scarborough, Market Statistics, and MapInfo.

Method of Purchase

Targeted advertising packages are available.

Specifications

Overall Size

High resolution screens come in variable sizes.

Graphics

Image size 640 x 480, 72 dpi or High Definition in some locations.

Design

Full motion video, animated graphics, and still frame formats are used.

Production

Creative may be sent digitally.



[PROJECTION]

Projection media presents enormous displays outdoors or inside commercial venues. Projection requires no physical structure or production other than the static artwork or video content. It is ideal for reaching large groups that congregate in entertainment or shopping areas. Theoretically, any surface can accommodate projection media.

Primary Uses

Used to reach broad audiences. Employed by local as well as national advertisers.

Availability

Anywhere that is dependent on local ordinances.

Research / Market Information

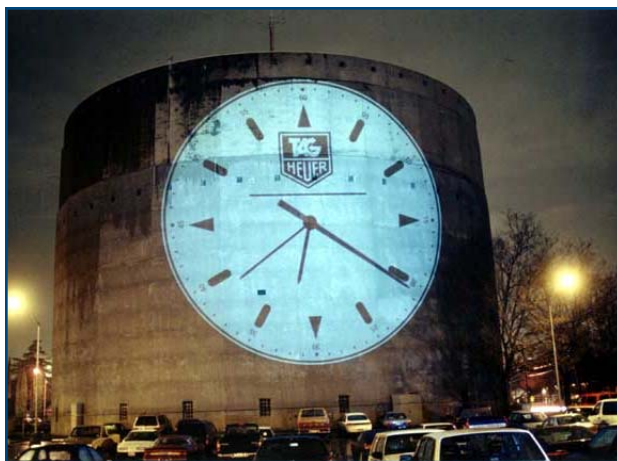
Sellers provide audience and marketing information.

Method of Purchase

Usually bought for selected locations on a weekly or monthly basis.

Specifications

Static slides or video content.



[SKI AREA ADVERTISING]

Common Formats

Lift Tower Displays
Clock/Lift Ads
Poster Ads
Electronic Information Stations
Skier Transit Systems
Panorama Ads

Primary Uses

Used to reach upscale consumers with active lifestyles at centralized resort locations.

Availability

Over 250 ski resorts in the United States reaching 8 million of the estimated 12 million skiers annually.

Method of Purchase

Purchase is made by networks of resorts covered for an entire ski season.

Specifications

Lift Tower Displays

- Overall Size: 24" H x 48" W
- Copy Area: 20" H x 46" W

Clock/Lift Ads

- Overall Size: 19 5/8" H x 39 5/16 W
- Copy Area: 18 1/4" H x 38 1/2" W
- Mechanical Size: 4" x 8"

Poster Ads

- Overall Size: 46 5/8" H x 33" W
- Copy Area: 45 3/4" H x 32" W
- Mechanical Size: 8" x 11 5/16"

Electronic Information Stations

- Overall Size: 12" H x 22" W
- Copy Area: 9 1/2" H x 19 1/2" W

Skier Transit Systems

- Overall Size: 11" H x 22" W
- Copy Area: 9" H x 21" W

Production

Lift Tower Displays

Printing

Produced by seller using special outdoor inks on UV-inhibiting Mylar. Chromalin proof supplied. Displays are then glued to 1/2" MDO plywood, edges sealed. Production requires camera-ready art or 8" x 10" transparency. If final films are supplied, they should be color corrected, 133 line film, right reading, emulsion side down.

Mechanicals

Scaled to half-size. Allow for trim size of 23 1/2" H x 47 1/4" W.

Clock/Lift Ads/Poster Ads/Panorama Ads

Printing

4-color requires camera-ready art or transparencies. Art should be on flexible backing to allow for scanning.



[TRASH RECEPTACLES]

This format has up to four framed posters on a round or rectangular trash container.

Distribution is extensive and varies widely within municipalities and public and private sites such as streets, airports, rail/bus stops, malls, colleges and numerous other locations.

Primary Uses

An ubiquitous format which can reach any population segment. Used to reach pedestrian and vehicular traffic in large and mid-size metropolitan markets, for targeted reach of specific demographic segments, or for mass markets. Used at point of sale in or near retail outlets, gas stations, supermarkets, recreational venues, and amusement attractions. Useful as a promotional tool at events, exhibitions, and trade shows.

