

## Latest News:

### REMINDER: DEADLINE TO ACTIVATE ISCI PREFIX IN AD-ID HAS BEEN EXTENDED

In recognition of recent and upcoming announcements from systems vendors and service providers with regard to support and integration with Ad-ID, the deadline to activate ISCI prefixes without an activation fee has been extended to September 30, 2008. This will allow sufficient time to make appropriate system and procedural adjustments in connection with this change.

Advertisers who currently have ISCI prefixes will have until September 30, 2008, to activate those prefixes in Ad-ID with no activation fee. After September 30, 2008, the activation of an ISCI prefix will incur the following one-time charge (in addition to the code contract):

- 2 Alpha Prefix: \$2,500
- 3 Alpha Prefix: \$1,000
- 4 Alpha Prefix: \$500

After activation of ISCI prefixes, it is necessary to purchase an Ad-ID code contract by October 31, 2008. A variety of contracts are available based on the anticipated volume of assets.

For assistance with the activation of ISCI prefixes, please contact Lindsay Garvey at (704) 501-4410 or [lgarvey@ad-id.org](mailto:lgarvey@ad-id.org).

### REVISED HD CODING

The number of characters in a code and the structure of the characters will be dependent on whether or not the asset is a visual medium (see following pages) and the format (SD, HD, or both).

#### Rules:

1. All Standard Definition codes will be 11 characters.
2. All High Definition codes will be 12 characters with an H in the 12<sup>th</sup> character.
3. All other codes not related to visual media will remain as 12 characters.

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## Ad-ID Announces New Program

**Ad-ID works hard** to ensure that all advertisers have the opportunity to use the Ad-ID system. This is why Ad-ID has developed several programs for advertisers and agencies based on their needs.

Ad-ID is pleased to announce the new **Small Advertiser Program**. This program is offered only to advertisers with media spending of \$5 million or less per year across all media, according to Nielsen's MonitorPlus. Eligible advertisers will receive a discounted rate of \$2,500 on the Ad-ID 300 code contract. This is a 66.66 percent discount off of the rate card. If the eligible advertiser also needs a new prefix licensed, the discounted new prefix fee is \$500.

In addition to the Small Advertiser Program Ad-ID has the Grandfathered and Standard Prefix Programs. Ad-ID also offers special discounted rates for non-profit advertisers and agency pro bono work. *(continued on next page)*

## The Digital TV Transition: Production Implications for Advertisers

**The ANA Production** Management Committee has released a white paper titled "The Digital TV Transition: Production Implications for Advertisers."

As television broadcasting moves to a digital-only format, advertisers must be aware of important requirements for how advertising is created and

distributed. By law, full-power television stations must stop transmitting analog signals and begin broadcasting exclusively in digital as of February 17, 2009. Networks likely will accept commercials in only one format; some networks already have this requirement. Advertisers will have to choose to ship either a high-definition

*(continued on page 3)*

## "Squares Don't Equal Rectangles": Issues With HD Distribution

**There seems to be** a bit of confusion when talking about the Feb. 17, 2009, digital transformation deadline. The FCC is mandating broadcasters to broadcast digital signals rather than analog signals. They are investing millions to upgrade their systems to the HD format. This is part of the complexity as we are in a transitional phase.

The most common HD video formats accepted today are 1080i and 720p. The numbers (1080 & 720) refer to the amount of scan lines on the screen at a given time. The alpha (i and p) refers to the frame configuration.

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## One TV Ad, Two Televisions: Creating an Ad for SD and HD

**As the industry** is in a period of transition from SD to a mix of SD and HD to someday being HD only, advertisers must remember that different people will be seeing their finished product in a variety of different ways.

One of the biggest misconceptions clients have of HD is that the project has to be shot in HD in order to be finished in HD. Film, be it 35mm or 16mm, is higher in resolution than any of the readily

available HD cameras. Generally, film offers the most flexibility in exposure latitude, allowing for a broader range of creative looks that can be imparted upon the image. And, because of its superior resolution and aspect ratio, 35mm film handles blow-ups and repositioning with ease. Film is a great choice for HD finishing.

*(continued on page 3)*

## Latest News (cont.):

4. If a visual medium is chosen (please see following page for list of visual media), it will be required that a Format is chosen (SD, HD, or both). This field is only required **and available** for visual media codes.

5. If you choose only SD or only HD when the code is originally created, you will be able to go back and create the other version at a later date. For instance, if you create an SD (ABCD1234567) and then realize you need an HD (ABCD1234567H).

6. **Once a code is created it can not be removed or replaced.** For instance, if you create an HD and realize you *only* need an SD, you are able to go back and create the SD in addition to the HD, but the HD cannot be removed or replaced by the SD.

