There is a line of thinking that says the advertising workflow, from creative to consumption to billing, works just fine and does not need to be fixed, particularly for a fee. Another school of thought says there is no advertising supply chain, just a firebrigade-like line of players contributing to a final product.

Advertisers believe the current system works well enough because their insertions run as expected, or if something does go wrong, there is generally a “make-good” or credit. Agencies are satisfied because their clients are. Broadcasters and other media companies tolerate the system because they feel they have to. But at what cost?

The ANA and 4A’s, creators of Ad-ID, the industry standard system of identifying advertising assets now used by more than 2,100 advertisers and over 500 agencies, estimate that $1 billion to $3 billion is lost each year to inefficiencies and productivity issues in the advertising workflow. The prevailing workflow is organized around a combination of outdated, shared, ad hoc, and in-house methods of coding or identifying the estimated 1.7 million broadcast, print, and digital advertising assets disseminated each year. No real standards apply, and systems don’t easily interface, creating chaos that everyone must manage or work around to ensure there is no dead air or white space.

Ad-ID estimates 50 percent of projected savings stems from fewer repayments for incorrect insertions, 30 percent from reduced rekeying and less reformatting of ad assets, and 20 percent from less research and rechecking work.

“That $1 billion to $3 billion in untapped savings, if realized, would free up real money to be reinvested in the plethora of new and emerging media,” said Bob Liodice, president of the ANA, the leading association representing advertisers. “The supply chain is unproductive and messy because much of it is mired in old, analog-based processes. I see no reason to waste billions when the solution, Ad-ID, sits right in front of us.”

The ANA and 4A’s believe that universal adoption of Ad-ID is foundational to achieving workflow efficiencies and creating a true supply chain in advertising. Additional benefits flow from Ad-ID’s use, including significant improvements in measurement. Much like the UPC code for packaged goods, the ISRC for music, and the ISBN for books, the Ad-ID code for advertising brings standards, organization, and efficiencies to a shared process. It is a web-based system, accessible 24/7 worldwide, that generates a unique digital code to identify each advertising asset across all media. This eliminates errors associated with mixing ad asset identifiers. As Ad-ID–labeled assets
move between advertisers, agencies, media, and associated vendors, the need for excessive human intervention — and its resulting mistakes — is removed. It is estimated that an ad asset’s analog code is rekeyed as many as 20 to 30 times during its journey from concept to consumption.

“What we’ve done is create a registration authority for ads where all of the information is standardized and consistent throughout its lifespan,” said Harold Geller, chief growth officer at Ad-ID. “No longer do you have 20 different ways to identify one advertiser. Ad-ID is a central source of standardized advertising names.”

Gaining Traction

Founded in 2002, Ad-ID is gaining real traction, with adoption by advertisers more than doubling in the last year, from 900 to 2,100 users. Advertisers using Ad-ID represent 84 percent of all spending on Network TV, and nearly 80 percent of all TV ads are coded with Ad-ID. Advertisers using the system say its benefits are real.

Ed Erhardt, president of ESPN/ABC Sports customer marketing and sales, said they put “Ad-ID preferred” on all their insertion orders and copy requests because it enables them to easily find existing assets.

“It’s in our interest as a business to have an extraordinarily efficient system that manages that workflow,” Erhardt said. “I would like to be able to offer to advertisers and agencies the fact that we have your creative in-house and I can run it on any one of the screens that we have… That is an advantage as it relates with how you do business with us.”

In addition, contract negotiations between the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) and the ANA-4A’s Joint Policy Committee mandate the use of Ad-ID to register all television, radio, and digital commercials featuring SAG-AFTRA talent. Now in effect, the mandate is being enforced (see “The SAG-AFTRA Mandate,” page 3).