Availability

Contact sellers.

Research / Market Information

Audience estimates and other marketing data per market available from sellers.

Method of Purchase

Sold in weekly GRP packages.

Specifications

Contact sellers for size information.



Design

Vertical poster format. Scales well from most existing vertical creative.

Production

Printing

4-color process.

Inks

Any as appropriate for the above stock.

Sections

Single poster format

multiples of up to four per unit.

Overage

Ranges from 5 percent for a two month contract to 25 percent for 10-12 months.



[CINEMA]

Cinema is compelling entertainment the whole family can enjoy and is a popular leisure activity. The following are some common examples of this media segment.

Cinema delivers advertisers a targeted marketing opportunity in a unique environment with an attentive audience, with multiple consumer touchpoints, and the flexibility for entertaining pre-shows or lobby displays.

Primary Uses

The cinema audience is unique in that it is attentive, engaged, and comprised of young, affluent, and well educated consumers who aren't distracted by telephones, remote-control devices, electronic media, or many other daily tasks. Cinema viewers are a captive audience.

Availability

Cinema is available in all markets. It is often purchased through a regional or national placement service.

Research / Market Information

Sellers provide audience and marketing information.

Method of Purchase

Cinema is usually bought as a network of theatres for multiple weeks.

Specifications

Many lobby display options are available. Cinema advertising content delivery systems, which determine how the ads are displayed on screen, continue to evolve. Theatres have any number of options available to them including: 35mm slides, film (rolling stock), Standard Digital, and High Definition (HD) Digital.

Production

Lobby and other on-premise advertising varies from location. Discuss options with sellers. Some theatres offer pre-show advertising using standard 35mm slides or video.



Digital Delivery

The growth in cinema advertising is attributed in part to the introduction of digital platforms. The digital pre-show format uniquely enables cinema advertising providers to offer programs that seamlessly screen advertising and entertainment content.

Digital content offers:

- lower production and shipping fees
- flexible flighting practices
- a high-quality on-screen presentation
- accurate delivery reporting

Available in most theatres with digital delivery, Standard Definition offers a pixel resolution that meets general standards and usually refers to an NTSC (or PAL) compatible video format consisting of 480 active lines of interlaced video (576 lines for PAL).

High Definition (HD) usually refers to a video format consisting of either 720 active lines of progressive video or 1080 active lines of either progressive or interlaced video, which results in a 30 to 50 percent increase in visual quality and 100 percent more detail than standard images. HD provides expanded capabilities to show live and long-form HD content including concerts, sports, and other entertainment events.

[ABOUT US]

For more information visit <http://www.oaaa.org/about/default.aspx>



The Outdoor Advertising Association of America, Inc. is the trade association representing the out of home advertising industry. It is dedicated to leading and uniting a responsible out of home advertising industry that is committed to serving the needs of advertisers, consumers, and communities. The nearly 800 OAAA member companies represent more than 90 percent of industry income, and donate space to charitable organizations in excess of \$400 million each year. OAAA's strategic focus is on government relations, marketing, communications, membership and operations.

1850 M St. NW, Suite 1040 Washington, DC 20036 (202)833-5566 www.oaaa.org



Established in 1933, the Traffic Audit Bureau for Media Measurement Inc. is a non-profit organization with a historical mission to audit the circulation of out of home media in the United States.

Recently TAB's role has been expanded to lead or support other major out of home industry research initiatives. Governed by a tripartite board comprised of advertisers, agencies, and media companies, TAB acts as an independent auditor for traffic circulation in accordance to guidelines established by its Board of Directors. These rules govern how audits are conducted as well as how circulation figures are reported.

271 Madison Avenue, Suite 1504 New York, NY 10016 (212)972-8075 www.tabonline.com

[ADDITIONAL RESOURCES]

Advertising Council, Inc.



A non-profit organization providing the media industry with public service campaigns on a number of critical social issues, especially related to children.

261 Madison Avenue
New York, NY 10016
(212) 922-1500

Advertising Research Foundation (ARF)



The preeminent professional organization in the field of advertising research.

641 Lexington Ave., 11th Floor
New York, NY 10022
(212) 751-5656

American Advertising Federation (AAF)



An advertiser advocacy group with a grassroots network of more than 50,000 affiliate members including advertisers, agencies, media companies, local advertising association, and college chapters.

