



# PLANNING FOR OOH MEDIA



# Table of Contents

Foreword.....3

What is OOH Advertising?.....4

Government and OOH Advertising.....7

OOH Audience Measurement.....9

Planning for OOH Media.....12

Buying OOH Media.....17

Effectiveness.....20

    Success Stories.....22

Creating OOH Advertising.....32

Production.....42

    Billboards.....47

    Street Furniture.....54

    Transit.....64

    Place-Based.....79

About Us.....86

Glossary.....89

Index.....96

## Foreword

By OAAA President and CEO Anna Bager and  
Geopath Out of Home Ratings President Dylan Mabin

It's been 36 years since the first Planning for OOH 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 2010. There can be no argument the media environment has changed in just a few years. It's barely even an argument to say that more has changed in the past few years than in the previous decade. 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 a different story. A 10-share is considered exceptional for a network prime-time show. With the advent of DVRs, 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 users for salvation, while radio is finding itself under siege from satellite channels and mobile devices.

Consumer behavior is changing, too. About half of consumers are noticing OOH advertising more than before the COVID pandemic. They are consuming more and more content through their mobile devices but are also experiencing digital online fatigue. 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 OOH. It is everywhere people go, reaching consumers when they are mobile and actively making buying decisions. OOH is ubiquitous and one of the most cost effective ways to reach a mass audience.



Through innovation, the OOH medium has reinvented itself and its formats. The core of the industry remains static billboards, but even these esteemed advertising structures have been updated by digital technology. Street furniture offers more sophisticated and stylish variations with ubiquitous presence. Transit is seen by more people, more often. New place-based formats continue to grow and evolve, often using cutting edge technologies. Cinema advertising and digital place based networks are 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 OOH Media was published. This guidebook has been redesigned to make the media practitioner's job a little easier. While not an exhaustive compendium of facts and figures, this guide is a useful primer to help new and veteran planners understand the media formats 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 OOH can be a vital and useful part of any campaign, either by itself or combined with other media. Finally, it tells planners where to go to find out more.

The OOH advertising industry has proven its staying power and will continue to grow as a relevant medium in the consumer-focused marketplace.

# WHAT IS OOH ADVERTISING?

For more information visit [www.oaaa.org](http://www.oaaa.org)

## Today's OOH Advertising

**Connects. Influences. Activates. Amplifies. Inspires.**

Today's OOH is a dynamic mix of billboards, digital displays, transit, street furniture, cinema, and place-based media that surround and immerse consumers during the 70 percent of the day they spend away from home.

In an age of ever-increasing media fragmentation, OOH is more relevant and more powerful than ever. OOH reaches people no matter how they consume their media, making them stop, notice, and buy. No other advertising format is more ubiquitous or more creatively versatile.

When OOH is combined with other advertising in an integrated media plan, it is proven to extend reach, amplify a campaign, and drive consumers to engage with brands online and in-store. Maybe this is why OOH is one of the fastest-growing advertising media around.

### Connects

People connect through OOH. They are young, urban, affluent, and mobile consumers, and also those who take most action as a result.

### Influences

OOH is an active space and offers a variety of great environments for targeting by context, demographic, and mindset. Bold, relevant visuals delivered in the right place, at the right time, reaching the consumer with a relevant message when they are in buying mode.

### Activates

OOH gives consumers product suggestions close to the point of sale. By talking to people on the move, brands are able to appeal to consumers who are in an active mindset, absorbing information when out and about. The idea is quite simple: the more they see, the more they buy.

### Amplifies

OOH works with other media to give messages amplification, ensuring that ads are seen by a large audience. OOH audiences are most likely to search on their mobile devices, as well as pass along messages by word of mouth and through social media channels.

## Inspires

Great creative has the capacity to stay in minds and hearts forever. What's more, OOH has embraced technological change, transforming the look of cities and providing inspirational visual branding.

## OOH is focused on Innovation

OOH is laser-focused on innovation to keep pace with where advertising and the consumer are headed. OOH is innovating in all parts of its business to improve the customer experience, while delivering ever more engaging, immersive, and effective connections with today's consumers.

From digital billboards to mobile and social media integration; from eco-friendly materials and lighting to more customer-focused business practices; from smarter, more strategic proposals to the new, game-changing Geopath OOH ratings system -- today's OOH is embracing innovation in all its forms to help advertisers take their message further.

Today's OOH goes where most other media can't go, driving awareness, engagement, and transactions with brands. A wide range of OOH advertising formats surround and immerse hard-to-reach consumers away from home, where they spend 70 percent of their waking hours.

OOH is ever present and everywhere consumers are. Ubiquity leverages physical presence, prime locations, and immediacy in an uncluttered advertising environment. OOH reaches consumers closest to the point of purchase and delivers the right message to the right consumer at the right time and place.

OOH is a uniquely creative medium. When executed well, OOH offers virtually unlimited creative potential and impact. A wide range of sizes and shapes coupled with distinct locations offer a blank canvas for brands to deliver disruptive and engaging consumer experiences.

The role of creativity in driving OOH's effectiveness is often underestimated. As an industry, OOH is dedicated to elevating design, whether it's for a small local billboard campaign or a big, national effort with enormous scale. It's no secret, great design and creative storytelling leads to better results.



Every year, the industry's OBIE Award winners stretch the boundaries of what's possible and show how great creative makes great business sense.

### Why OOH Works

OOH works because it's the most efficient and effective way to make a big, memorable impact wherever consumers are. And while audiences for other advertising media are fragmenting, OOH audiences are increasing.

### History

OOH 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. To offer more desirable locations where traffic was heavy, bill posters began to erect their own structures.

The large American 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.



Ringling Bros. early billboard



Iconic early billboards.



By 1912, standardized OOH 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 bonus incentives to control signs. In 1962, a French OOH advertising company developed the bus shelter. A popular OOH venue, shelters are typically built at no cost to municipalities and rely on ad revenue for their upkeep.

On October 22, 1965, the Highway Beautification Act (HBA) was signed into law by President Lyndon B. Johnson.

It regulated billboards on federally controlled roads by limiting OOH advertising to commercial and industrial areas, requiring states to set size, lighting, and spacing standards. The HBA also established just compensation for removal of lawfully erected signs.

More recently, digital technology has transformed the industry. Hand-painted boards have been replaced by computer printed OOH advertising formats. Today, many OOH units use digital technology to change copy.

NUMBER OF OUT OF HOME DISPLAYS (2021)			
BILLBOARDS	STREET FURNITURE	TRANSIT	PLACE-BASED
<b>Bulletins</b> 173,985 <b>Digital Billboards</b> 10,700 <b>Posters</b> 145,000 <b>Junior Posters</b> 19,000 <b>Wall Murals</b> 2,310	<b>Bus Shelters</b> 64,838 <b>Urban Street Furniture</b> 57,866 Bus Benches Bike Kiosks Newsstands Outdoor Kiosks Urban Panels <b>Digital Street Furniture</b> 10,815 Bus Shelters Newsstands Outdoor Kiosks Urban Panels	<b>Airport</b> 27,970 <b>Digital Airport</b> 3,150 <b>Buses</b> 1,354,842 <b>Rail/Subway</b> 356,773 <b>Digital Rail/Subway/Transit</b> 16,466 <b>Mobile Billboards</b> 4,515 <b>Taxis</b> 21,000 <b>Digital Taxis/Rideshare</b> 71,400 <b>Vehicle Wraps</b> 441,000	<b>Arenas/Stadiums</b> 1,338 <b>Cinema</b> 34,800 <b>Digital Place-Based</b> 750,000 <b>Interior Exterior Printed</b> 550,406 Gas Stations Convenience Stores Restaurants/Bars Medical Point of Care Office Buildings/Elevators Grocery Stores <b>Shopping Malls</b> 24,255 <b>Digital Shopping Malls</b> 12,507

### Consumer Interaction

The OOH advertising industry competes aggressively in the 21st century media environment, because OOH advertising is a vital element in well-conceived media plans.

Consumers are in a hurry, and OOH advertising provides quick and concise information to help individuals make rapid purchase decisions. OOH surrounds consumers with an ubiquitous presence, offering media choices to suit every target audience, geography, and strategic plan.

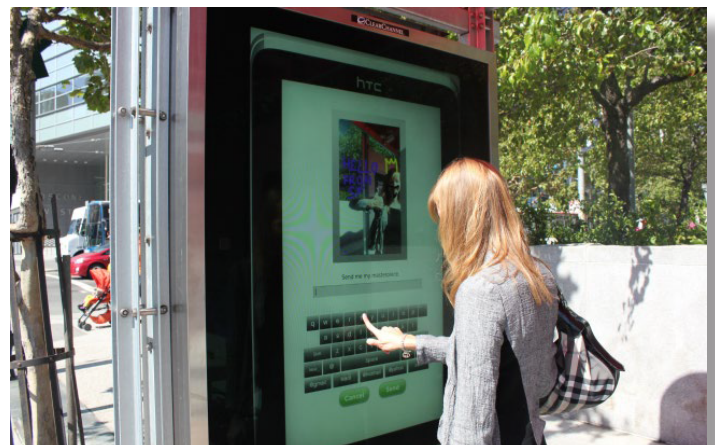
As consumers become increasingly mobile and engaged in the public space, OOH advertising has the potential to reach these individuals and create a dialogue with them about brands.

Brand engagement, or consumer interaction, describes the process of forming an emotional or rational attachment between a person and a brand. This interaction is complex because 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 engaging.

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. OOH 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 OOH 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 variety of OOH formats and diverse positioning in the marketplace offer brands countless touchpoints to reach busy consumers every day.



HTC "Inspired by You" campaign. Every interaction is unique with each user taking control of the system.

## GOVERNMENT AND OOH ADVERTISING

For more information visit [www.oaaa.org/LegislativeAndRegulatory](http://www.oaaa.org/LegislativeAndRegulatory)

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

### Regulation

OOH advertising is regulated on the federal, state, and local levels. The Highway Beautification Act (HBA) of 1965 controls roadside advertising along 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 OOH 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 OOH advertising. Therefore, government attempts to control advertising content raise constitutional issues. The OOH industry self-regulates, voluntarily creating a 500-foot buffer zone around schools and other places children congregate to restrict 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 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 OOH advertising industry’s voluntary code has been updated to keep pace with change.

### 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 OOH advertising companies to reject advertising that is misleading, offensive, or otherwise incompatible with individual community standards, and in particular, posting of obscene words or pictorial content.

### Protect the Children

The industry is careful to place OOH 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 OOH 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 OOH 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 OOH advertising for political, editorial, public service, 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 OOH 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 OOH 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 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 the ambient light conditions associated with standard-size digital billboards are monitored by a light sensing device at all times and 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 is 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 OOH 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://geopath.org/>



The OOH audience is measured with Geopath OOH Ratings. These metrics, provided by the Geopath, are available in more than 200 markets with demographic ratings for bulletins, posters, junior posters, transit shelters, and other street furniture and transit formats throughout the United States.

## The Research Program

Geopath is an integrated research program designed to meet the unique challenge of measuring OOH audiences. The specifications for Geopath OOH Ratings were set by advertisers, advertising agencies, and media companies. The research design was created following an international review of best practices in OOH measurement.

Six leading research organizations work in collaboration with Geopath to produce OOH ratings.

Their combined expertise includes: 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 OOH audience.

## Geopath OOH Impressions

Geopath impressions are the number of eye contacts people have with an OOH display. Some facts about Geopath impressions:

Impressions 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 OOH 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 Geopath OOH Ratings adjustments for all Geopath audited inventory. These adjustments made OOH the first medium to report audience noticing the advertising on a display or the Geopath OOH commercial audience.

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

Geopath OOH Ratings are available for all major demographic audience segments including age, gender, race/ethnicity, and income.

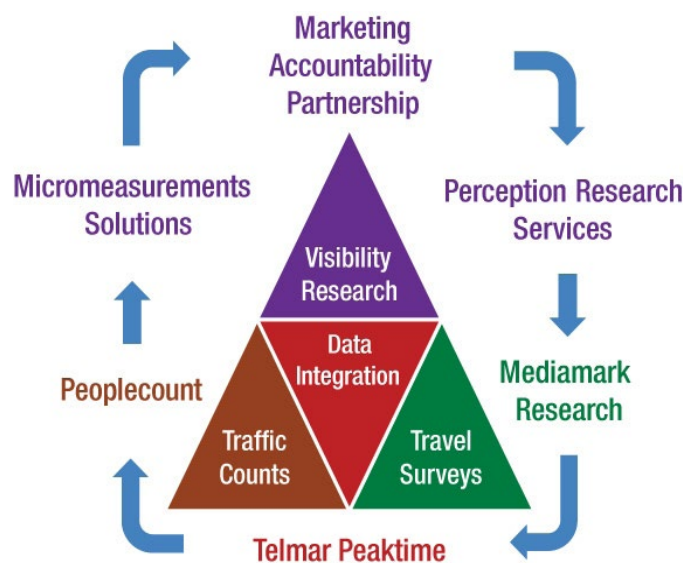
Geopath uses travel information from the US Census Bureau and other government sources that report trips from one census tract (neighborhood) to another. This rich data source allows Geopath's data integration team to generate millions of trips in all markets across the country.