A dozen major trade organizations representing broadcasting, marketing, and market research industries have also endorsed Ad-ID as the universal coding system because it drives efficiencies that are required as advertising content is repurposed across multiple and growing platforms (see “The Support of Our Industry,” page 4). The Ad-ID system integrates with nearly 20 industry vendors, eliminating the need to rekey advertising information. These partners help achieve advertising interoperability, in which advertising systems work together to provide additional benefits to users. The North American Broadcasters Association sees a benefit to standardization of persistent identifiers. By preserving identification all the way to the end consumer, the linkage between media content and metadata can be maintained, and the industry overall gains tools to properly measure and monetize media files. Ad-ID is at the center of these workflow improvements.

Ad-ID was recognized by Media Magazine as the 2012 Media Supplier of the Year for innovation.

MediaPost said the award stemmed from the decision by the boards of directors of both the ANA and the 4A’s to make Ad-ID the industry standard for all advertising asset coding. “Of course, ad identification is not a new problem,” Douglas Quenqua wrote in MediaPost in announcing the award. “But in an era of proliferating platforms and splintered media, it is an increasingly complex and expensive one. The previous ID system, ISCI (Industry Standard Coding Identification), is a relic of a time when there.

Continued on Page 4
The SAG-AFTRA Mandate: In Effect and Enforced

Having passed the April 1, 2014 deadline to comply with the mandate to use Ad-ID to register any television, radio, or digital commercial featuring talent from the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA), failure to do so puts advertisers in violation of contract provisions. The union has reserved its right to enforce this requirement through the grievance process, up to and including arbitration.

SAG-AFTRA members voted as part of the 2013 Commercials Contract to mandate the use of Ad-ID as a uniform, effective means of identifying ad assets in which they appear to ensure a more accurate accounting than the varied identifiers and manual calculations used for distribution of residuals. The mandate was negotiated between SAG-AFTRA and the Joint Policy Committee of the ANA.

In advance of the mandate deadline, Ad-ID representatives met with advertisers and agencies to prepare them for a smooth transition and to ensure compliance.

Because Ad-ID is a permission-based system, advertisers must authorize agencies, production houses, distribution houses, and other vendors in the advertising supply chain to access and use Ad-ID codes. Advertisers can identify a lead agency, which agencies are responsible for particular brands, which agencies should have access to what data, and so on. To initiate this authorization takes some time. Actually starting to use Ad-ID takes very little time and requires no re-coding of existing assets. The Ad-ID organization also has customer service teams to assist advertisers, agencies, and others with any questions as they transition to the new system.

“It’s important to comply with the mandate to avoid being in violation of this provision of the collective bargaining agreement,” said Duke Fanelli, executive vice president and chief marketing officer at the ANA.

Why Ad-ID for Residuals?

The ANA and 4A’s estimate that 90 percent of all television commercials and one-third of recorded radio commercials use union talent, and that some 95 percent of digital ads are repurposed from TV commercials. SAG-AFTRA recognizes the inherent tracking enhancements made available only through standardized asset identification. A 2012 pilot test revealed that commercial identifiers are not used consistently, leading to a significant percentage of use-fee calculations being estimated. Ad-ID’s unique identifiers enable simplified and more accurate tracking of commercials across all platforms, which means a more accurate accounting of use fees and equitable distribution of residuals to members.
were three television networks and no such thing as advertising on a phone, much less on a tablet. Today, a variety of systems have to track an ad through multiple formats and endless subcontractors.” Ad-ID makes it possible “for advertisers not only to keep tabs on their assets, but measure their performance once those assets are in the marketplace.”

Ad-ID’s Geller agreed: “When ISCI was invented in 1969, most advertisers had a single relationship with a single agency. It was very easy. Now you’ve got advertisers that have relationships with 20 agencies. How do you know what ads you have available to you, and how do you move business? Large advertisers use Ad-ID to standardize processes in their agencies.”

Ad-ID allows better organization within agencies as well as across agencies working with the same client. Advertisers no longer have to pay for production of an asset multiple times because its location can now be determined.