1101 Vermont Ave., N.W., Suite 500
Washington, DC 20005
(202) 898-0089

American Association of Advertising Agencies (AAAA)



A national organization of advertising agencies representing nearly 600 agencies.
405 Lexington Avenue, 18th Floor
New York, NY 10174
(212) 682-2500

Association of National Advertisers (ANA)



An organization of national advertisers including more than 500 major US corporations, and accounting for 90 of the largest 100 users of advertising.
708 Third Avenue
New York, NY, 10017-4270
(212) 697-5950

Duke University's John W. Hartman Center for Sales, Advertising & Marketing History



The repository of the OAAA's archive collection. The archives are available to the public.
Duke University Special Collections Library
Box 90185
Durham, NC 27708
(919) 660-5836

Foundation for Outdoor Advertising Research & Education (FOARE)



FOARE is a non-profit education fund administered by OAAA to enhance and expand education and research.
1850 M Street, NW, Suite 1040
Washington, DC 20036
(202) 833-5566

Kantar Media



A multi-media revenue tracking company that provides monthly, quarterly, and annual spending data for outdoor advertising.

100 Park Avenue
4th Floor
New York, NY 10017
(212)991-6000

Miller, Kaplan, Arase & Co.



A media auditing company that provides aggregated industry and revenue data.

4123 Lankershim Blvd.
North Hollywood, CA 91602
(818) 769-2010

Nielsen Monitor-Plus



A media tracking company that provides quarterly and annual advertising revenues for all out of home advertising categories.

2 Trap Falls Road
Shelton, CT 06484
(203) 944-1283

Standard Rate and Data Service (SRDS) Advertising Source



SRDS publishes a print and online service providing complete planning information for out of home and alternative media vehicles. Listings contain standardized ad rates, dates, contact information, and links to web sites that provide additional facts.

1700 Higgins Road
Des Plaines, IL 60018
(847) 375-5000

[GLOSSARY]

For a full list of out of home terms, visit

<http://www.oaaa.org/marketingresources/industrystandards/outdoorterms.aspx>

30-Sheet Poster

See *Poster*

8-Sheet Poster

See *Junior Poster*

[A]

Allotment

The number of units required to achieve a desired GRP level in a market. Traditional poster panel showings consist of a quantity of displays that will vary by the size of the audience and the size of the market population.

Alternative Media

Out of home media that are used to create customized advertising programs that generally target specific consumer audiences. Alternative out of home media include, but are not limited to: arena and stadiums, interior placed based, convenience stores, video networks, health clubs/restaurants/bars, exterior placed based (i.e. airborne, marine, resorts and leisure).

Approach

The distance measured along the line of travel from the point where an advertising unit first becomes fully visible to the point where the copy is no longer readable.

Audience Delivery

The size of an audience that notices out of home advertising usually measured over one or more weeks. Audience delivery can be represented using several definitions, including: EYES ON Impressions (EOIs), EYES ON ratings, gross impressions or rating points, and reach & frequency.

Awareness

The recalled recognition of an out of home advertising message by an individual or audience. Ad awareness is influenced by creative copy and the consumer's relationship with the

product or category. (see *Noticing*).

[B]

Billboard

Large format advertising displays intended for viewing from extended distances, generally more than 50 feet. Billboard displays include, but not limited to: posters, junior posters, spectaculars, and bulletins.

Bleed

Display area which extends beyond the live copy area, often to the edge of the finished size.

Bulletin

The largest standardized out of home format; typically measuring 14' x 48' in overall size. Sold either as permanent displays or in rotary packages.

[C]

Cable System

Installation hardware used to install and display single sheet posters onto billboard units using cable and pulleys.

Campaign Delivery

The audience delivered by an out of home advertising schedule, expressed in EYES ON Impressions (EOIs) and/or EYES ON Gross Rating Points (GRPs). Reach and Frequency can also be used. Campaign delivery is most valuable when expressed using the demographic target and market definition of the advertiser.

Cancellation Period

A specified period of time when a contract can be terminated.

CBSA (Core Based Statistical Area)

Defined by the United States Office of

Management and Budget, a metropolitan area within a larger markets (e.g. DMA) containing a substantial population nucleus, together with adjacent communities having a high degree of economic and social integration with that core. CBSA's are a standard geography for buying and selling media.

