

Change to Ad-ID Underutilized Discount

Unused codes in an Ad-ID code contract do not roll over at the end of the contract period. To maintain fairness to all Ad-ID users, Ad-ID will make accommodations for significantly underutilized contracts.

Previously, the underutilized discount had to be requested within 10 days after the contract expiration. To better serve our customers, Ad-ID has removed this requirement and the underutilized discount can be requested at any time after the contract expiration.

For current contracts of 50, 100 or 300 codes where more than 30% of the contract has not been used at the contract expiration, a discount of 25% off of the cost of the new contract can be requested. The 25% discount can only be applied if the contract renewal is a 10 code contract or larger.

The discount is a one-time offer that cannot be applied to multiple contract renewals and the agency and/or advertiser needs to contact Ad-ID customer service at cs@ad-id.org or 704.501.4410 to request the discount.

To view the full set of rules, please go to <http://bit.ly/cTEPyf>.

Understand Impact of GRP Residuals Model

To participate in or learn more about the GRP Residuals Model Pilot mentioned in the article on the right, please contact Allan Linderman at allan@lindermanmedia.com or 805-498-5163. Advertiser participation is welcome.

this issue

Underutilized Discount Rules P.1	Boris FX Job Slate P.3
Supply Chain Excellence P.1	Electronic Network Clearance P.3
Impact of GRP Residuals Model P.1	Ad-ID FAQs P.3
HD Code Credit Rules P.2	Ad-ID Help Videos P.3
Getting Green, Going Tapeless P.2	Ad-ID User Management P.3
	E-Media Topics P.3

Supply Chain Excellence

In Marketing and Communications we often only see ourselves in self-contained silos. Advertisers, Agencies, Partners, Media, or Broadcaster—each silo is focused on its own role, in making sure advertisers get what they want, when they want it and for the best price possible. We know from hard-learned experience that when each silo is so singly focused there is a wasteful expenditure of time, energy and money.

Late last year, Bob Liodice, President and CEO of the ANA (Association of National Advertisers) announced a 10-point Marketers' Constitution. <http://bit.ly/aUEiD8>.

Item five of the constitution states: "The marketing supply chain must become more efficient and productive," and goes on to detail the objective:

"Efficiency is different than effectiveness—but just as important. Marketing efficiency enables us to shorten the supply chain, reduce waste and improve productivity. Six sigma, Kaizen and decoupling all work to improve processes, but a fundamental key to supply chain efficiency is to make everything digital. Ad-ID is the foundation of digital workflow throughout the marketing process. When fully embraced by the marketing industry it will improve the accuracy of reporting and evaluation of advertising assets, affording process improvements and cost savings for everyone."

Partners in a supply chain have defined responsibilities for ending up with a finished product for consumption.

In our industry, a finished product is a 30-second spot, raw materials can be the production footage, other graphic elements, or closed captioning.

As each partner in the supply chain fulfills its responsibility, the product becomes more

tangible and its description becomes more complete.

People in the media business don't necessarily believe that technologists can integrate all of their systems. And many technologists don't believe media people know (or care) enough about consistent information and are too focused on the top level metrics. Both are mistaken, of course. This leads to a bit of a chicken-and-egg situation.

Nielsen and the ANA recently announced an "In-Home Commercial Ratings Pilot" to assess the feasibility of producing brand-specific commercial ratings. The objective is to leverage the same technology Nielsen uses to measure viewing/ratings and utilize it to determine the technical feasibility of Nielsen producing brand-specific commercial ratings. <http://bit.ly/9SEHE7>.

Last year the Talent Unions SAG and AFTRA negotiated a new commercials contract. In that contract is an agreement to conduct an in-depth study of a Gross Ratings Point Talent Compensation Model also known as the "GRP Model." The intent is to create, based upon real-time information, a talent compensation model that could be implemented across the TV commercial industry. <http://bit.ly/c6NTk2>.

Through supply chain excellence, only the party with primary knowledge and expertise is responsible for accuracy of the information at a particular juncture. This eliminates inaccuracies and redundancies.

If you can't consistently identify an advertising asset and associate it with a marketing campaign, how can you present it to a consumer, accurately aggregate results, and measure its performance and effectiveness?

By Harold S Geller, Managing Director, Ad-ID
www.ad-id.org

Ad-ID HD Code Credit Rules

To accommodate the needs and requests of Ad-ID users, advertisers that have created SD (Standard Definition) and HD (High Definition) codes for one asset can request a reimbursement from Ad-ID. Unlimited contracts do not qualify for reimbursement.