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 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.

Geopath OOH Ratings are reported as weekly impressions.

Weekly circulation counts are the foundation of the Geopath OOH measurement system. They provide a gross count of the people who



pass each OOH display and have an opportunity to see the advertising. Geopath 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 Geopath OOH impressions, Geopath impressions also include people living outside of the market.

### Rating Points

Rating points are the total number of in-market impressions delivered by an OOH 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 OOH Geopath Ratings impressions and Gross Rating Points:

- Total ratings must first be reduced to the in-market ratings: 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.

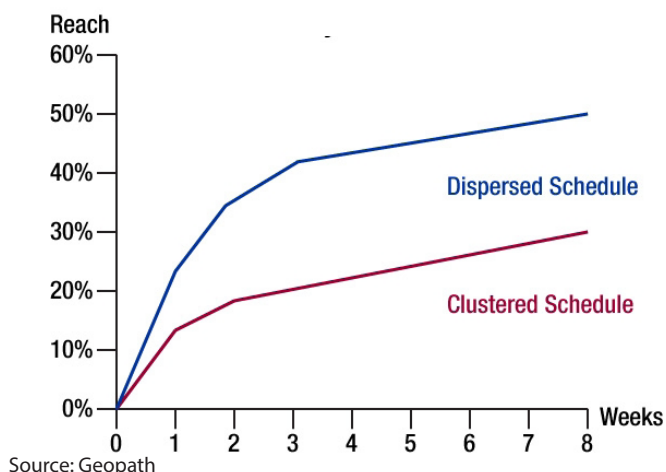
### Reach and Frequency

Using Geopath OOH ratings, the new reach and frequency model consider 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

Geopath's metrics are integrated into four core operating functions for common business transactions. The first is the incorporation of Geopath OOH Ratings into strategic marketing processes and media planning software. Second is the addition of Geopath OOH Ratings data into buying software. Third is the assimilation of Geopath OOH Ratings information into charting functions that are linked with other back-

### Two Schedules: Delivering 50 Weekly GRPS

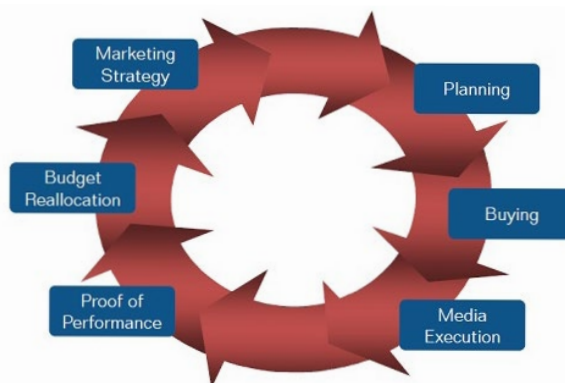


office systems for media execution. The last creates an independent post-campaign delivery platform that provides proof of performance detail and budget reallocation guidance, among other services. There are several third-party processors providing software applications for these purposes. Some OOH specialist organizations and a few media operators have developed proprietary software platforms.

Including Geopath OOH Ratings data in the tiered operating functions used by OOH 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 considered. Planners may judge what gross rating points' levels might typically cost for various media to structure a plan.



Operating Functions



In OOH, 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, which can be dependent on budget, media channels and specific characteristics, available inventory, and how much media space is required.

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

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

Geopath impressions reflect audience, which relates to rating points. Buyers will make decisions about which OOH inventory or packages of 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 individual panels and more on the delivery of gross rating points or audience.

### Business Systems

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

Geopath 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 will select specific units and sum all rating points to achieve a total weekly rating point threshold for a 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 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 using return on investment (ROI) models to aid in planning for the 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 OOH MEDIA

### UNDERSTANDING PLAN OBJECTIVES

The first step in preparing an OOH 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 OOH 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.
- Activate social campaigns when people are away from home and engaged with mobile devices.

- Enhance the efficiencies of other media.

### MAKING STRATEGIC CHOICES

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

OOH 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. OOH advertising reaches 96 percent of Americans – more than any other advertising medium. OOH continually intercepts consumers where they live, work, shop, and play to deliver a timely and consistent advertising message as they travel. With repeated familiarity, exposure, and retention, OOH advertising helps consumers make a choice at the point of decision.

#### Build Awareness

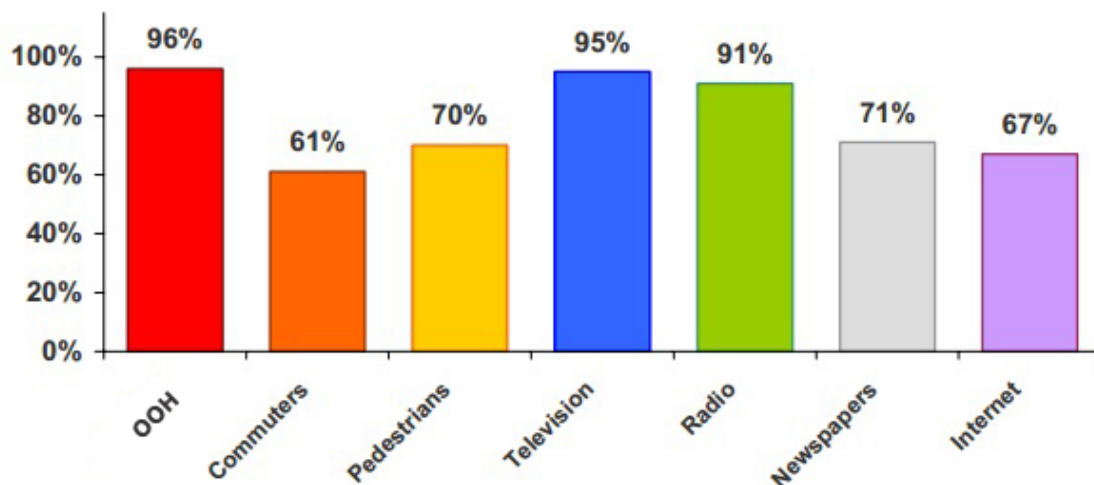
Because consumers tend to travel the same routes on a daily basis, OOH media can generate high awareness levels in a short period of time. This accounts for the frequent use of the medium to launch new products or services.

#### Connect With Mobile

Smartphones have now become the dominant mobile device in the US. According to the Pew Research Center, 56 percent of American adults own a smartphone, and that number will continue to grow in the coming years. As business opportunities present, mobile devices are incorporated across the traditional media spectrum. OOH advertising is a key media option to accelerate and amplify mobile marketing campaigns.

### U.S. Advertising Reach Per Week

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



**Size:** Imposing presence for visual impact.

**Color:** Draws attention with eye-catching images.

**Brevity:** Delivers quick bursts of essential information.

## THE MEDIA MIX

OOH 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 that this group is characterized as being younger, more active, and affluent. 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 recorder (DVR) technology has 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.

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 Positioning

- 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 digital video recorder (DVR) devices diminishes the impact of commercials
- Many network 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 OOH

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

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

Television is expensive. OOH improves the efficiency of a television campaign buy by driving down CPM costs.

OOH 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 now faces new challenges. The growth in available channels and programming has lead 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, online television viewing has furthered audience fragmentation among cable operators.

### Cable Television Positioning

- 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 OOH

The combination of OOH and cable television offers advertisers similar benefits to the combination of OOH and broadcast television. OOH 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. OOH improves cable television's delivery by improving the overall reach of a campaign.

OOH offers localized media reinforcement of cable television advertising.

### Radio

Driven largely by the increase in the length of consumer commutes, the number of people listening to the radio in the average quarter hour 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 deep (multiple stations and formats) to accumulate a relatively modest audience reach, offsetting the cost-effectiveness of radio. The introduction of satellite radio and smart 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-to-one connection with listeners.

### Radio Positioning

- Targeting capabilities
- Inexpensive compared to other traditional broadcast media
- Builds frequency quickly

- Branded promotions offer advertisers appealing community involvement
- No seasonality listener erosion

### Radio Disadvantages

- No visual stimulation
- Advertisers must buy deep (multiple stations and formats) to accumulate audience reach
- Peak listening is during morning and evening drive times with significantly lower audience listening during other day parts

### Radio and OOH

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

Radio messages are susceptible to channel surfing. OOH can maintain the market presence of a brand featured on a radio station after radio listeners have switched channels.

Radio is considered a frequency medium, and OOH 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 Positioning

- 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 OOH

OOH strengthens an overall magazine ad campaign by providing a constant presence in the marketplace.

## Newspapers

Newspapers are widely accepted into subscribers' homes and 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 collateral. Nearly 100 million homes have an Internet connection, which opens them to sites 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 (42%) said they would not miss their city paper much or at all. Twenty-six percent (26%) 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 Positioning

- 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 OOH

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

Newspapers have a short shelf life. OOH 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. OOH's very nature is unavoidable and impacts consumers lost to other source options.

## Online

Internet advertising began in the mid-1990s and has since 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.

An increased number of individuals are using social media 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 surfers able to access only a fraction of the sites available

## Internet information

- Privacy and security concerns

## Internet and OOH

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

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

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

## Mobile

Mobile advertising, which encompasses advertising via wireless phones and other mobile devices, is a rapidly growing market, driven by the prevalence of smartphones. For the first time ever, smartphones have become the dominant mobile device in the US. According to the Pew Research Center, 56 percent of American adults own a smartphone, and that number will continue to grow in the coming years.

Mobile campaigns provide an opportunity to create a personal interaction with a brand. These types of campaigns are ideally suited for product trials or giveaways. Furthermore, many smartphone users access their social media networks through mobile sites or applications. Mobile campaigns can easily amplify their messages through social engagement, using consumers' interactions and endorsements as a way to elevate the brand as one validated by a trusted source.

## Mobile Positioning

- Real-time interaction with consumers
- Can be easily customized to be location-specific
- Efficient method for distributing product information or purchase incentives

## Mobile Disadvantages

- Technology is constantly changing, so consumers may need to be educated on how to use it
- High-frequency users skew younger and more urban than the general population

## Mobile and OOH

OOH creates a consumer touchpoint for mobile campaigns and amplifies the campaign message among the general population. QR codes, SMS messaging, NFC, and mobile applications all provide a variety of options for creative OOH executions.

For more information: [Interactive OOH Media Primer](#)

## THE OOH AUDIENCE

### Targeting the OOH 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 OOH Geopath Ratings (see OOH Audience Measurement).

### Flexibility and Mobility

Considerable flexibility can be used with OOH advertising, either geographically or demographically. Advertising content can be tailored to product distribution patterns or audience concentrations.

### Quick Placement

In most markets, it is possible to arrange special short-term placement of advertising messages opposed to the more traditional four-week cycle. This flexibility is valuable when timing of ad messages is critical.

### Cost-Efficiency

OOH 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, OOH does so more effectively, primarily due to its low CPM.

## PREPARING TO BUY

The standard steps for pre-buy and post-buy analysis for OOH advertising differ from other media because OOH advertising reaches moving audiences in ways that differ from market to market. It is valuable to know about some useful services available to a buyer.



## BUYING OOH MEDIA

For more information visit [www.oaaa.org/marketingresources/industrystandardsandpractices](http://www.oaaa.org/marketingresources/industrystandardsandpractices)

### OOH Media Department

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

### OOH Placement Specialists

There are two different OOH 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 OOH placement specialists are chosen for their expertise in planning and monitoring OOH 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.

## 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 OOH 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 OOH media formats are available in all markets. The depth of coverage of a specific format may also vary by market.

In OOH advertising, the most frequently used market definitions are DMA, CBSA, county, and custom.

### 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 counties. In Louisiana, these divisions are known as parishes.

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.

### Custom

Custom geographic areas defined by local OOH media companies and are based on the 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 Coverage

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

## Review Market Availability

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

Availability refers to OOH 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 OOH media companies.

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

Some key questions to consider regarding availability are:

- Are the OOH formats that best suit the media plan objectives available in the desired market(s)?
- If not, are there place-based OOH formats available?
- What are the production costs associated with each format?



Philadelphia DMA



Philadelphia CBSA



Philadelphia County

- 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 OOH media: selection, negotiation, and contract decisions. A thorough knowledge of the many OOH formats, their characteristics, and market penetration will help ensure favorable results.

## Evaluate Inventory 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. At this point, inventory should have been evaluated based on coverage and the specific locations offered. In some cases, more than one OOH media company 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 OOH media companies 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 OOH 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 OOH media companies to confirm advertiser or agency instructions meet their requirements. A missed production deadline is a common cause of a delayed OOH campaign. Meeting production deadlines are the responsibility of the advertiser or agency.