Character Height

Height of the largest letter that can be displayed on a message center; height of a seven-pixel high character according to center-to-center spacing (e.g., 3.0" center-to-center spacing x 7 pixels = 21" character height).

Charting

The process of selecting and scheduling individual unit locations to maximize out of home advertising objectives.

Clip System

Installation hardware used to install and display single sheet posters onto billboard units using clips and springs.

Color Accuracy

Conformity or exactness of color match, clarity and accuracy within the individual primary color groups of red, green and blue.

Commercial Audience

Audience estimates of people exposed to actual advertising. EYES ON is the first media measurement system providing true commercial audiences of out of home advertising rather than audiences that are merely exposed to editorial content (e.g. read a magazine, read a newspaper or tuned to a TV program, etc.)

Continuity

The elimination of gaps in a media schedule by maximizing the duration of a campaign, ideally 52 weeks.

Contrast Ratio

Ratio between the brightness or intensity measurement taken when the screen is displaying a blank video signal and a full, white video signal. This ratio determines the readability of the display so as to measure "depth" of

an image or as a measure of how well the image can be seen in high ambient light.

Convenience Store Display

Point-of-purchase displays, typically the same format as transit shelter posters that are positioned at the entrance of convenience stores.

Co-op

The sharing of advertising costs between a manufacturer and distributor or dealer.

Copy

The advertising displayed on an outdoor unit. The quality of the ad's creative design can impact the number of people who notice it (see *Noticing*).

Copy Area

The viewing area on an outdoor unit.

Coverage

1. Based on the defined geographic parameters of a market, expressed as DMAs, CBSAs, groups of counties, or individual counties, also known as coverage area.

2. Coverage can also be the percent of the population within any of these geographic areas that can be reached by the total inventory of a media operator.

CPM - Cost Per Thousand

1. An EYES ON CPM is the cost of delivering 1,000 impressions from individuals who notice the advertising on displays in a market.

2. Traditional measures used by other media do not provide EYES ON CPMs, but rather the only cost of delivering 1,000 opportunities-to-see-advertising, i.e. people who may or may not see the advertising.

CPP - Cost per Gross Ratings Point

The cost of advertising exposure opportunities that equals one gross rating point in any geographically defined market or the delivery of in-market EYES ON Impressions equal to one percent of the population (gross).

Creative

See Copy

Creative Brief

Detailed marketing objectives that pertain to the design of an out of home campaign.

Cross-Read

An advertising display which is visible across traffic lanes on the opposite side of the roadway.

Custom Market

Any market used by a plant or advertiser other than a DMA or CBSA. Custom markets are used by plants or advertisers to highlight out of home delivery within relevant geographic areas. Custom markets are generally counties or groups of counties.

[D]

DEC - Daily Effective Circulation

The average number of persons, in cars or other vehicles, passing and potentially exposed to an advertising display for either 12 hours (un-illuminated - 6:00am to 6:00pm), 18 hours (illuminated - 6:00am to 12:00 midnight) or 24 hours. While DEC's remain a valuable measure of circulation, they are not a measure of the EYES ON audience and no longer endorsed as a buying and selling currency by the TAB.

Demographic Audiences

Target audiences used to plan, buy and sell media. EYES ON demographic target audiences include age, sex, ethnicity and income.

Dimming

Changing the brightness of a display, or the capability of increasing or decreasing the overall display intensity. The brightness level should be highest during the day to compete with daylight, and lower at night.

Display Period

The interval of time when an out of home advertising campaign is run.

Digital Billboard

Billboards that can change advertising content using addressable technology. Content is static with multiple advertising message presented in rotation every few seconds.

Digital Place Based Media

Out of home screens that change advertising content using addressable technology and excluding digital billboards. Digital place based media can include static messages or full motion video with an audio track.

Distribution

The strategic placement of out of home units across a market. The distribution of units will impact the reach of the campaign and the demographic profile of the audience that is delivered.

DMA – Designated Market Area

A television market area defined by Nielsen Media Research that is also used by advertisers for multi-media planning. DMAs are non-overlapping and cover the entire United States.

[E]

Efficiency

The degree of value delivered to an audience relative to it's the audience that is delivered and cost. Usually expressed as either CPM (cost per thousand) or CPP (cost per gross rating point).

Embellishment

Letters, figures, mechanical devices or lighting that is attached to the face of an out of home unit to create a special effect.