Continued from Page 2

The Support of Our Industry
Ad-ID enjoys tremendous support from organizations across the advertising ecosystem. In addition to its biggest supporters at the ANA and 4A’s, Ad-ID was recognized as Media Magazine’s 2012 Media Supplier of the Year. Organizations within the advertising and marketing industries that support standards have endorsed Ad-ID for its contributions to an efficient advertising workflow. The standards-setting organizations that support Ad-ID include:

**Advanced Media Workflow Association (AMWA)** works to develop and advance the use of standards and technology that enable more effective networked media workflows. Ad-ID is a member, and sponsors AMWA Application Specification AS-12, the commercial delivery format, which, at its core, is a digital commercial slate.

**Society of Motion Picture and Television Engineers (SMPTE)**, which provides technology information and education in a rapidly changing industry. Ad-ID is a bronze-level sustaining member of this accredited, globally respected standards-setting body. SMPTE recommended practices and standards now exist to help in the representation of Ad-ID (RP 2092-1), the Digital Advertising Slate (RP 2092-2), and the carriage of Ad-ID in Broadcast Exchange Format (BXF) (RP 2021-5) (see “Ad-ID and the Digital Slate,” page 7).

**nextPub** initiative, hosted by IDEAlliance. nextPub fosters the development of next-generation publishing tools by embracing technologies, developing best practices, and establishing industry standards to make multi-channel publishing simple and efficient.

**Media Support**
All national and cable TV networks, as well as all local TV stations in the U.S.

**Association Support**
- Association of Independent Commercial Producers (AICP)
- Association of Independent Creative Editors (AICE)
- International Digital Enterprise Alliance (IDEAlliance)
- Interactive Advertising Bureau (IAB)
- Interactive Television Alliance (ITA)
- International 3D Society (I3DS)
- Coalition for Innovative Media Measurement (CIMM)
- Digital Place-based Advertising Association (DPAA)
- Mobile Marketing Association (MMA)
- Radio Advertising Bureau (RAB)
- Television Bureau of Advertising (TVB)
- Traffic Directors Guild of America (TDGA)
- Video Advertising Bureau (VAB)

Measuring Success
The benefits of Ad-ID extend beyond supply chain and workflow efficiency. Standard coding enables better tracking and measurement of the same ad asset across multiple media platforms, which leads to better information from which to make intelligent, informed marketing decisions. As Clyde Smith, senior vice president of new technology at FOX, asserted, “If you can’t identify it, you can’t operationalize or measure it. If you can’t measure it, you can’t monetize it. Identity is a key enabler for operational orchestration and measurement, as well as management.”

Nancy Hill, president of the 4A’s, which represents the advertising industry, says agencies can leverage this measurement in contract negotiations. Compared to the manual efforts required to track the number of ads created on behalf of a client, Ad-ID simplifies the process through greater automation. “Using Ad-ID enables more granular and accurate reporting of where an ad has run, how many times it has run, and
how many impressions it has had,” she said. “That gives us an ability we’ve never had before.”

Syndicated measurement companies, including the Nielsen Company, which has endorsed Ad-ID as the industry standard, can develop more robust reporting around individual assets as well as cross-platform analytics using Ad-ID. Nielsen will use Ad-ID, in combination with its established watermarking technology, to power products including commercial ratings, competitive analysis, and commercial verification at the national, syndicated, and local levels, and across platforms.

**Paying for Unique Identifiers**

Advertisers and agencies are accustomed to creating ad codes for free, often following the ISCI format that has been officially out of use since 2007, combined with proprietary coding. The four-digit ISCI prefix, maintained on individual Excel spreadsheets, can only claim uniqueness within the environment in which it is created. Once the ad leaves the agency of origin and joins the vast marketing ecosystem, it is more likely to encounter duplicates or be changed to accommodate media, production, distribution house, or other vendors’ identifying needs. This method of identification generates no standard or shared database; rather, it is proprietary and closed, and hampers the ability to efficiently track and measure the asset, particularly across platforms, once it leaves its place of origin.

Ad-ID, on the other hand, is an online system that advertisers and authorized agencies, vendors, and media can access 24/7 to create and use truly unique 11- or 12-digit identifiers that follow a standard format. The identifier remains consistent with the ad asset throughout its lifetime, across all media platforms.
platforms. This enables an agency to create one code for an asset being used on multiple platforms: television, online, mobile, and more. Researching this one code enables marketers to compare performance across media and redirect dollars to better-performing platforms. Codes for assets that differ by call-to-action or offer can be similarly tracked and compared for performance.