## POST-BUY ANALYSIS

After an OOH media campaign is launched, the OOH media company will provide a proof of performance report, providing detailed information about the execution of the campaign. OAAA and the American Association of Advertising Agencies (4 A's) mutually endorse standardized completion reporting practices. Most companies have online proof of performance, allowing buyers and sellers of the OOH medium the ability to communicate vital information quickly and seamlessly.

## Reconcile Billing

Consult with an OOH media company 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.

The image displays three overlapping forms related to OOH media advertising. The top form is a 'CONTRACT FOR ALTERNATIVE MEDIA ADVERTISING' with fields for contract details and a table for line items. The middle form is the 'OOH PRINT PRODUCTION SPECIFICATIONS' from the OAAA, detailing requirements for print files, including supported programs, image characteristics, and file formats. The bottom form is a 'Proof of Performance Report' with sections for report details, market information, media company contact, and client information.

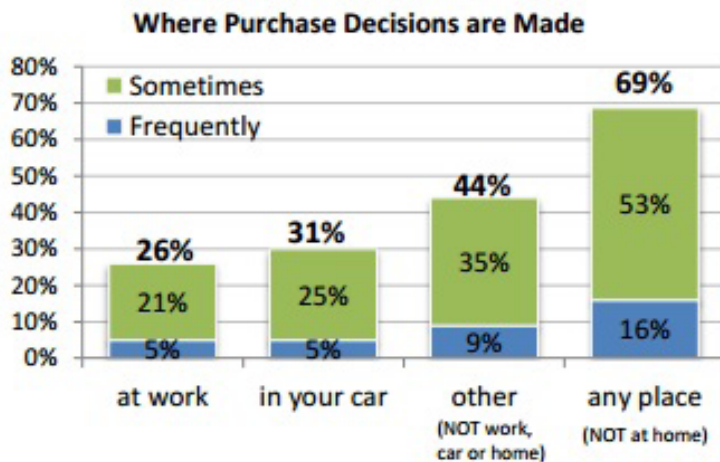
## EFFECTIVENESS

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 OOH designs, have collectively elevated the status of the OOH medium to help build 'brands' and 'sales' as never before."

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

Fifty-nine percent (59%) 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's 66% of all travelers who noticed a bus).



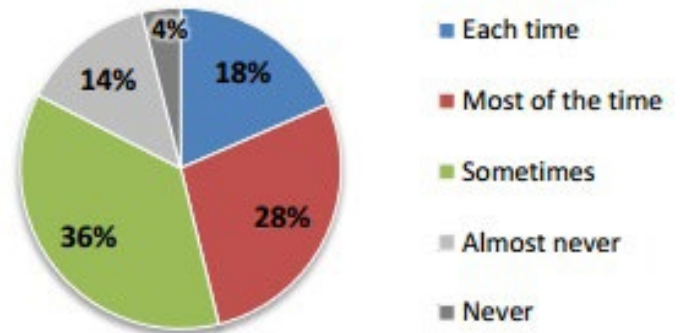
Nearly half of travelers noticed a bus shelter in the past week, and 21 percent of them noted an ad on it (that's 44% of travelers who noticed a bus stop).

Taxi cabs have been spotted by 38 percent of travelers and 15 percent of them noticed an ad message on it (or 39% of travelers who noticed a taxi).

Billboard 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

Engagement with Billboards



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-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 OOH ad.

OOH 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 OOH advertising has the opportunity to be influential.

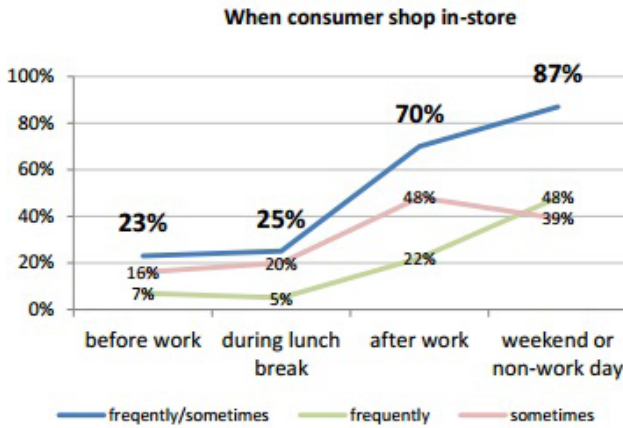
Nearly one-quarter of billboard viewers say they were motivated to visit a particular store that day because of an OOH ad message, and nearly one-third visited a retailer they saw on a billboard later that week. Half of viewers reported receiving directional information from a billboard, and one-quarter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

## RESEARCHING OOH EFFECTIVENESS

OOH advertising effectiveness can be evaluated using a number of different methods frequently employed for 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 OOH media effectiveness, visual recognition is preferred, as OOH is a visual medium.

### Variables for Testing

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

### Brand

- What is the category position (growing, mature, declining)?
- What is the brand's status in its category?
- Are there any seasonality 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 OOH formats are being used?
- What are the media plan flowchart characteristics?
- 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 OOH campaign is planned (e.g. GRP level, number of weeks)?

### Promotion

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



# PLANNING FOR OOH MEDIA

## Success Stories

There have been thousands of successful OOH 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 [OAAA Case Studies](#).



## RED BULL

Red Bull wanted to create a hyper-local media campaign to build awareness of their long-standing music platform, Red Bull Music Academy (RBMA). RBMA is a series of music workshops and festivals that serves as a platform to make a difference in today's musical landscape. The challenge was to spread awareness of RBMA to a wider audience, while also specifically reaching music enthusiasts in a way that would appeal to them and resonate with their hip and trendy life-style.

### Objective

Red Bull needed to promote RBMA's music series (34 nights, 236 artists, 35 events) throughout the New York City area, concentrating on key lifestyle neighborhoods with large populations of music enthusiasts. Red Bull wanted to share RBMA's story with the target audience in areas that related to their everyday lives without seeming like "advertising." The goal of the campaign was to make the target aware RBMA was coming to NYC and spread the word to their friends.

### Strategy

A high-impact, hyper-local campaign was developed to catch the attention of consumers by reaching them at multiple touchpoints throughout their day. To stay within the allocated budget, the campaign utilized key OOH locations in hip, relevant neighborhoods including Williamsburg, Bushwick, Lower East Side, and Union Square, with the goal of having the media placements "follow" consumers throughout their daily lives.

At the launch of the campaign, Red Bull used station dominations in major hubs of Manhattan and Brooklyn to create impact and tell the RBMA story. Social media proved that consumers were engaging with the station dominations as fans posted pictures and statements of excitement for RBMA's arrival. Red Bull then identified media placements in trendy areas where the target audience spent their leisure time (e.g. Brooklyn Bowl, Chelsea Market, McCarren Park, etc.) In these locations, hand-painted wallsapes that looked more like artwork than advertising allowed RBMA's messaging to blend in seamlessly with the murals in the surrounding neighborhoods and keeping the campaign organic.

Red Bull saved the largest and most impactful wall-scape for the official launch, using it as the backdrop for a buzzworthy pop-up event in SoHo. On the day of the reveal, friends of RBMA Questlove and Rahzel performed live with the wall as their backdrop for hundreds of fans. There was an uproar of social media activity from the event as fans posted to Facebook, Twitter, and Instagram, extending the reach of the campaign far beyond expectation.

To keep the RBMA conversation alive after the event ended, a "Thank You NY" message was posted in red graffiti on each of the handpainted wallsapes, letting the audience know they were the reason RBMA was a success, and that New York would be known as one of the best RBMA locations in the world.

### Plan Details

Market: New York

Flight Dates: March 26 – July 10, 2013

OOH Formats: Station dominations, hand-painted wallsapes, hand-painted street murals

### Results

The campaign generated 67.6 million OOH impressions with a 42.7 percent reach and a 10.8 frequency. Additionally, 33 shows were sold out, with over 19,900 tickets sold during the four-week event.

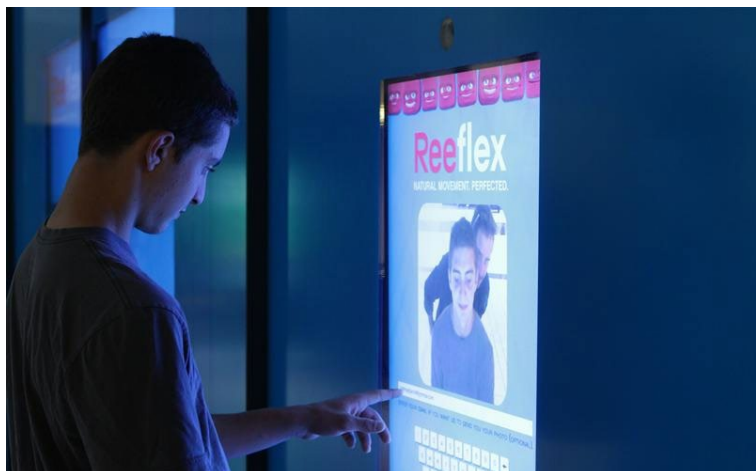


## REEBOK

The Reebok RealFlex sneaker was introduced in April 2011. The RealFlex sneaker includes 76 strategically placed sensors, also known as “Running Buddies,” which adapt to the environment and provide a tailored performance running shoe that helps your feet to move and flex as you run, jump and stretch. Reebok needed to educate the market about how this shoe is different from its competitors.

### Objective

The objective of the program was to get the word out about the RealFlex while helping consumers understand how the shoe gives runners a more comfortable experience. OOH was incorporated into the overall media plan to provide presence in key retail markets and be in close proximity to retailer locations to provide a mass awareness.



### Strategy

The agency wanted a consumer-centric campaign that would provide people with a fun and interactive way to gain an understanding of how the RealFlex sneaker works, while driving earned media and giving Reebok a means to understand more about those consumers.

Interactive window displays came to the forefront as the centerpiece of the program as a means to illustrate the flexibility of the sneaker through an experience where consumers could upload their photo, touch and play with the “76 Running Buddies” and learn what they are able to provide for comfort, feel and support. Consumers could share their “Running Buddy” photo via Facebook and receive a photo keepsake sent directly to their personal email. This email and social media input allowed Reebok to collect user information, an invaluable data resource.

Consumers could walk up to a smaller kiosk screen located next to an enormous digital display with a RealFlex sneaker on it and take a photo of themselves.

Once taken and submitted, the photo moved over to the bottom of the shoe, becoming one of the “Buddies.” On the larger screen, the last 10 users were shown as “Buddies” on the RealFlex sneaker, using the different personalities of the consumers to illustrate the multitude of personalities/functions each “Buddy” provides.

Static formats with bold creative showed the shoe rolled, bent, and contorted in various manners. These media elements included a wall on the Beverly Center in LA, a vibrant hand-painted wall on the Venice Beach Boardwalk, and the Nasdaq/Reuters digital screens in Times Square. Locations were chosen based on their proximity to important retail stores, as well as heavy fitness areas.

### Plan Details

Markets: Los Angeles, New York

Flight Dates: 4 weeks in May 2011

OOH Formats: Interactive storescapes/units, digital bulletins, wallscapes, hand-painted wallscapes.

### Results

Over the course of the one-month campaign, 107,120 total photos were taken, and 21,837 photos were emailed. Of those emailed photos, 8,197 people clicked through to the microsite sent in an email (outside of the actual interactive unit itself) to share via Facebook or email to a friend, driving the earned media Reebok was looking for.





## HENNESSY

Hennessy is the number 1 selling cognac brand in the US. However, sales have plateaued in recent years for both Hennessy and the cognac category due to the rise of premium spirits products targeting the same consumers.

As the Hennessy drinker ages, the brand is faced with the challenge of maintaining the loyalty of its core consumers while also recruiting a younger target – and keeping the brand relevant to both.

Hennessy was looking to re-position the brand.



### Objective

The campaign needed to retain the existing Hennessy loyalists while recruiting a broader range of new consumers to defend market share in major cities across the US. The OOH objectives were to:

- Drive campaign comprehension
- Activate on-premise volume increases via “path to club” strategy
- Create massive impact at the launch
- Build brand image
- Efficiently tease the campaign

### Strategy

Hennessy developed the “Never Stop. Never Settle.” mantra as an emblem of the success the brand has achieved and its commitment not to rest on its laurels. The Wild Rabbit device was created to further illustrate this concept, representing the spirit to strive for excellence: dark, elusive, and deeply personal yet universal in that everyone has a Wild Rabbit that they are chasing.

The campaign strategy was broken into a three-pronged approach to build the full story. The Teaser was designed to generate local buzz and earned media surrounding Hennessy’s new product and make consumers want to learn more about the brand’s campaign. The Launch provided consumers with information on the new product, and the Holiday flight would reinforce the new brand messaging.