Emerging Media

Recently developed or introduced out of home formats.

EYES ON Audience Measurement

TAB's audience measurement system for buying and selling out of home media. EYES ON is unique in media measurement in that it provides counts of demographic audiences actually noticing the advertising on out of home

displays.

EOIs - EYES ON Impressions

The average number of persons who are likely to notice an ad on an out of home display for either 12 hours (un-illuminated – 6:00 am to 6:00 pm) or 18 hours (illuminated – 6:00 am to 12 midnight). Unless specified as In-Market, EOIs include all persons who notice the unit, regardless of the origin of their trips. EOIs are reported in weekly increments.

Exposure

See *Noticing*

The reasonable opportunities for advertising to be seen and read.

Extension

An area of copy made as a cut out that falls outside the basic restraints of a bulletin or premiere panel face.

[F]

Face

The surface area on an out of home unit where advertising copy is displayed. A structure may have more than one face.

Facing

The cardinal direction that an out of home unit faces. As an example, a north facing bulletin is viewed by vehicles traveling south.

Finishing

The method used to hem the edges of posters and bulletin. Finishing can include welded pockets or other operational techniques for hanging substrates onto billboard units.

Flight

The length of an advertising campaign, sometimes divided into distinct segments over the course of weeks.

Frame

A static display screen on an LED display, or a metal attachment around the edges of a poster face.

Frequency

1. The average number of times an individual notices an out of home advertising message during a defined period of time. Frequency in outdoor advertising is typically measured over a four week period, but can be reported for any campaign length.

2. For other media, it is the average number of times an individual has a opportunity to see an advertising message during a defined period of time.

[G]

Gross Impressions

1. The sum of EYES ON Impressions delivered against a demographic audience for an advertising schedule. Unless specified, they include all individuals; regardless of the origins of their trips (see In-Market Impressions).

2. The Gross Impressions reported for other media are estimates of opportunity to see the advertising to rather than those who notice it.

GRPs - Gross Rating Points

The total number of In-Market EYES ON Impressions delivered by an out of home schedule expressed as a percentage of a market population. One rating point represents Impressions equal to 1 percent of the market population. In the calculation of GRPs, total EOIs must first be reduced to the In-Market EOIs of individuals who live in the defined market and are part of that market's population.

[H]

[I]

Illuminated Unit

An out of home unit equipped with lighting that provides night time illumination of an advertising message, usually from dusk until midnight. The EOIs for an illuminated unit are calculated using an 18 or 24 hour viewing period.

Impression

See *EOI*

In- Market EOIs - In-Market Impressions

The average number of times people that live in a defined market (e.g. a DMA or CBSA) are likely to notice an ad on an out of home display. In-Market Impressions exclude Impressions derived from people who travel into or through the market, but live outside of it. In-Market Impressions are the audience from which GRPs are calculated.

[J]

Junior Poster

A standardized poster format, typically measuring 6' x 12'; formally known as an 8 Sheet.

[K]

[L]

Line of Sight

The simultaneous viewing of more than one out of home unit.

Location List

A listing of all locations and displays included in a specific out of home program.

[M]

Mall Displays

Backlit advertising structures located at strategic points in shopping malls; usually two or three-sided.

Markets

Geographically defined areas used to buy and sell media. Standard markets definitions are DMAs and CBSAs. Out of home media companies and advertisers also use custom geographies based on their geographic coverage of their panel or product sales distribution areas respectively.

Mobile Billboard

A truck equipped with one or more poster panel units. The truck can either be parked at specified venues or driven around designated

localities.

[N]

Noticing

As derived from TAB's visibility research, a physiological or behavioral measure of actual eye contact with an out of home media unit and its advertising. EYES ON audiences are derived from the adjustment of circulation or passing to those who notice the advertising.

[O]

Off-Premise Sign

A sign that advertises products or services that are not sold, produced, manufactured or furnished on the property where the sign is located. An out of home display is an off-premise sign.

On-Premise Sign

A sign that advertises products or services that are sold, produced, manufactured or furnished on the property where the sign is located.

Outdoor Media

The term primarily associated with billboards, street furniture, transit and alternative media.

OOH - Out Of Home Media

All media formats specifically intended to reach consumers outside the home.

Out of Home Video Networks

Place-based video networks that offer editorial content and video advertising. They include in-store, health clubs and other venues.