Because Ad-ID is a system, backed by a database and guaranteed to provide a unique code that works across all mediums, it requires a fee structure to support it. A new, tiered pricing structure, effective July 1, 2015, ensures the system works as seamlessly as possible while being affordable to everyone in the industry. Under this new model, 96% of current users will pay less.

Advertisers pay a $400 startup fee to generate a unique, or locked, four-digit prefix that starts each of its Ad-ID codes. For the first $18,000 in annual account spend, the price per code is $30 for media other than Internet display ads, which cost $5 per code. For more than $18,000 but less than $25,000 in account spend, all Ad-ID codes become $5 each. Codes are free for account spending in excess of $25,000.

Unlocked prefixes are available to agents, including ad agencies and distribution or production companies, to use for advertisers who do not have a locked prefix. Unlocked prefix codes are charged a flat rate of $30 for media other than Internet display, which is $5 each, and these accounts do not qualify for the annual maximum of $25,000.

Codes are provided free of charge to 501(c)(3) non-profit organizations. As of May 2015, more than 180 charities have benefitted from complimentary use of Ad-ID.

The cost of Ad-ID can often be offset by savings in time spent rekeying asset identifiers, researching and rechecking to find the actual asset to run (also known as file harvesting), and reformatting ads, as well as from fewer repayments in the form of make-goods or credits.

“Ad-ID puts in place a system that identifies the asset through production, post-production, trafficking, and measurement. Ad-ID saves the industry time and money. It all boils down to the benefits for advertisers, however — it’s a win-win for everyone.”

— Valerie Light, Verizon

“Although my initial reaction of working with Ad-ID was guarded optimism, my daily experience has brought a profound respect for this system and its application to diverse aspects within the advertising field. Today’s technology dictates the necessity of a digital web of information, and Ad-ID affords that conclusion by linking the various departments.”

— Saatchi NY

Continued from Page 5
Ad-ID and the Digital Slate

Q&A with Harold Geller, chief growth officer at Ad-ID

Q. You talk about Ad-ID as an enabling technology. What does it enable?

A. Ad-ID is involved in a variety of media and entertainment efforts to improve the interoperability of systems that make us more efficient by reducing human intervention in data sharing. One example would be the transition to a digital commercial slate using standards from the Society of Motion Picture and Television Engineers (SMPTE) RP 2092-2, the Ad-ID Digital Advertising Slate for MXF. Ad-ID provides the basis for this standard, which includes the asset descriptor, advertiser, product, commercial title, and other essential data.

Today we identify television ads using an analog or visual slate that sits at the front of the ad and gets removed prior to consumption. If you think about iTunes, you click “play” and you hear your song. You don’t have five seconds of black, a countdown, and a timer. The same thing needs to happen with TV ads. They want to have a play-ready file, so they remove that visual slate. But now we have all kinds of human intervention and manual processes to make sure that the ad on that file is the ad that’s supposed to be on the air. It’s the same with digital media; there is no commercial slate, so there’s a lot of human intervention and third parties. Ad servers, or ad networks, make sure that there is some identification keyed in somewhere manually.

We’re moving to a digital slate, where metadata about the ad is embedded inside the file. It helps eliminate the rekeying of information about ads. The idea is a common digital slate inside the file makes everything easier. Ad-ID enables the digital slate. These same concepts are true for radio, print, online, mobile, and place-based media, which will employ the “Digital Ad Slate for XMP,” recently announced by Ad-ID and the Interactive Advertising Bureau (IAB).

Q. What other interoperability efforts is Ad-ID engaged in?

A. Ad-ID is at the center of efforts to develop an efficient advertising workflow. In addition to the digital slate, Ad-ID interfaces with BXF, which was established by SMPTE. BXF establishes a standard electronic commercial instructions format that, critically, replaces instructions being sent manually by fax or email. By developing the ability to move copy rotation instructions from agency to broadcaster, BXF is filling the biggest gap existing today in the workflow. Ad-ID bridges all of this, making unique commercial identification simple.