The agency identified five markets as “key influencer” markets in which to focus the OOH program. Shifting away from the traditional top markets allowed for a more flexible budget (and ultimately more robust OOH effort) per market.

The campaign revolved around the innovative creative executions that expressed the stories behind the celebrities who were the centerpieces of the campaign. All OOH formats helped to drive earned media and web hits through the inclusion of a QR code and unique URL that drove consumers to a custom landing page, where they could delve deeper into the stories and meaning behind the Wild Rabbit. Most formats allowed for multiple creative executions and immediately grabbed attention due to their premium positioning or projection capabilities.



The Teaser campaign utilized street-level, non-traditional and first to market media to break away from the clutter, establish engagement and intrigue, and provide repeated exposures to ensure image recall. The Launch strategy reached consumers at multiple times in their daily routine, giving them the opportunity to learn more about the product at key touchpoints. The creative used more detailed imagery so consumers would align what they saw in the teaser with the story now unfolding. A strategic mix of street-level and high impact showings ensured the audience would remember the brand. The fourth quarter holiday campaigns used similar high profile units as the Launch and helped to evoke immediate brand recall with the familiarity of images.

### Plan Details

**Markets:** New York, Los Angeles, Chicago, San Francisco, Miami

**Flight Dates:** The teaser campaign launched in New York and Los Angeles from February 13-26, 2012. The launch campaign ran in all five markets from March 15-April 30. The holiday campaign is slated to run from November 16-December 30.

## Out of Home Formats

### Teaser Campaign

- New York and Los Angeles: guerrilla projections, street murals

### Launch Campaign

- New York: Bus shelters, high impact wallscapes and a station domination in the Meatpacking District
- Los Angeles: Bus shelters, high impact wallscapes, bulletins with consecutive reads and digital bulletins
- Chicago: Bus shelters with sidewalk projection and bulletins
- San Francisco: Upscale kiosks with sidewalk projection (a first to market execution) and wallcapes
- Miami: Bus shelters, upscale solar kiosks, high impact wallscapes and digital bulletins

### Holiday Campaign

- All five markets: the media is mirrored to the launch but scaled back in weight

## Results

The campaign achieved unprecedented levels of reach and frequency for the brand. By the end of second quarter 2012, Hennessy sales were up 7.5percent and total Hennessy sales were up 5percent YTD, despite a March retail price increase.





## RUSHMORE VOTE

### Objective

Demonstrate the effectiveness of OOH in extending a social media campaign

### Strategy

Project RUSHMORE was a campaign engineered to measure how OOH media could drive online activity. Advertisements posted in four markets asked users to vote on who they thought should be the next president added to Mt. Rushmore: George W. Bush or Barack Obama. Messaging drove users to a special page built for the campaign: [rushmorevote.com](http://rushmorevote.com).

On that page, users could place a vote for either president or for the monument to stay the same. Voters were also asked where they heard about the campaign and offered the opportunity to track live voting results in exchange for completing a brief demographic survey.

To extend the campaign's reach to social media, the ads included a Facebook page and logo, as well as a Twitter logo and the hashtag #rushmorevote. An interactive element encouraged users to upload a picture or message to be posted on a digital billboard in their market.

The four-week campaign was advertised exclusively on billboards, posters, and bus shelters, so all activity surrounding the campaign could be directly attributed to OOH advertising.

### Results

The Rushmore Vote campaign attracted nearly 16,000 unique visitors to the custom site, with over 11,000 votes cast in the poll. Fifty-seven percent (57%) of users visited [rushmorevote.com](http://rushmorevote.com) through their mobile device or tablet, and nearly a third of visitors from the test markets accessed the site through a search engine.

The website attracted visitors from all 50 states and nearly two-thirds (62%) of the traffic came from outside the markets where the advertisements ran. Furthermore, people who learned about Rushmore Vote online still knew the campaign originated in OOH. Only 38 percent of website visitors were from a market where the campaign ran, but 75 percent of those surveyed credited billboards or bus shelters with starting the campaign.



## 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 OOH media formats.

In two markets, there were secondary objectives. In New York, the campaign would celebrate the Navy's birthday on October 13, 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 Brickshaw Buggy rides, and Navy Night at AT&T Ballpark.

### Plan Details

New England

Markets: Boston, Hartford, New Haven

Flight Dates: March - April 2008

OOH Formats: 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

OOH Formats: Bulletins, spectacles, bus wraps, bus posters, transit shelters, transit station dominations, subway tunnel displays, taxi staging events, street teams

Dallas

Flight Dates: May 2009

OOH Formats: Wallsapes, bus wraps, street kiosks, stadium signage, mallsapes 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

OOH Formats: Projection media, sidewalk stencils, water tower wrap, mall displays including interactive in-window displays, Brickshaw Buggies, 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. Since its launch in March 2008, the website has 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 media results were as follows: 585 hits across 59 print, 11 TV, 258 radio, and 288 online outlets.



## BEN & JERRY'S

As Ben & Jerry's Instagram fan base grew, the company wanted to ensure its followers it knew how much they were valued and thank them in an innovative way. Simply generating "likes" wasn't enough, so Ben & Jerry's put its planning team to the test to see how personal they could get.

### Objective

The campaign was designed to deepen Ben & Jerry's relationship with its Instagram fan base and develop brand loyalty in a genuine and scalable way. The overall objective was to generate 50 million owned, earned, and paid impressions, 5,000 photo submissions, and increase Ben & Jerry's Instagram followers.



### Strategy

Ben & Jerry's is a brand that not only creates euphoria but also celebrates it. The company wanted to allow its fans to express euphoria in their own way.

Via a video posted on the Ben & Jerry's website and social pages, Instagram fans were asked to illustrate their own euphoric moments using a single photograph. As an incentive for participation, fans had the opportunity for their photo to be displayed on local OOH media in their neighborhood. Using the hashtag #CaptureEuphoria, users were instructed to tag their euphoric photos for collection. The hashtag allowed for the photos to be instantly aggregated at a customized Ben & Jerry's site.

Within a week, a robust collection of euphoric moments from Ben & Jerry's fans around the world had developed. From those submissions, the particularly euphoric photos were gathered to be featured in "thank you" messages in the photographer's neighborhood. Using a brief survey, Ben & Jerry's selected media based on the winners' locations and a brief survey about their daily routine. For example, if the winner took the bus to work, the photo would be placed on the shelter at his or her usual stop. Other OOH for-

mats were utilized by posting wallscapes on the side of popular establishments and distributing coasters at the bar. Once the creative executions were installed, the winners were notified and the euphoria quickly spread.

OOH was selected as a featured channel in this campaign for its ability to deliver hyper-targeted messages within the photographer's daily routine. The campaign was able to say thank you in a big way using OOH's impactful voice to reach a broad audience while being easily shareable in person or on social media. The variety of formats also provided flexibility to create a unique tactical approach for each winner.

### Plan Details

**OOH Formats:** Digital and static billboards, posters, bus shelters, bar coasters, mall kiosks, wallscapes, taxi tops, phone kiosks, and urban panels

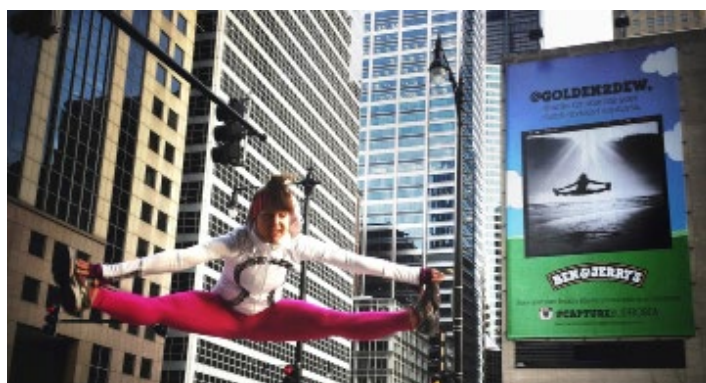
**Flight Dates:** December 2012 – May 2013 across 16 cities

### Results

Nearly 18,000 submissions were provided, which translated to over 700,000 Instagram likes and 40,000 incremental Instagram fans – a fan base increase of 35 percent. In total, the campaign garnered close to 100 million impressions.

Industry trade publications "liked" and shared the campaign as well. The additional earned media exposure drove 80 million unpaid impressions.

Most importantly, Ben & Jerry's was able to strengthen the relationship with their fans in a genuine and unique way, driving positive word-of-mouth across multiple social channels. When the campaign was over, winners were offered the billboard vinyls featuring their photos to remember their once-in-a-lifetime euphoric moment.





## CLOROX

Clorox invited Las Vegas to “Come Clean” by sharing their “bleachable moments” on the Fashion Show and Miracle Mile digital screens.

### Objective

Clorox’s objective for this campaign was to connect their brand with younger consumers by finding a way to make a nearly 100-year-old brand fit the everyday life of a new generation. The goal was to restore Clorox’s position in the American household and meet or exceed the volume driven by past campaigns.

### Strategy

Clorox developed a campaign website at [bleachit-away.com](http://bleachit-away.com). Through the sit, participants could disclose events they experienced in Vegas that they wished they could forget. Upon submission, participants were sent an image of their testimonial displayed on the screens, which they could also post onto their social graph, putting the adage, “What happens in Vegas stays in Vegas,” to the test.

The “bleaching” didn’t stop there. Clorox spokeswoman and TV star Angela Kinsey, of the show “The Office,” hit the Strip to encourage consumers to reveal their messes on camera, for videos which were shared on-line. She got bachelorettes, grandmas, Vegas natives, etc. to share their messiest Vegas moments.

### Results

Kinsey, along with other celebrity partners, tweeted about “Bleach It Away.” Kinsey tweeted the message eight times and received almost 2,300 clicks on links to Vegas and other bleachable moment submissions.

Additionally, Danielle Jonas and Lala Anthony tweeted about Las Vegas – garnering 350 retweets and almost 200 favorites. Overall, promoted Tweets garnered more than 989,000 impressions with 11,600 clicks.

Kinsey also executed twelve TV, five radio, and six print/online interviews. The campaign received radio coverage on nationally syndicated shows like TRL Weekend Countdown, TMZ Report, and Billy Bush across 550 local stations.

The #BleachItAway hashtag has been tweeted over 2,385 times, equaling more than 10.3 million impressions. The entire campaign has generated nearly 181 million impressions and has created a lasting connection between Clorox and Las Vegas’ messy moments.





## PLANNING FOR OOH MEDIA

### Design For OOH

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

## CREATING OOH ADVERTISING

For more information visit <http://oaaa.org/ProofOOHWorks/CreativeShowcase>

### THE CREATIVE CHALLENGE

Designing OOH advertising is visual storytelling. The expression of an idea can surprise viewers with words or excite them with pictures. OOH 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 OOH 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."



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

The environment where OOH 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 OOH design executions are often the most memorable. People are intelligent and good OOH designs involve viewers by stimulating their imagination to solicit a response. Dramatic tension or suspense influences viewer interest which can be expressed on three different cognitive levels: rational, emotional, and cultural.

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

Combining interactive mobile technology with OOH messages can be particularly effective by facilitating two-way conductivity between brands and consumers. Near point of sale and when people are actively engaged in the marketplace.

### HUMOR

Humor is a powerful design choice for OOH 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.

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



## 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.



Twinkie reveals "The Sweetest Comeback in the History of Ever".



## SURPRISE

Surprise stimulates a viewer using 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.



Allstate shocks passerbys with their "Mayhem is Everywhere" campaign.

## AESTHETIC

Aesthetic designs present pleasurable images or ideas to a viewer. They may be soothing when observed or enjoyable to study in detail. Aesthetic designs are often more dependent on pictures than words. Vivid, colorful photography can aesthetically enhance OOH designs. High-quality illustrative artwork can also be an effective design choice.

## LITERAL

Literal designs generally produce the lowest recall among OOH advertising viewers. Although pure branding can be very effective over an extended period of time, literal advertising won't quickly increase brand awareness.

## THE BIG IDEA

The OOH viewing audience is mobile. Most people travel swiftly in vehicles and walk at a brisk pace while they perform the activities of daily life. Mobility limits the potential viewing time of an OOH message to only a few seconds. Because of limited exposure time, OOH 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 OOH 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.



The New Mexico Department of Transportation communicates the most important benefit to wearing a seatbelt.

OOH 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 an advertising campaign requires multiple messages, one option is to create a series of designs that feature different core ideas presented as different OOH executions.

Some place-based OOH 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, OOH designs could include more details since there is typically more time for viewers to digest the information.

### MEMORABLE MESSAGES

In 2000, Sensory Logic conducted a groundbreaking study that measured the relative effectiveness of advertising messages designed for the OOH medium. 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 OOH 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 OOH 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 OOH 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.



McDonalds uses the iconic imagery of their product represented with neon lighting tubes to display memorable messages.