Override

The continuation of an out of home advertising program beyond a contracted period. An override, if offered by an out of home company, is provided at no additional cost to an advertiser.

[P]

Percent Composition

The percent of the total audience for a display or schedule that a brand target demographic group comprise (e.g. 65 percent of the total

EOIs for Adults 18+ were Men 24-65).

Permanent Bulletin

A bulletin that remains permanently located at a specified site throughout the term of a contract, usually for long periods of time. A permanent bulletin program can build strong brand recognition in specific market areas.

Phone Kiosks

A structure that houses public telephones and offers advertising displays.

Plant

A term used to identify a media company and its entire out of home advertising inventory in a market.

Plant Defined Market

A custom market defined by a plant usually established based on the geographic coverage of its inventory.

Pockets

Welded pockets are added to posters and bulletins for hanging substrates onto billboard units.

Polyethylene (PE)

Polyethylene is a widely used plastic thermoplastic polymer consisting of long chains of monomer ethylene. It is used to make single sheet posters or other billboard substrates and is recyclable.

Polypropylene (PP)

Polypropylene is a widely used thermoplastic polymer with an intermediate level of crystallinity between that of low-density and high-density polyethylene. It is used to make single sheet posters or other billboard substrates and is recyclable.

Polyvinyl Chloride (PVC)

Polyvinyl Chloride is a thermoplastic polymer constructed of repeating vinyl groups or ethenyls having one of their hydrogens replaced with a chloride group. The vinyl is commonly used as an advertising substrate for bulletins and some poster products.

Population

The total number of people who live within a market. The population can be segmented by key demographic groups. Populations (also referred to as universe estimates) of defined geographic areas are the bases from which rating points are calculated.

Poster

A standardized poster format, typically measuring 12'3" x 24'6"; formally known as a 30-Sheet Poster.

Posting Date

The date when a poster program is scheduled to commence. A five day leeway is customary.

Posting Instructions

Detailed directions provided to an out of home company by an advertiser or agency assigning specific copy to specific locations.

Posting Window

A window of five working days after a scheduled posting date in which all contracted locations can be posted without penalty.

Premiere Panel

See *Wrapped Poster*

Premiere Square

See *Wrapped Square Poster*

Pre-ride

An in-market field check of available panels to determine locations for a specific GRP/showing.

POP - Proof-of-Performance

Certification by an out of home company that contracted advertising services has been rendered. EYES ON audience weight (audience delivery) is an essential component of POP.

[Q]

[R]

Rating Points

1. The total number of in-market EYES ON Impressions delivered by an out of home display expressed as a percentage of a market population. One rating point represents impressions equal to 1 percent of the market population. In the calculation of GRPs, total EOIs must first be reduced to the in-market EOIs of individuals who live in the defined market and are part of that market's population base.

2. Rating points for other media are based on opportunity to see audiences and not EYES ON audiences.

Reach

1. The approximate percentage of a target audience's population who notice an advertising message at least once during an Out of Home campaign.

2. For other media, the percentage of a target audience's population who has an opportunity to see an advertising message at least once during an advertising campaign.

Recycle

Recycling involves processing used materials into new products to prevent waste of potentially useful materials, reduce the consumption of fresh raw materials, reduce energy usage, reduce air pollution and water pollution, and lower greenhouse gas emissions as compared to virgin production. Single sheet posters are recyclable.

Reduce

Reducing is to use fewer raw materials.

Reuse

Reuse is to use an item more than once. This includes conventional reuse where the item is used again for the same function, and new-life reuse where it is used for a new function. In contrast, recycling is the breaking down of the used item into raw materials which are used to make new items. Some PVC vinyl is reused.

Ride

The physical inspection of the units that com-

prise an out of home program in a market - either pre-buy or post-buy.

Rotary Bulletin

A standardized 14' x 48' bulletin moved to different locations in a market at fixed intervals, usually every 60 or 90 days, to achieve greater reach in the market.

[S]

Showing

The traditional way of selling out of home media. A level of delivery that directly relates to the population of the market. Typical showing levels are: #100, #75, #50 and #25 GRP/Showings. The number of panels involved in an actual showing varies by market population and the average DEC of the market's inventory. As the industry migrates to the EYES ON system, this traditional definition will need to be modified to incorporate the new audience metrics.