The advertiser, or the agency on its behalf, must submit the request to Ad-ID in writing. The requests can be sent to cs@ad-id.org or faxed to 704.594.6290. The reimbursements will be provided in the form of free code contracts. The code contract will begin on the date the reimbursement is requested and it will be good for one year from the date it is processed.

Requests can be made at any time during a contract period, but **must be requested within 10 days after the contract expiration**. After that time, reimbursements will not be granted for codes created during that contract period.

To view the full set of rules, please go to <http://bit.ly/cuqF9x>.

Ad-ID is working on the next system update in which we plan to revise the system settings so that it will not use up 2 codes in a contract to create the matching SD/HD codes. We look forward to moving this forward to better serve our customers and will keep you informed as we progress.

Getting Green, Going Tapeless

Videotape has been the industry standard for many decades, since the early days of TV broadcasting. In the last 10 years however, agencies, broadcasters, and content distributors have been inching towards more efficient and environmentally friendly alternatives, such as digital file formats and tapeless processes. Though it's a slow transition, thousands of videotapes are still being used everyday to document TV spots and programming for broadcast and archival purposes. But there are many problems with videotape, and the negative effects of this dated medium need to be realized.

Environmental Concerns

Did you know?

- As much as one gallon of petroleum is needed to produce a single broadcast standard tape. Every discarded videocassette represents a loss of this energy
- An estimated 40 to 50% of the videotapes sent for spot distribution this year could end up in landfills
- The advertising industry uses approximately 20 million videotapes per year.

To produce a videotape, there is a primary coating process in which a mixture of magnetic particles, resins, and solvents is applied to a plastic film. The hazardous air toxic emissions from their production are mostly solvents used in the coating operation and cleaning of equipment. Though these emissions fall within the EPA's "safe" levels, we should still consider the environment and look to tapeless alternatives.

There is a related environmental concern: delivery. Since videotape is a physical format, it often needs to be delivered to multiple destinations—broadcasters, post houses, content distributors, partnering agencies, clients, storage facilities, etc. By having to shuttle tapes via truck and air couriers, unnecessary petroleum is used and more pollution created. Advertisers who buy time on stations that only accept tapes, should demand that their spots be received electronically—via server, FTP, or satellite. It will also cut down on delivery and manpower costs that advertisers eventually pay for.

Sustainability

Any type of media is subject to damage, especially videotapes that can wrinkle or tear and over time physically decay. Videotapes are in a constant process of chemical deterioration, which with care can only be slowed, not completely stopped or permanently reversed. This decay will eventually render the tapes unplayable and the information on them inaccessible. Playing tapes on poorly maintained equipment can stretch tapes, resulting in distorted playback. Another danger is magnetic fields. Exposure to a magnetic field can cause a tape to be completely or partially erased. Common sources of magnetic fields include televisions, computer monitors, speakers, and microphones. In addition, deterioration of chemicals on the tapes can cause tapes to clog playback heads, jam machines and not play back the tapes.

Changing Formats

Since videotape has been in use, post-production has had many videotape formats, each new one forcing post houses, distributors, and broadcasters to buy new generations of expensive tools and videotape recorders. And once a format is obsolete, it is costly to find equipment and manpower to playback these tapes, and move content from one format to another.

Tapeless Environment

Our industry is starting to embrace the many benefits of a tapeless environment. It meets the need for greater speed and accessibility to content, and provides the ability to manage, and preserve those assets in a more efficient and cost-effective manner. One example is the thousands of dollars being saved in the videotape masters that don't need to be duplicated. Now the master can be digitized once and repurposed many times without tape. Another huge benefit is the ability for multiple editors to work on the same footage at the same time.

A tapeless workflow also effects how a company interacts with its clients. For example, a few content distributors give clients instant access to their spots via an online video library rather than produce and shuttle videotapes to multiple locations, wait for the tapes to arrive to their offices, etc. The process that once took days with videotape is now reduced to hours. It certainly gives companies like mine more time to focus on customer care and create more intimacy with clients. It's a slow process to transition to a tapeless environment, but eventually the entire industry will be able to reap its many benefits, and leave videotapes behind.

By Brandon Perry

(Brandon Perry has served as Account/Sales Director for major media distribution networks, and was an original staff member of Ad-ID, LLC. Brandon can be contacted at soscg@hotmail.com.)