7. If there is one HD version being created with an SD counterpart (for instance, if the network requires HD in center-cut only), the SD and HD codes will be the same number, with an "H" in the 12th character for HD.

8. Regarding "center-cut" HD spots, as mentioned in #7 above, if this is the only HD version being created, it will have an SD counterpart. However, the consensus between agencies and the networks on the business practice when there are multiple HD versions is: **The "center-cut" HD spot will have its own unique HD code and will not have an SD code counterpart. It is also recommended that the words "center cut" be contained in the commercial title.**

### The codes will be created as follows:

- If you choose a visual medium and only SD as the format, the system will create only one code which will be an 11 character code.  
**Example:** ABCD1234000
- If you choose a visual medium and only HD as the format, the system will create only one 12 character code with an H in the 12<sup>th</sup> character.  
**Example:** ABCD1234000H

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## Ad-ID Announces...(cont.)

And, the Limited Prefix Program is for advertisers who only need 5 codes or less per year.

Since Ad-ID does not support agency prefixes, we also offer a program to exchange an agency prefix for an advertiser prefix.

### Current Ad-ID Programs:

- Small Advertiser Program
- Grandfathered Prefix Program
- Standard Prefix Program
- Limited Prefix Program
- Non-Profit Program
- Pro-Bono Program
- Agency Prefix Exchange Program
- Dormant Agency Prefix Program

You can find more information on the following Ad-ID programs at [www.ad-id.org](http://www.ad-id.org) in the About Ad-ID section.

## Ad-ID Webinars

**Ad-ID has begun** a series of Webinars, the first, "Introduction to Ad-ID," was held June 25, 2008 (and will be repeated in September), and attended by more than 200 people. The presentation from this Webinar can be accessed via the Ad-ID website ([www.ad-id.org](http://www.ad-id.org)).

The second Webinar, "A Real-Time Demonstration of Ad-ID," was held on August 19, and attended by well over 100 people. And the "Introduction to Ad-ID" Webinar will be repeated on September 10, 2008. To register for this Webinar go to <https://www1.gotomeeting.com/register/840720601>.

For questions, please contact customer service at (704) 501-4410 or [cs@ad-id.org](mailto:cs@ad-id.org).



## "Squares Don't Equal Rectangles... (cont.)

**Interlace (i)** redraws every second line in the image field when refreshing each image



**Progressive (p)** redraws all of its lines in an image frame when refreshing each image



**We are now faced with the fact that we will NO longer have a broadcast standard.**

**Spots are generally rejected if the audio, video and label requirements are incorrect. This can lead to additional costs and delays in delivery.**

### Current challenges in HD Distribution:

1. **Technical Specifications:** Each broadcaster has different needs and technical specifications. Some stations will request 1080i and others will ask for 720p. For example, NBC and CBS are 1080i and ABC, Fox and ESPN are 720p. In addition to the video challenges, there are audio specification differences as well.
2. **Slate information:** NBC has required a special slate for HD commercials.
3. **Ad-ID Coding:** All HD commercials should have "H" in the 12<sup>th</sup> character. For instance: ABCD1234000H.
4. **Center Cut:** A 16:9 (HD) spot will not look the same on a 4:3 (SD) screen and vice versa. Thus "Squares don't equal rectangles," in these cases some type of conversion must take place (see below). Most broadcasters suggest finishing center cut safe but CBS and ESPN require center cut protected.
5. **Cross/Up/Down Converting:** If you finish in 1080i and the station requests 720p, that is considered Cross conversion. If you finish in SD and the station is an HD station that is an Up conversion. If you finish in HD and the station does not accept HD then you are Down converting. These conversions are important to understand as they may affect your commercial content.
6. **Close Captioning:** Unlike SD, HD close captioning is labor and time intensive. So you need to adjust your schedule to allow for the extra time it takes to close caption a commercial.

Written by Cynthia Del Rosario  
Vice President, New Business Development  
DG FastChannel



## Latest News (cont.):

- If you choose a visual medium and both SD and HD as the formats, the system will automatically create 2 separate codes. The High Definition code will include 11 characters with an H in the 12<sup>th</sup> character. The Standard Definition code will be the same 11 characters as the High Definition, with no H. This meets the requirement that each code be exactly the same except for an H at the end and stay within a maximum 12 characters.

### Example:

SD: ABCD1234000

HD: ABCD1234000H

### Visual Media

For all visual media listed, it will be required to choose a format (SD, HD, or both).