We’re also working with the Coalition for Innovative Media Measurement (CIMM) in support of its Trackable Asset Cross-Platform Identification (TAXI) initiative. CIMM has stated that widespread adoption of Ad-ID will enable increased speed, transparency, and accountability in media measurement, resulting in efficient markets and higher overall spend.

In addition, there are active conversations at the IAB among multiple communities about Ad-ID and the ad-serving process for online video and display banner ads. The IAB digital video task force is developing best practices for integrating Ad-ID into the Video Ad Serving Template (VAST), which is a universal XML schema for serving ads to digital video players. These best practices will document how the unique identification of assets using Ad-ID ensures that digital video assets are always delivered appropriately. CableLabs has included Ad-ID in cable TV video-on-demand (VOD), and its VOD interoperability demonstration showed that unique identification enables more accurate measurement and operation in the area of cable VOD. All these efforts are more fully explained in the white paper “A Pipe Dream No More: Advertising Workflows Have Come of Age,” found in the interoperability section of www.ad-id.org. (www.ad-id.org/advertising-interoperability).
## Shared Benefits of Universal Ad-ID Adoption Across the Advertising Ecosystem

Universal adoption of Ad-ID will enable greater transparency and accountability in the advertising marketplace, help eliminate costly errors associated with the inconsistent use of ad asset identifiers, and enable more granular audience measurement across multiple platforms. These benefits are shared across the advertising ecosystem, by advertisers, their agencies, vendors, and media organizations.

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Advertisers</th>
<th>Agencies</th>
<th>Vendors</th>
<th>Media</th>
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<tbody>
<tr>
<td>Guaranteed Unique Code, essential for digital era</td>
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<td>Code Creation &amp; Management</td>
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<td>Security: permission-based system, users may be added and deleted and rights can be restricted and edited</td>
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<td>Search &amp; Report: search for specific Ad-ID codes and generate a variety of reports</td>
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<td>Metadata: create and manage sharable metadata for digital asset management</td>
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<td>Ease of Access: Ad-ID information easily accessed by any third party authorized by the advertiser or agency</td>
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<tr>
<td>Standardized Code: all ad assets follow same coding structure</td>
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<td>Central Source: secure, web-based central source</td>
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<tr>
<td>Standardized Data: opportunity to standardize the exchange of data for many purposes</td>
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<tr>
<td>Integration with Other Systems: complements and integrates with in-house commercial asset management systems</td>
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<tr>
<td>Industry Support: Ad-ID has been widely endorsed as a cross-media standard</td>
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“No More Lame Excuses”

After the boards of directors of the ANA and 4A’s voted in October 2012 to make Ad-ID the industry standard for identifying advertising assets across all media platforms, the ANA’s Liodice declared there are “no more valid reasons, no more lame excuses, and no rationale for deferring the broad scale adoption of Ad-ID.” It simply solves problems due to complexity and inefficiency in the advertising supply chain and offers the potential to save the industry billions.

As an example of complexity, broadcast networks can receive as many as 9,000 to 10,000 ad assets per week. They’ve got TV stations, cable stations, websites, web properties, and mobile properties that they’re using. And they may get the same piece of creative in five different formats from five different sources. There’s a cost associated with that — someone’s paying for it, and it’s typically the advertiser. That’s when the benefit of the digital commercial slate, which uses Ad-ID to provide asset-identifying metadata, comes into play. Because once you have that Ad-ID code attached to those files, then you know what it is you’re dealing with.

For advertisers that have made the switch to Ad-ID, the benefits are immediately felt. Users have found Ad-ID identifiers helpful for referencing across multiple departments, archiving, server organization, and finding older projects quickly and efficiently. For companies that create a large number of ad iterations, this document control is essential. Ad-ID provides the foundation for the organization of metadata that describes every ad, capturing the asset’s producer, marketer, market, and so on. A centralized database that is accessible 24/7 makes access and analysis that much easier. As agencies feel more pressure to prove their value to clients, Ad-ID speeds up and simplifies the process of identifying and tracking ad assets and enables marketers to better assess performance. This can enable more accurate ROI analysis.