## COLOR

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

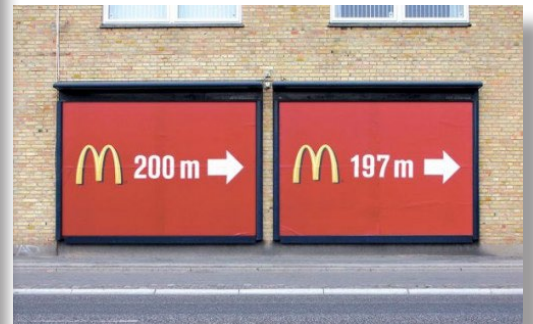
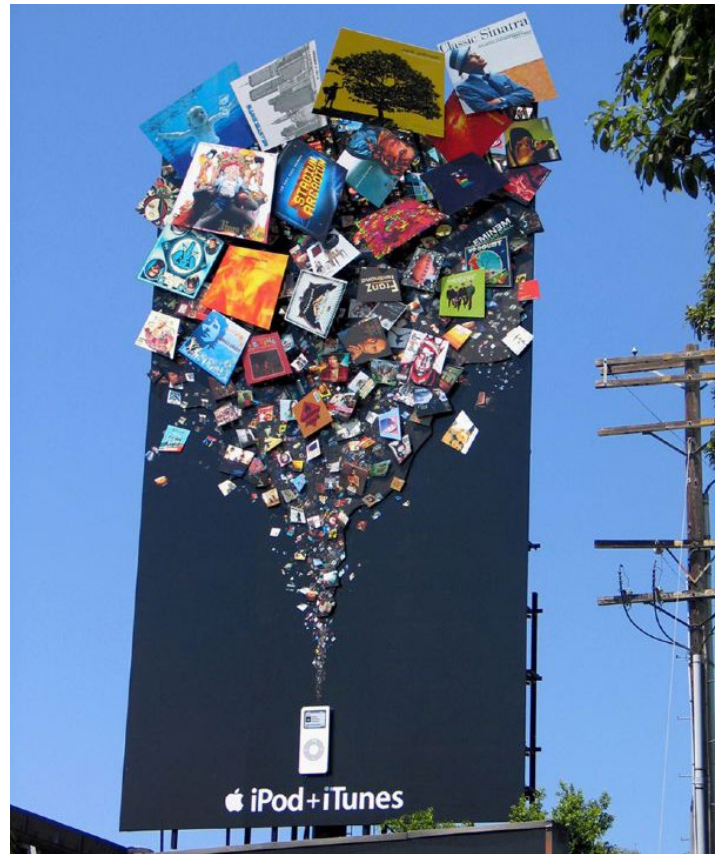
It is essential that OOH designs are easy to read. Choose colors with high contrast in hue and value. Contrasting colors are viewed well from great distances while colors with low contrast will blend together and obscure a message. Research demonstrates that high color contrast can improve OOH advertising 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.



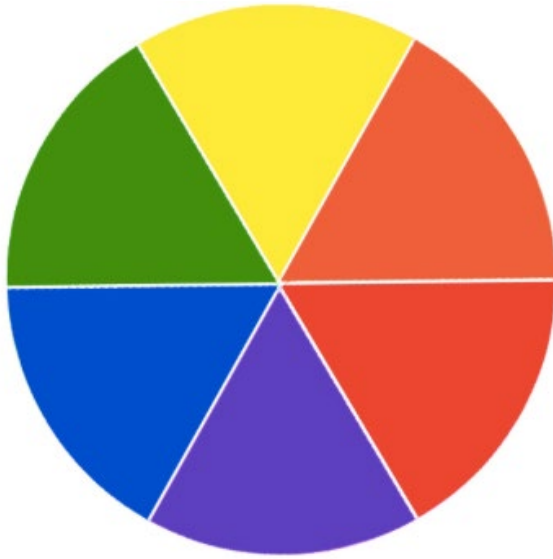
## COLOR AND READABILITY



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 less 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.



BASIC PRIMARY AND SECONDARY COLOR WHEEL

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 cones and rods of 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.



**CONTRAST**

**VIBRATION**

**LOW VISIBILITY**

**HIGH VISIBILITY**



## COMPLEXITY

Advances in production technology have allowed advertisers to use increasingly complex imagery in their creative applications, but the requirements for effective OOH 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 OOH 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 8" 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.

## 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 mom

*bad kerning*



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 dependent on color contrast. Higher contrasts will allow smaller text size. Complicated backgrounds behind text will reduce readability.

## TEXT LEGIBILITY GUIDE

### 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.** Sans serif typefaces can be difficult to read, reducing the effectiveness of an OOH design.



Good Serif

Bad Serif

Good Sans Serif

Bad Sans Serif

Bad Script

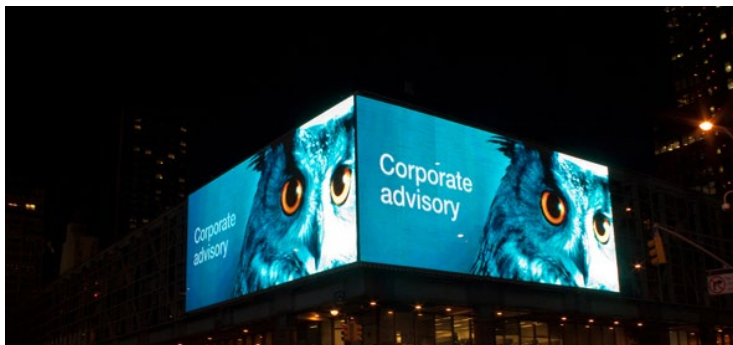
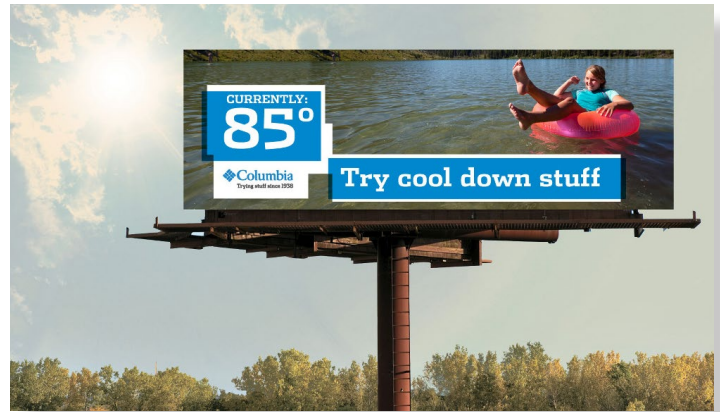
Bad Script

## DESIGNING FOR DIGITAL BILLBOARDS

Simplicity is the fundamental guideline for creating good OOH designs and the same principles apply when designing for digital billboards and often digital formats. Avoid using a white background when designing for LED or other light emitting technologies. White is a mixture of all color in these situations, rather than an absence of color, 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 OOH display. 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 OOH display technology can automatically compensate for these factors.

Take advantage of the flexibility digital OOH 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.





## 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.

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

OOH 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.



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

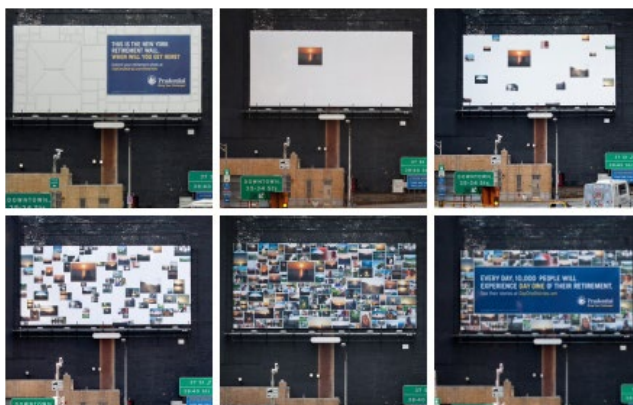
Scott Boswell,  
Doe-Anderson

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

John Livengood,  
DDB Seattle

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

John Butler,  
Butler, Shine, Stern  
& Partners



## PRODUCTION

For more information visit [oaaa.org/AboutOOH/OOHBasics/OOHMediaFormats/OOHMediaFormats](http://oaaa.org/AboutOOH/OOHBasics/OOHMediaFormats/OOHMediaFormats)

### SINGLE SHEET POSTERS

In 2008, the industry began converting to a new poster installation system that accommodates polyethylene (PE). Bulletins can also accommodate PE material. 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 one 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 due to unforeseen circumstances.

### Material Innovations

Taking measures to be environmentally conscious isn't new for the OOH 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.

Some OOH 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 material is safer for workers to install. Traditional billboard PVC vinyl weighs approximately 75 lbs, whereas the new lighter-weight material weighs approximately 25 to 35 lbs.



PE Flower Pots

### 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 OOH displays at night.

The OOH advertising industry has 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 OOH industry has converted 85 percent of its bulletin inventory to these new, efficient lighting systems.





LED Lighting

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

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 a unit reducing the OOH advertising industry's annual transportation emissions.

### Advantages of LED Lighting

- Consuming less energy in the form of non-light-producing heat. As a result, the lighting fixtures are cool to the touch as are the lenses.
- Containing no mercury.
- Greater efficiency, using up to 75% 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%.

### Place-based Energy Innovations

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



Solar



Wind

### HOW TO AVOID PRODUCTION DELAYS

While standardization prevails across most types of OOH media, special or local 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 other 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 OOH bulletins, posters, transit, and street furniture displays 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.

## Common Out Of Home Formats

Standard Printed OOH Formats		
Roadside Vehicular	Pedestrian	
20'h X 60'w	16'h X 14'w	67" h X 119" w
Large Bulletin	Mall Vertical Double Sided SkyBanner	Newsstand backlit Panel
14'h X 48'w	8'h X 14'w	46" h X 60" w
Standard Bulletin	Mall Horizontal Double Sided SkyBanner	Rail 2-sheet Panel
10'6" h X 36" w	67" h X 46" w	46" h X 30" w
Junior Bulletin	Airport Vertical Backlit Panel	Rail 1-sheet Panel
10'5" h X 22'8" w	Bus Shelter Vertical Backlit Panel	30" h X 144" w
Mobile Billboard Poster	Mall Vertical Standard Backlit Directory	Bus King Panel
Standard Poster	Rail Vertical Backlit Panel	30" h X 88" w
5'h X 11'w	60" h X 30" w	Bus Queen Panel
Junior Poster	Street Banner on pole	24" h X 72" w
Rail Junior Poster	50" h X 40" w	Bus Bench Panel
Variable Sized	Mall Vertical Medium Backlit Directory	21" h X 22" w
Mall Spectacular Panel	30h" X 60" w	Rail Card
Wall Mural	Horizontal Urban Backlit Panel	14" h X 48" w
	41" h X 120" w	Taxi Top Backlit Panel
	Airport Diorama Extra Large Backlit Panel	11" h x 46" w
	Rail Diorama Extra Large Backlit Panel	Bus Rack Large Card
	41" h X 60" w	Rail Rack Large Card
	Airport Diorama Large Backlit Panel	11" h X 28" w
	Rail Diorama Large Backlit Panel	Bus Rack Standard Card
	41" h X 41" w	Rail Rack Standard Card
	Airport Diorama Standard Backlit Panel	
	Rail Diorama Standard Backlit Panel	

Standard Printed OOH Formats		
Roadside Vehicular	Pedestrian	
20'h X 60'w	16'h X 14'w	67" h X 119" w
Large Bulletin	Mall Vertical Double Sided SkyBanner	Newsstand backlit Panel
14'h X 48'w	8'h X 14'w	46" h X 60" w
Standard Bulletin	Mall Horizontal Double Sided SkyBanner	Rail 2-sheet Panel
10'6" h X 36" w	67" h X 46" w	46" h X 30" w
Junior Bulletin	Airport Vertical Backlit Panel	Rail 1-sheet Panel
10'5" h X 22'8" w	Bus Shelter Vertical Backlit Panel	30" h X 144" w
Mobile Billboard Poster	Mall Vertical Standard Backlit Directory	Bus King Panel
Standard Poster	Rail Vertical Backlit Panel	30" h X 88" w
5'h X 11'w	60" h X 30" w	Bus Queen Panel
Junior Poster	Street Banner on pole	24" h X 72" w
Rail Junior Poster	50" h X 40" w	Bus Bench Panel
Variable Sized	Mall Vertical Medium Backlit Directory	21" h X 22" w
Mall Spectacular Panel	30h" X 60" w	Rail Card
Wall Mural	Horizontal Urban Backlit Panel	14" h X 48" w
	41" h X 120" w	Taxi Top Backlit Panel
	Airport Diorama Extra Large Backlit Panel	11" h x 46" w
	Rail Diorama Extra Large Backlit Panel	Bus Rack Large Card
	41" h X 60" w	Rail Rack Large Card
	Airport Diorama Large Backlit Panel	11" h X 28" w
	Rail Diorama Large Backlit Panel	Bus Rack Standard Card
	41" h X 41" w	Rail Rack Standard Card
	Airport Diorama Standard Backlit Panel	
	Rail Diorama Standard Backlit Panel	



## PLANNING FOR OOH MEDIA

### 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.



## PRINTED BULLETINS

Bulletins are the largest and among the most impactful standard-sized OOH media formats. Located primarily on major roads, they command 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 afford dominant coverage of high traffic volumes at fixed locations; advertising remains at the location throughout the duration of the contract. Also used for directional or selected geo-demographic coverage purposes.