Boris FX Announces Boris Job Slate Plug-in for Apple Final Cut Pro

Ad-ID has been working hard to reduce the more than 20 times that information about advertisements gets rekeyed in various systems. We are happy to announce that Boris FX, a leading developer of integrated graphics and effects technology, has created Boris Job Slate, a new Apple Final Cut Pro plug-in that automatically creates commercial slates based on XML files received from the Ad-ID system. This application will be particularly useful to your production and editing facilities, if you do not edit your commercials in house.

The slate information that is already entered in Ad-ID will be exported from Ad-ID and then used in the slate application to avoid re-keying of the data.

"In today's digital environment, the ability to make slates using data from the Ad-ID database will support the workflow immensely," commented Matt Miller, President and CEO, Association of Independent Commercial Producers (AICP). "It makes sense that those producing and editing advertising in the motion image have the ability to seamlessly integrate the information."

To view a full demo of all the functionality of the Boris Job Slate please visit <http://bit.ly/cgmGkn>.

For more information, have your editors and/or producers visit the Boris Job Slate data page at <http://bit.ly/cmD4GT>.

Electronic Network Clearance

What was once a laborious process of having commercials reviewed and approved before being broadcast, is increasingly becoming more simple as this process moves online. In doing so, both the agency and network teams save an incredible amount of time and money.

Although the concept of "keeping a paper trail" still holds valid, for legal reasons, this process no longer has to involve a sheet of paper, a tape and a zillion filing cabinets to hold the documentation of each commercial since the initiation of the Network Clearance Process. Inputting the commercial's Ad-ID code ensures the correct commercial is being sent and viewed by the network, and also allows for tracking throughout the clearance process. By entering the code, all of the pertinent information associated for a specific commercial can be automatically entered into the application, thus eliminating the possibility of user input errors. The leaps and bounds technology has made in communication has finally brought this niche industry into current times.

Once a commercial is uploaded to a Network Clearance Application, the agency, or company representing an agency, shares a link to the commercial with the networks via e-mail. When the network receives the e-mail, they click on the link and the commercial will load in their web browser, no downloading is needed. Once the spot is viewed, the necessary online forms related to the commercial are filled out, automatically sending the form back to the agency. All of this information is saved for both parties to review whenever they need.

This simple process eliminates the need to make tapes, numerous shipments and physically storing the paper trail of clearance documents. Since most Network Clearance Applications are web-based, agency and network teams may access their accounts from anywhere. As more people work from home and may generally not be sitting at their desks, the details and communication involved in clearing commercials continues. Ah, the beauty of getting the job done regardless of geographic location while cutting costs and meeting deadlines.

By Tammy Michalek, Business Development, Nice Spots
www.nicespots.com

Ad-ID FAQs

Q: What happens if I purchase a contract but need more codes during the one year period?

A. Almost 80% of Ad-ID contracts renew early ... meaning they renew before the one year period is up because they have already used all of the codes in their contract. Ad-ID code contracts can be purchased at any time as needed, however, contracts can also be upgraded.

For example, if you purchase a 50-code contract for \$2,250 on January 1, 2010, and during the year you end up needing 100 codes, you can upgrade to a 100 code contract for \$750, which is the cost difference between 100 codes (\$3,000) and 50 codes (\$2,250). The expiration date will remain at January 1, 2011.

Ad-ID allows customers to upgrade contracts to allow them to get the most value out of their contracts.

If you no longer wish to receive communications from Ad-ID, e-mail cs@ad-id.org with UNSUBSCRIBE in the subject line.

Ad-ID Help Videos

There are several documents and videos available in the Help section of the Ad-ID website with instructions on using the Ad-ID features.

Ad-ID has added the following new videos to the Help section:

- Ad-ID Overview
- Activating Grandfathered Prefixes

Ad-ID Help documents and videos can be accessed at www.ad-id.org/help.

Ad-ID User Management

In order to help the Ad-ID Administrators better manage users, Ad-ID will begin emailing Administrators periodically with a list of contacts that have access to a particular group. This will help Administrators to keep on top of users so they can make sure each contact has the appropriate access and add or remove access as needed.

Ad-ID will announce further details as this new initiative moves forward.

E-Media Topics

If there are topics that you would like to see in a future edition of the E-Media newsletter, please contact Ad-ID customer service at cs@ad-id.org with your suggestions.

We value your input and look forward to hearing your ideas.