From an agency perspective, Hill said there are three reasons the board of the 4A’s supports universal adoption of Ad-ID: clients want it, it saves money, and it saves people (as agencies can reallocate staff who previously performed labor-intensive tracking of ad assets to more essential work). Transitioning to Ad-ID eliminates the havoc created with multiple clients and agencies using different asset systems that do not interface.

“There is an absolute imperative that we must adopt Ad-ID as the industry standard,” Hill said. “Or we are going to continue to flounder.”

And leave billions on the table.
Ad-ID Rate Card

The use of Ad-ID requires a registered prefix and the purchase of credits for codes (1 credit = $1). Customers can purchase any number of credits based on their needs. Credits not used by the account anniversary date will roll over.\(^1\)

### PREFIX ACTIVATION

A prefix is a 4 character identifier registered to a company and used at the beginning of each Ad-ID code.

**Activation fees for new and grandfathered prefixes are a one-time fee.**
- Standard Prefix: $400
- 501(c)(3) Non-Profit Prefix: $0\(^2\)

### ACCOUNT DEFINITIONS

**LOCKED PREFIX/ACCOUNT:** can only be used for the advertiser to which they are licensed

**UNLOCKED PREFIX/ACCOUNT:** can be licensed to agents (ad agencies, distribution companies, etc.) and used for multiple advertisers that do not have a locked prefix

### CODES FOR LOCKED ACCOUNT

The pricing for locked accounts is implemented based on annual account spend for one account during a 12 month period. The 12 month period begins on the date the account is created and ends on the account anniversary date, at which point the price per code will reset to the pricing at the $0-$18,000 level.

Costs for an individual locked account will not exceed $25,000 per 12 month period. After the maximum dollar amount has been reached on a locked account, codes are free until the anniversary date.

<table>
<thead>
<tr>
<th>Annual Account Spend</th>
<th>Internet Display Price Per Code(^3)</th>
<th>All Other Media Types Price Per Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0–$18,000</td>
<td>$5</td>
<td>$30</td>
</tr>
<tr>
<td>$18,001–$25,000</td>
<td>$5</td>
<td>$5</td>
</tr>
<tr>
<td>$25,000+</td>
<td>$0</td>
<td>$0*</td>
</tr>
</tbody>
</table>

*annual maximum of $25,000

### CODES FOR UNLOCKED ACCOUNT

Codes are charged at a flat rate and unlocked accounts do not qualify for the annual maximum amount of $25,000.

<table>
<thead>
<tr>
<th>Internet Display Price Per Code(^3)</th>
<th>All Other Media Types Price Per Code**</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5</td>
<td>$30</td>
</tr>
</tbody>
</table>

*(no annual maximum)

### CODES FOR 501(C)(3) NON-PROFILE ACCOUNT

Codes provided at no cost ($0 per code).\(^2\)

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\(^1\)An account will be considered inactive if there is no activity for a 24 month period, including an absence of deposits or withdrawals to the account. Inactive accounts will be closed and any remaining credits will expire and be removed at that time. At no time are expired credits refunded to the account owner.

\(^2\)Advertiser must provide a copy of their IRS determination letter confirming the company’s 501(c)(3) status.

\(^3\)Internet Display codes are charged at an introductory rate of $5 (5 credits) per code and this rate may be discontinued with 60 days notice. All other media types are charged at the standard rates.

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Ad-ID reserves the right to change fees at any time with 60 days notice. Rates effective as of July 1, 2015.
Contact Information:

Phone and Email:
704.501.4410
info@ad-id.org

Customer Support Hours:
9:00 a.m.–7:00 p.m. ET

Invoice and Mail Correspondence:
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Bob Liodice
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Duke Fanelli
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All commercials produced for television, radio, and digital platforms featuring SAG-AFTRA union members must use Ad-ID as the sole standard commercial identifier.

www.ad-id.org