### Size

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

Audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.



### Method of Purchase

Bulletins are sold in two ways:

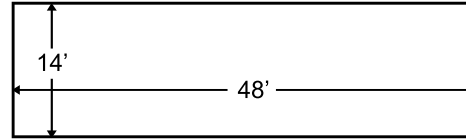
#### Rotary Bulletins

Rotary bulletins are usually purchased as multi-month contract; typically 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 many bulletins.



## Common 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 Bulletin

14' H x 48' W

#### Junior Bulletin

10'6" H x 36' W

#### Large Bulletin

20' H x 60' W

## Design

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

## Production

### Painted Bulletins

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

### Printed Bulletins (Opaque PVC Vinyl or PE plastic)

This is the most common technique for producing bulletins. Durable and long-lasting flexible vinyl or plastic faces present a uniform appearance with good color and art fidelity. 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 4" pole pocket 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. Bulletin material strength is derived from the structure it wraps. It tends not to be fire-retardant and is between 8 and 12 oz. per square yard. There is a heavier 18 oz. material that is fire-retardant and is more typically used for interior signage and in situations where flame spread and smoke density are an issue.

### Inks

All inks used are weatherproof and waterproof with sufficient UV protection.

### Preparation of Artwork

For more information: [OAAA Print Production Specs](#)

### Digital Files

Digital files should be supplied at 300 dpi with a printout of the artwork. 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.

### Traditional Mechanicals

The layout size for 14' x 48' bulletins is 7" high x 24", scaled 1/2" to 1' wide. 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.

### 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 foldouts or inserts. Check with local OOH media companies for market-specific 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. Digital billboards provide many valuable benefits to advertisers.

### 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 OOH media companies for availability.



### Research/Market Information

Audience measurement is by Geopath (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Digital billboards can be purchased by specific location or as a network of multiple locations. Digital billboards can be contracted for periods ranging from days to several weeks.

"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

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



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 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 update whenever the client source changes – keeping the content timely and relevant.

### Common Specifications

#### Overall Size

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

#### Digital Display Specifications

1400 x 400 Pixel Ratio/7:2 Aspect Ratio

### Production

For more information: [OOH Print Production Specs](#)

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 OOH media companies 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 fuzzy and hurt the overall impact of the design. Designing at the actual pixels' density will help limit use of extremely small type. If it can't be read at actual pixel size, it can't be read from the street. Compose files in Adobe InDesign or Illustrator as jpg files. Digital bulletins should be rendered at 400 pixels tall by 1,400 pixels wide. Digital posters should be rendered at 400 pixels tall by 840 pixels wide.



## JUNIOR POSTERS

Junior posters are located mainly in urban neighborhoods and on secondary 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

Audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Junior posters are purchased as GRP programs of different weights, typically in 4 to 52-week units, depending on campaign objectives.

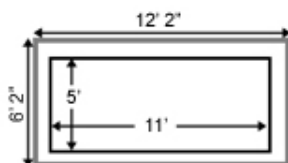
### Common Specifications

#### 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").



### Digital Display Specifications

840 x 400 Pixel Ratio/16:9 Aspect Ratio

## Production

### Substrates

Lightweight and recyclable PE (polyethylene) and PP (polypropylene) thermo-plastic materials 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 OOH media companies prior to production.

### Exposure Time

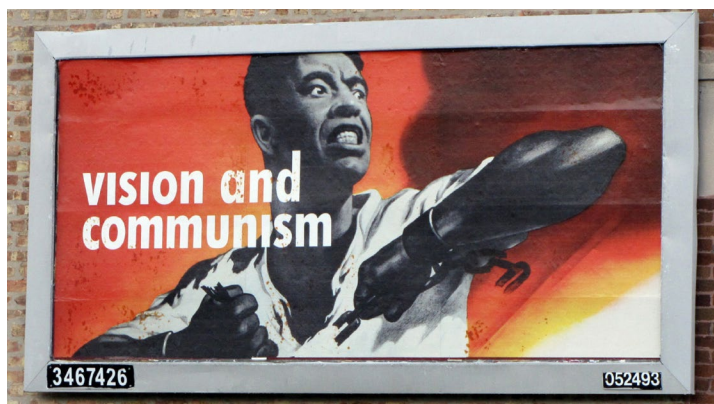
Panels should be reposted every 60-90 days or shorter and keep campaign copy current in the marketplace.

### Mechanicals

Finished art should be scaled 1" to 1'.

### Delivery

Deliver posters to OOH media companies 10 working days prior to posting date.



## POSTERS

Posters are located on major local roads. They are viewed 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, demographic targeting, focus on certain geographic areas, etc.

### Availability

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

### Research/Market Information

Audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Posters are purchased as GRP programs of different weights, typically in 4 to 52-week cycles, depending on campaign objectives.

## Common Specifications

### Overall Size

The standard total copy area for posters is 10' 5" x 22' 8" (125" x 272").



### Digital Display Specifications

840 x 400 Pixel Ratio/16:9 Aspect Ratio

### Design

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

## Production

### Substrates

Lightweight and recyclable PE (polyethylene) and PP (polypropylene) thermo-plastic materials, 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.

### Installation Systems

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

### Exposure Time

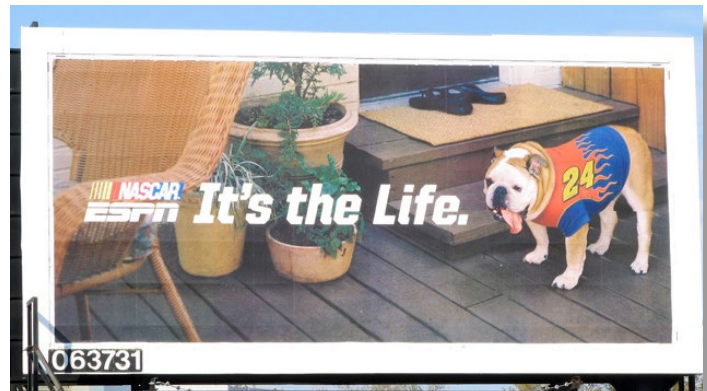
Panels should be reposted every 60-90 days, or shorter to keep campaign copy current in the marketplace.

### Mechanicals

Finished art should be scaled 1" to 1'.

### Delivery

Deliver posters to OOH media company locations 10 working days prior to the posting date.





## SPECTACULARS

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

### 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

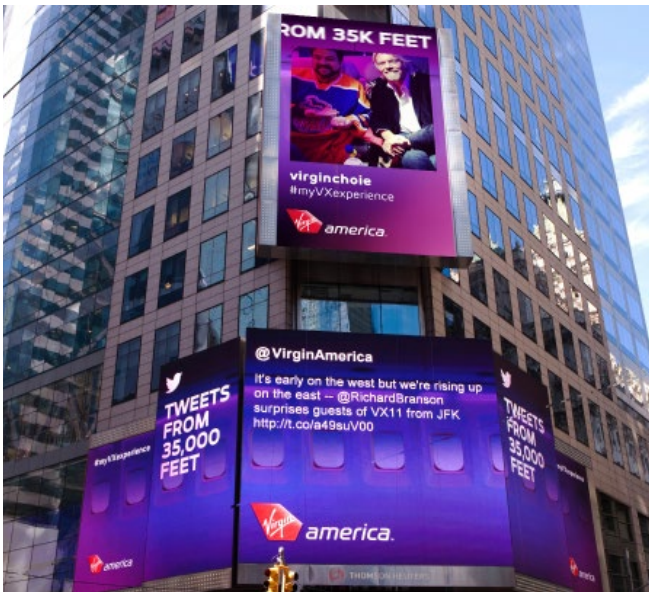
These boards are available in major cities (downtown areas, airport vicinity) on a custom lease basis.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Spectaculars are purchased individually, typically for a long-term contract.





## WALL MURALS

Wall murals are advertisements painted directly on building surfaces or printed on pressure-sensitive substrates and attached to walls. Not all walls accommodate murals. Wall murals are provided with a wide variety of unusual creative sizes and shapes and have large-scale exposure and high 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.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Murals are purchased individually, typically for long-term contract. These units can require substantial investment in design, construction, and maintenance.

### Production

#### Painted

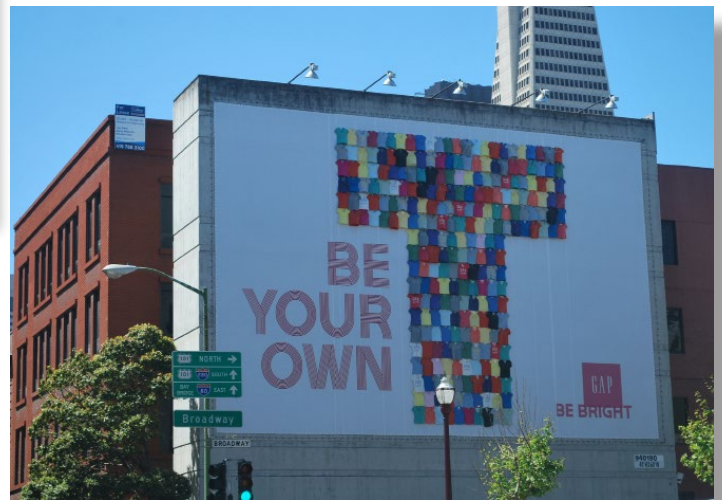
Rendered by skilled artists and painted, this technique is rarely used today. Artwork should be received by OOH media companies 60 days before a posting date. The artwork scale should be  $3/8"$  or  $1/2" = 1'$ .

#### Mounted

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 polyester fiber is the preferred substrate. Not only does it allow wind and the water to pass through, it also allows light to pass through so the occupants of a wrapped building can see out windows.

#### Adhesive

An adhesive-backed direct application can 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.





## PLANNING FOR OOH MEDIA

### Street Furniture

Advertising displays, many 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.



## 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 urban markets.

### Primary Uses

Shelters are used to reach urban audiences for both national and local advertisers and can be purchased and rotated throughout markets or by selective locations to reach specific target groups. Magazine-quality reproduction makes them effective for multiple uses, including point-of-purchase, directional, residential coverage, ethnic, or micro-marketing. Bus shelters are often bought in conjunction with other OOH formats.

### Digital

Digital bus shelters display can offer touch screen, interactive, and wifi capabilities that enable consumers to engage with brands. The creative and promotional flexibility is infinite. Digital shelter panels are located in desirable areas of markets near retail centers, business districts, and entertainment venues.

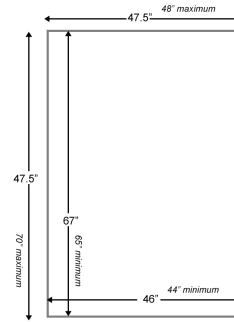


### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Purchased GRP programs rotated in four-week intervals throughout a market. Some bus shelters can be bought individually.

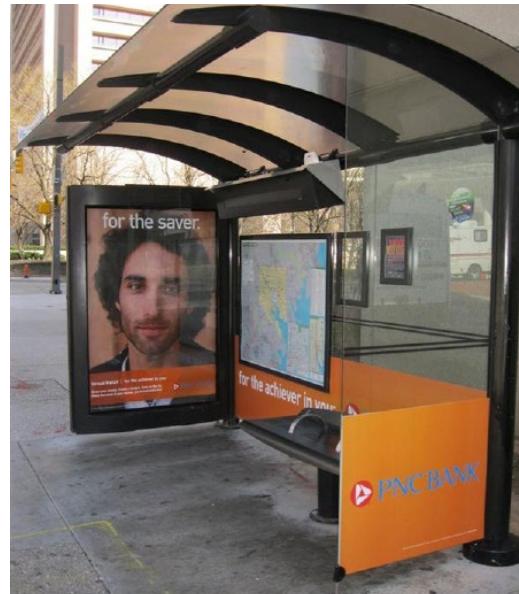


### Common Specifications

- Overall size: 68.5" H x 47.5" W
- Copy area: 67" H x 46" W

### Digital

- Displays: 72" HD
- 1080 x 1920 Pixel Ratio/9:16 Aspect Ratio



### 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

8.5 point Opaline

## Photographically

Digital UV Inkjet/Solvent on UV backlit paper

## Inks

Weatherproof/waterproof with UV coating.

## Mechanicals

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

## Sections

Production in one section only.

## Overage

Fifteen percent (15%) for every four weeks of posting.