Television: ALL  
 Television: Network  
 Television: Network Hispanic  
 Television: Spot  
 Television: Spot Hispanic  
 Television: Syndication  
 Television: Billboard  
 Television: On Demand  
 Cable TV: ALL  
 Cable TV: Network  
 Cable TV: Spot  
 Cable TV: Hispanic  
 Internet Video  
 In Store Video  
 Theaters  
 Digital Cinema Trailer  
 DVD Trailer  
 Internet Video On Demand  
 IPTV (Internet Protocol TV)  
 Direct Response: Video  
 Not For Air: Video  
 Test Spot: Video  
 Other: Video

### Visual Media Code Structure

ABCD	1234567	H
<input type="text"/>	<input type="text"/>	<input type="text"/>

Company Prefix	Unique Code Generated	High Definition
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### Non-Visual Media Code Structure

ABCD	12345678
<input type="text"/>	<input type="text"/>

Company Prefix	Unique Code Generated
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## Donovan Data Systems Accommodates Ad-ID Codes

**A**s of the end of May 2008, Donovan Data Systems accommodates the 11 and 12 character codes created in Ad-ID. This is supported in all outward facing capabilities throughout the system from generating traffic instructions to invoice matching.

Information *provided* by Sherri Lee, Co-Director of Product Development, Donovan Data Systems

[www.donovandata.com](http://www.donovandata.com)

## One TV Ad, Two Televisions: ... (cont.)

Whether you choose to shoot film or HD, be aware of framing! While the majority of television viewers still have traditional SD TVs which display a square image (4:3 aspect ratio), HD TVs have a widescreen rectangular display (16:9 aspect ratio).

It's imperative that your director composes the image so that the framing will work for both aspect ratios. One of the first steps, preferably during the storyboard phase, is to decide how clients want their commercial to appear and which broadcasters will be airing the commercial. If a commercial is framed and finished as 4:3 it will appear fine on SD TV, however, anyone with an HD TV will see black bars on the left and right of their screen (aka "pillarbox"). If a commercial is framed and finished as 16:9, it will appear perfectly in HD, but depending upon which network is broadcasting, the SD version will either look "letterboxed" or may be cropped (aka "center cut").

Graphics and titles will need to be placed for each specific format, however, if properly planned and framed, telecine, visual effects and conforms need not be duplicated. It is always smart to involve your production AND post-production partners as early on in the process as possible.

For those who know what goes into creating an ad, the time, the money and at times, the frustration, the possibility of seeing your creative idea cropped can be devastating. To ensure your creative vision is not compromised and your client is satisfied, whether they are viewing the ad on an SD or an HD set, pay attention to details at the beginning of the process and strive to finish every spot in HD.



Written by Pat Portela  
 Executive Producer  
 Nice Shoes

## The Digital TV Transition: ... (cont.)

(HD) 16:9 or standard-definition (SD) 4:3 format. The choice of formats will have financial and creative implications for advertisers.

HD programming, including commercials, is transmitted in the 16:9 wide screen format. If a viewer has a 16:9 television, HD programming will fill the entire screen. Meanwhile, standard-definition television sets are 4:3, a narrower screen size than HD. The SD screen isn't wide enough to display full HD content (i.e., programming as well as commercials). When HD content is viewed on SD televisions, it will usually be cropped on the left and right sides in order to fit the 4:3 screen. This means SD viewers will only see information contained in the center portion of the HD content.

This is why advertisers producing in HD need to make sure that all essential information — including character action, logos, titles and legal disclaimers — resides in the center portion of the frame. This is called center-cut protection. By placing important information in the center part of the frame, you will ensure that nothing vital is lost when your HD commercials are viewed on SD sets.

The AAAA (American Association of Advertising Agencies) is encouraging the development of a technological solution that would not limit the ability of advertisers and agencies to take full advantage of the wider HD format. AAAA has requested that appropriate stakeholders meet to discuss this—including the television networks, ANA, NAB (National Association of Broadcasters) and TVB (Television Bureau of Advertising).

### The white paper offers these best practices:

- Confirm with your media partners the specific requirements each has for commercial submissions.
- Be sure to discuss center-cut protection with your agency early in the creative process. The need for center-cut protection will impact all aspects of production, from concepts and storyboards to camera framing, graphics, titles, and special effects.
- Consider making an HD master the universal master from which other versions can be created. These may include an SD master, international versions, and materials for media on the Web, mobile, cinema, etc.
- Budget accordingly when considering the HD format.

To view the complete white paper go to:  
[www.ad-id.org/help/docs/DigitalTransition.pdf](http://www.ad-id.org/help/docs/DigitalTransition.pdf)

White paper summary *provided* by Bill Duggan  
 ANA, Executive Vice President, Committees