Single Sheet Poster

A poster constructed as a single and continuous substrate. Single sheet posters are typically made from thermoplastic polymers. Single sheet posters can be recycled.

Snipe

An adhesive strip that is used to cover a portion of copy displayed on an out of home unit.

Spectacular

A bulletin that is usually larger than 14' x 48' and is positioned at a prime location in a market. A spectacular often utilizes special embellishments.

Spotted Map

A map showing all locations included in a specific out of home program.

Standardized Unit

Out of home units constructed in accordance with the specifications established by the OAAA.

Street Furniture

Advertising displays, many that provide a pub-

lic amenity, positioned at close proximity to pedestrians for eye-level viewing or at a curbside to impact vehicular traffic. Street furniture displays include, but are not limited to: transit shelters, newsstands/news racks, kiosks, shopping mall panels, convenience store panels and in-store signage.

Substrate

A wide variety of material used to produce out of home displays. Billboard substrates are typically made from thermoplastic polymers or PVC. Many street furniture and transit substrates are made from Fasson, paper, or film, among other materials.

Surface Arterials

Major streets in towns or cities that carry a heavy flow of vehicular traffic.

[T]

Target Audience

In the EYES ON system, any audience reflecting the most desired consumer prospects for a product or service, defined by age, sex, race, ethnicity or income; or their combinations for any geographic definition.

Target Rating Points

1. The total number of In-market EYES ON Impressions, to a target audience, delivered by an Out of Home display expressed as a percentage of a market population. One rating point represents impressions equal to 1 percent of the market population. In the calculation of GRPs, total EOIs must first be reduced to the In-Market EOIs of individuals who live in the defined market and are part of that market's population.

2. For other media, Target Rating Points are based on opportunity to see audiences.

To and Through Audience

A portion of the total EOIs for a display that is comprised of people who do not live in the neighborhood but travel past the unit. The demographic characteristics of "the to and

through" audience can be significantly different from those of people who live in the surrounding neighborhood.

Transit Displays

Displays affixed to moving public transportation vehicles or in the common areas of transit terminals and stations. Transit displays include, but are not limited to: bus panels, train/rail panels, airport panels, taxi panels and mobile advertising signage.

Transition

A visual effect used on an LED display to change from one message to another.

Transit Poster (Bus)

Posters attached to the exterior of buses. Common displays are king panels, queen panels and taillight panels. King panels are on the street-side of the bus. Queen panels are on the curb side of the bus. Taillight panels are on the back of the bus.

Transit Poster (Commuter Rail)

Posters displayed in commuter rail stations and on trains.

Transit Shelter

A curbside structure located at regular stopping points along urban bus routes.

Trim Size

The dimensions of an advertisement substrate once it has been prepared for placement onto an out of home unit.

Tri-Vision

An out of home unit with a slatted face that allows three different copy messages to revolve at intermittent intervals.

TRP - Total Rating Point

Also called GRP (Gross Rating Point). The term refers to the total number of impressions delivered by a media schedule expressed as a percentage of a market population.

[U]

UV Coating

Ultra-violet cured coatings are applied over inks printed onto advertising substrates and dried by exposure to UV radiation. UV coatings are used to prevent color fading on advertisements from sun exposure or other ambient lighting sources.

Under Tension

Under tension refers to the maximum tolerance allowed when stretching a substrate across an out of home unit. Tension is used to eliminate wrinkles or folds along the surface of an advertisement.

Un-Illuminated Unit

An out of home unit that has not been equipped with lighting for nighttime illumination of an advertising message. The EOIs for an un-illuminated unit are calculated using a 12 hour viewing period.

[V]

Vinyl

See Polyvinyl chloride.

[W]

Wall Mural

Murals painted or attached directly onto the exterior surface of a building.

Wallscape

See *Wall Mural*

Wrapped Poster

A standardized display format, typically measuring 12' 3" x 24' 6" in overall size. Wrapped posters offer the impact of a bulletin by using a single vinyl face stretched over a standard poster panel.

Wrapped Square Poster

A standardized display format, typically measuring 25' 5" x 24' 6" in overall size. The wrapped square poster a single vinyl stretched over two stacked poster panels. In some mar-

kets, this same technique can be applied to stacked junior posters, typically measuring 12' 6"x 12' 1" in overall size.

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[Y]

[Z]

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