## Delivery

Ten working days prior to posting.

## Other

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



## 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 urban areas often at high traffic intersections.

### Primary Uses

Used primarily to reach pedestrian and vehicular traffic (as well as bus riders) in urban 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

In many major markets throughout the United States.

### Research/Market Information

Contact Sellers for circulation figures.

### Method of Purchase

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

### Common Specifications

- Overall size is 24" H x 84" W
- Copy area of 22 1/2" H x 82 1/2" W.  
(However, custom sizes are often sold.)

### Design

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

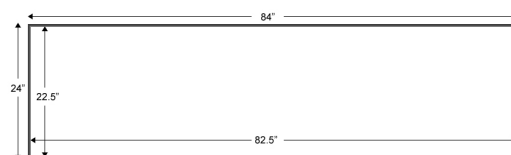
### Production

### Printing

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

### Stock

.125 tempered Masonite or styrene.





## 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 audio messages, coupon distribution, and sampling are also used.

### Selected Formats

#### In-Store TV Monitors

TV monitors located at the checkout counter in 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.

#### Graphics

Vinyl displays affixed to the supermarket floor, freezer doors, or other surfaces near the product being promoted.

#### Primary Uses

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

#### Availability

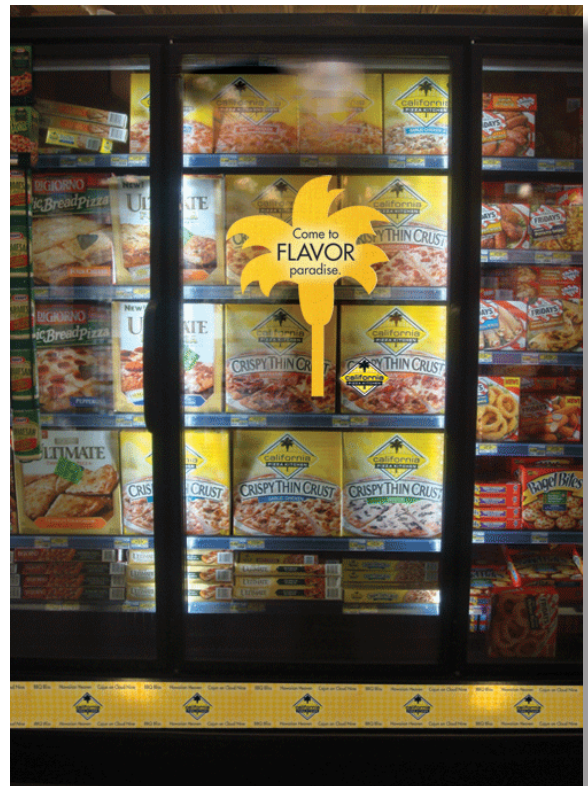
The broadest programs reach thousands of grocery stores, drug stores, and convenience stores. Virtually all of the top 100 markets have in-store media available in various formats.

#### Research/Market Information

Contact sellers for circulation figures.

#### Method of Purchase

Varies by format. Units are generally sold in multi-market store networks or as single market buys for multi-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, on which no advertising appears.

### Primary Uses

Reaches pedestrians and vehicular traffic in densely populated centers such as: downtown, retail, financial, and entertainment districts.

### Availability

Available in some large cities.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Sold in multi-week cycles, by networks.

### Common Specifications

Varies by format.

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

### Production

### Printing

Printed for backlighting by silkscreen, lithography, or electrostatic methods.

### Stock

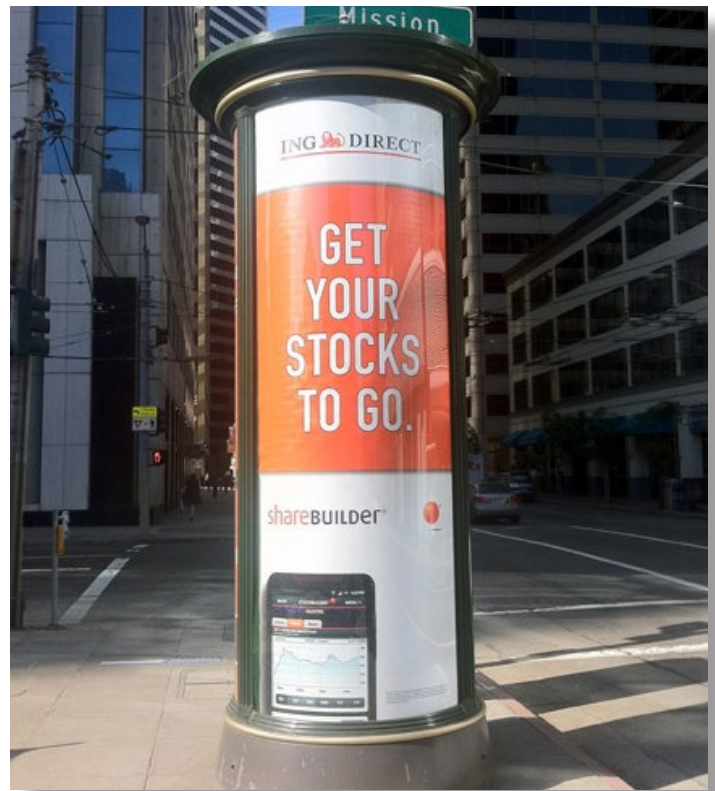
15 pt. Styrene with front and back lamination, 13 mil total.

### Overage

Fifteen percent per cycle.

### Delivery

Ten days prior to start of campaign.



## KIOSKS: TELEPHONE

Telephone kiosk panels are ads affixed to freestanding public telephones..

### Primary Uses

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

### Availability

Available in many large cities.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

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

### Common Specifications

- Telephone Kiosk: 50" H x 26" W 48" H x 24" 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
- Kiosks may vary by format.

### 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

8.5 point Opaline

### Photographically

Digital UV Inkjet/Solvent on UV backlit paper

### Inks

Weatherproof/waterproof with UV coating.



### Mechanicals

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

### Sections

Production in one section only.

### Overage

Fifteen percent for every four weeks of posting.

### Delivery

Ten working days prior to posting.

### Other

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



## NEWSSTANDS AND NEWS RACKS

Displays are affixed to permanent newsstand and news rack 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 news rack displays range from self-standing units to banks of automated dispensing machines.

### Primary Uses

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

### Availability

Available in many major US markets.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.



### 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

8.5 point Opaline

##### Photographically

Digital UV Inkjet/Solvent on UV backlit paper

##### Inks

Weatherproof/waterproof with UV coating.

##### Mechanicals

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

##### Sections

Production in one section only.

##### Overage

Fifteen percent for every four weeks of posting.

##### Delivery

Ten working days prior to posting.

##### Other

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



### Method of Purchase

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

### Common Specifications

- Backlit Panel: 67"h x 119" w
- Digital Vertical Screen: 1080 x 1920 Pixel Ratio/9:16 Aspect Ratio
- Digital Horizontal Screen: 1920 x 1080 Pixel Ratio/9:16 Aspect Ratio



## PEDESTRIAN PANELS

Pedestrian panels are backlit, bus shelter-sized showcases located on the inner perimeter of sidewalks, facing outward from parking lots and other locations in high-density urban areas.

### Primary Uses

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

### Availability

Available in several large U.S. cities.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

May be purchased individually or in coverage packages.

### Common Specifications

- Backlit Panel: 67" h x 119" w
- Digital Vertical Screen: 1080 x 1920 Pixel Ratio/9:16 Aspect Ratio

### Delivery

Ten working days prior to posting.

### Other

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

### 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

8.5 point Opaline

## Photographically

Digital UV Inkjet/Solvent on UV backlit paper

## Inks

Weatherproof/waterproof with UV coating.

## Mechanicals

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



## Sections

Production in one section only.

## Overage

Fifteen percent for every four weeks of posting.

## Delivery

Ten working days prior to posting.

## Other

Finishing: 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. Ads can include 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 United States.

### Research/Market Information

Contact Sellers for circulation figures.

### Method of Purchase

Purchased as GRP programs rotated in four-week intervals throughout a market. Some can be bought individually.

### Common 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

##### Double Sided Sky Banner

- Vertical: 16' H x 14' W
- Horizontal: 8' H x 14' W

##### Digital Mall Horizontal Screen

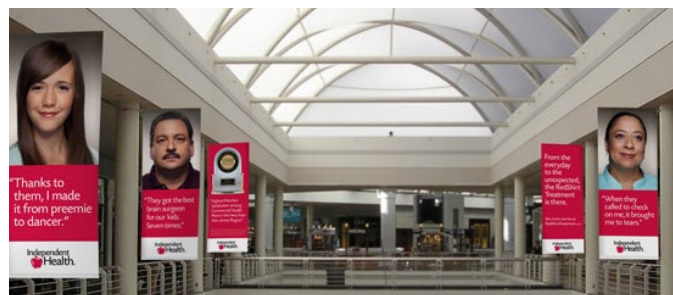
- 1920 x 1080 Pixel Ratio/9:16 Aspect Ratio

##### Digital Mall Vertical Screen

- 1080 x 1920 Pixel Ratio/9:16 Aspect Ratio

### Mall Murals

Consult sellers.



### Design

May use full range of colors and photographic reproduction.

### 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

8.5 point Opaline

### Photographically

Digital UV Inkjet/Solvent on UV backlit paper

### Inks

Weatherproof/waterproof with UV coating.

### Mechanicals

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

### Sections

Production in one section only.

### Overage

Fifteen percent for every four weeks of posting.

### Delivery

Ten working days prior to posting.

### Other


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



## PLANNING FOR OOH MEDIA

### 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.

Advertising is located throughout the 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 roadways as billboards, spectaculars, or overhead signs.

### Selected Formats

#### Freestanding Interior Displays

##### Kiosks

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

##### Showcases

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

#### Exhibition/Promotion Areas

Areas located throughout airport terminals that allow advertisers to communicate directly with an airport audience. These tactical spaces allow advertisers to market products and services.

#### Courtesy Phone Centers

Located in arrival areas near baggage claim these units allow passengers to dial direct for services. It consists of a backdrop with color advertisements and direct-line telephones located on the front of each unit. Sold in packages.

#### Screens/TV Monitors

Full-coverage networks of LCD/LED 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 at baggage claim delivering total audience coverage.

#### Dioramas (Standard & King-Size)

Back-illuminated units distributed throughout the terminals 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 delivering greater passenger reach and impact. Strategic locations are available in main passenger arteries such as: concourses, VIP lounges, 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 as 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 with advertising panels.

#### Airport Bus Shelters

Back-illuminated units located on airport bus shelters. Sold in packages, these highly visible displays are seen by a broad airport audience.



### 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

Most U.S. airports.

### Research/Market Information

Contact sellers for circulation figures.

### Method of Purchase

Airport advertising is usually bought and sold as 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.

### Common Specifications

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

### Common Specifications

- Vertical Backlit Panel: 67"h x 46"w
- Diorama Standard Backlit Panel: 41"h x 41"w
- Diorama Large Backlit Panel: 41"h x 60"w
- Diorama Extra Large Backlit Panel: 41"h x 120"w

### Digital Display Specifications

- Horizontal Screen: 1920 x 1080 Pixel Ratio/16:9 Aspect Ratio
- Vertical Screen: 1080 x 1920 Pixel Ratio/16:9 Aspect Ratio

### 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 the copy.

## Small Quantities

Photographically.

## Large Quantities

Screen-printed, transparency, or offset lithography.

## Stock

## Screen Print or Lithography

.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

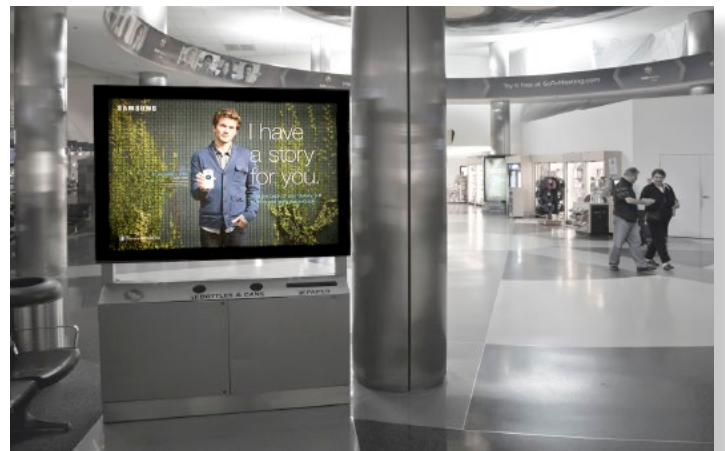
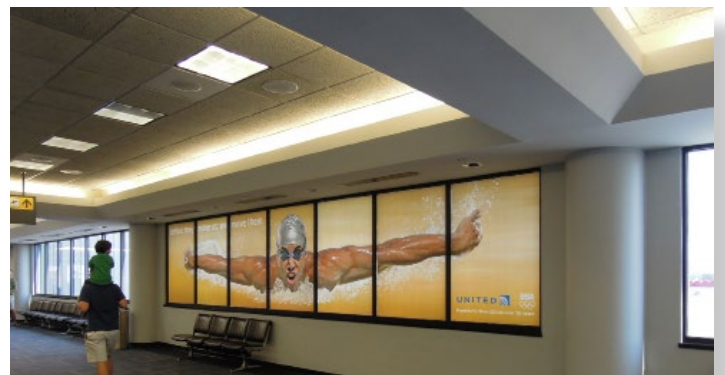
Standard dioramas and double diorama spectaculars are one piece. 83" H x 135" W spectaculars are two sections and seamed.

## Overage

Fifteen percent per four weeks of posting.

## Delivery

Ten working days prior to posting date.





## IN-FLIGHT ADVERTISING

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

### 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

Contact sellers for circulation figures.

### Method of Purchase

Targeted advertising packages are available.

### Production

### General Requirements

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



## BUSES - EXTERIOR

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

### Primary Uses

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

### Availability

In most of the top 100 U.S. markets.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Purchased as four-week GRP programs.

### Common Formats

#### 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.

#### Common 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" 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 8-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 POSTER

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.

### Common 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-pound 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.

#### Mechanicals

Mechanicals should be scaled 1" 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

15 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.

## FULLY WRAPPED BUSES

A fully-wrapped 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.



### Primary Uses

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

### Availability

In major urban markets. Consult OOH media companies for availability.



### Method of Purchase

Purchased on a four week basis, from 3 to 12 months. The media cost does not include production, which varies with the extensiveness of the design.



### 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 fifteen percent must be provided for every 12-week period.

### Delivery

Ten working days prior to posting date.

### 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 'brand bus'. Often used in conjunction with a fully-wrapped exterior or interior. Some buses offer interior digital screens.

### Primary Uses

Used to reach bus riders. Longer viewing time allows for more copy than standard posters and regular riders mean high frequency.

### Availability

In most of top 100 U.S. markets.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Interior car cards are purchased as 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.



## MOBILE BILLBOARD DISPLAYS

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

### Primary Uses

Used to reach motorists and pedestrians in virtually any locale 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 for sample distribution at stores or other locales.

### Availability

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

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### 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.

### Common Specifications

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





## TRUCKSIDE FLEET DISPLAYS

Fleet advertising displays consist of specialized adhesive-backed masking films or non-adhesive, stretched vinyl banners affixed to special frames on the sides and rear of trucks running regular routes.

More fleet media companies offer online systems allowing advertisers to pinpoint the location of their mobile fleet ads in real time.

### 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 standalone campaign. Advertisers also use truckside advertising to penetrate markets with restricted or limited OOH advertising.

### Availability

Nationwide. OOH media companies have made arrangements with trucking, production, and installation companies to provide a turnkey solution.

### Research/Market Information

In most major markets, audience measurement is by TAB (Traffic Audit Bureau). Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

Available for programs involving one to thousands of 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 four week cycles. Sellers should be contacted for purchase terms.



### Common Specifications

Size of graphics is limited only by size of truck sides, which vary from fleet to fleet.

Many sellers will resize poster and bulletin creative during 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 OOH inks/acrylic paints.

### Overage

None. Often, 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 screen printing, and die/electro cutting pigmented films.





## 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 used for their targetability.

### Availability

In major U.S. markets.

### Research/Market Information

In most major markets, audience measurement is by Geopath. Reach and frequency can be calculated using several accepted media software programs.

### Method of Purchase

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

### Formats

#### IN-STATION MEDIA

The basic one-sheet, two-sheet, and three-sheet posters 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. Digital displays are available in some markets.

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 OOH posters. High frequency is due to daily commuting patterns.

### Availability

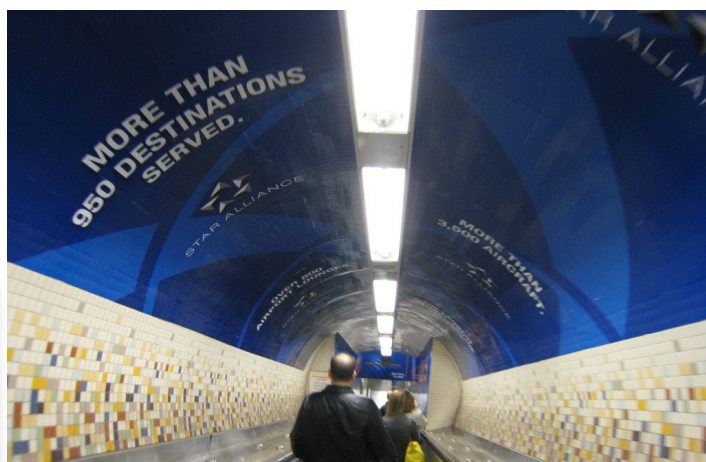
Most major markets with rapid transit, subway, or commuter rail systems.

### Method of Purchase

Purchased as 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 'station domination'. Usually created specifically for each advertiser, these programs combine such traditional OOH 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

In most major U.S. markets

### Method of Purchase

Interior car cards are purchased as 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

## CAR 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.

### Overage

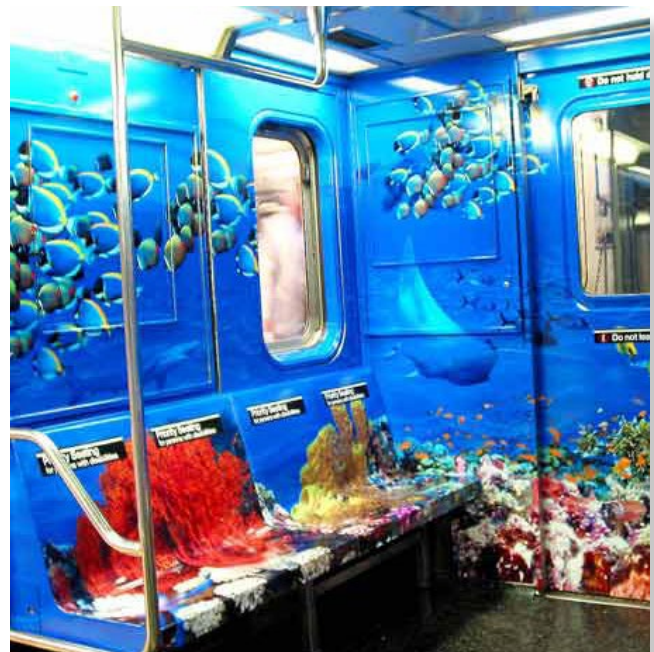
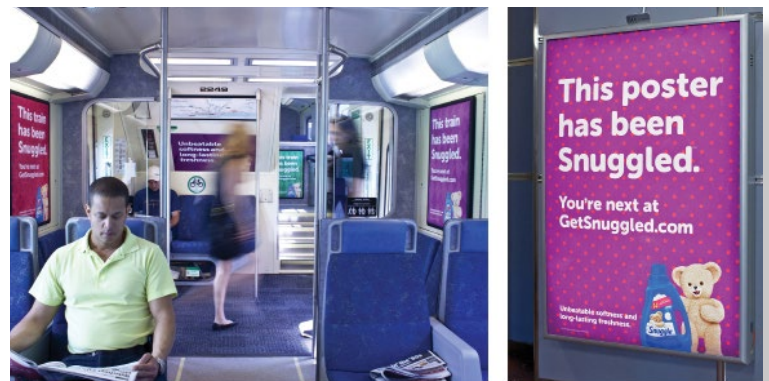
For commuter card cards, vinyl posters require fifteen percent overage each four weeks and posters printed on 5-ply require an overage of 50 percent each month. For subway cards, 50 percent per four week campaign.

### Delivery

Ten working days prior to posting date.

## FULLY WRAPPED CAR INTERIORS

Contact sellers for details.



## TAXI CABS

Taxi advertising is a medium with high 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 taxis. 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 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

Most major urban U.S. cities.

### Research/Market Information

Contact sellers for circulation figures.

### Method of Purchase

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

### Production

#### Printing

Photogelatine is preferred for continuous-tone pictorial matter, silk screen, or lithography for flat-line copy.

#### Stock

#### Taxi Tops

Flexible 4 mil vinyl film with removable acrylic, pressure-sensitive adhesive, 3MControlac film 160-60, or .15 mil translucent polystyrene with lamination (printed two sides).

#### Taxi Trunks

70-pound wet strength OOH paper, mounted on 14-ply waterproof cardboard; .040 Styrene; 14-ply waterproof cardboard.

## Inks

Weatherproof/waterproof OOH inks.

## Overage

### Taxi Tops

Copy must be replaced a minimum of every eight weeks.

### 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.



## AIRBORNE

Airborne displays are large-format ad 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 OOH media programs.

### Availability

In most U.S. markets.

### Research/Market Information

Contact sellers for circulation figures.

### Method of Purchase

Varies by format.

### Common Specifications

Varies by format.

### Production

### Overview

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

### Delivery

Ten working days prior to posting date.



## BLIMPS AND CUSTOM INFLATABLES

Airships (blimps) are lighter-than-air craft that carry sponsor messages over major urban 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 of people at sports venues or other events. Added exposure can be obtained by television coverage of events. Combines both media and promotional values.

#### Inflatables

Inflatables are used to attract attention at specific events such as sporting events, concerts, exhibits, and store openings. On billboards, they add dramatic 3D appeal.

### Research/Market Information

Contact sellers for circulation figures.

### 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 costs are additional.

#### Inflatables

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





## PLANNING FOR OOH MEDIA

### Place-based OOH

Place-based is just about anything you can imagine. New products are being developed constantly. The following are some common examples of this media segment.



## 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, NFL, NHL, MLB, and MLS.

### Research/Market Information

Contact sellers for circulation figures.

### Method of Purchase

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



## DIGITAL PLACE-BASED NETWORKS

A broad category, with some common formats. Indoor and some OOH 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, transit hubs, and other places. 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 most U.S. markets.

### Research/Market Information

Monthly register receipt totals from venue partners are often tabulated for audience circulation purposes. Demographic profiles of individual sites are based on precise analysis of census-based data. Many research companies provide metrics.

### Method of Purchase

Targeted advertising packages are available.

### Common Specifications

- Horizontal Screen: 1920 x 1080 Pixel Ratio/9:16 Aspect Ratio
- Vertical Screen: 1080 x 1920 Pixel Ratio/9:16 Aspect Ratio

### Design

Full motion video, animated graphics, and still frame formats are used.

### Production

Creative is sent digitally.





## 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 rest rooms 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. (See Digital Place-Based Networks)

### Primary Uses

Used to reach selected audiences of men and women in locations that afford exposure used by local as well as national advertisers.

### Availability

In most U.S. markets, often purchased through a regional or national placement service.

### Research/Market Information

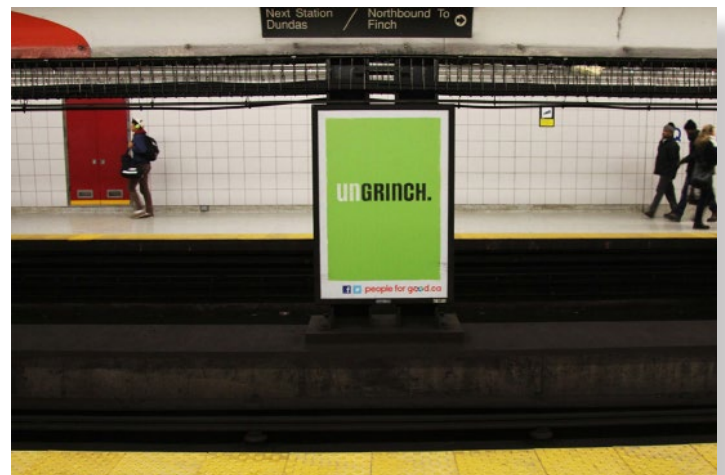
Contact sellers for circulation figures.

### Method of Purchase

Usually bought in selected location packages and number-of-sites basis. Based on four-week cycles.

### Production

Varies by format.





## 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.

### Research/Market Information

Contact sellers for circulation figures.

### Common 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.



## CINEMA

Cinema is compelling entertainment the whole family can enjoy and is a popular leisure activity.

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.



### Availability

Cinema is available in all U.S. markets. It is often purchased through a regional or national placement service.

### Research/Market Information

Contact sellers for circulation figures.

### Method of Purchase

Cinema is usually bought in a network of theatres for multiple weeks.

### Common 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 lighting practices
- a high-quality on-screen presentation
- accurate delivery reporting

Available in most theatres with digital delivery, 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 event.



## GAS STATION ADVERTISING

Digital screens on gas pumps are sometimes available in select markets. Digital screens positioned on the 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 ethnicity during a three to five minute fueling process. Advertisements 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.

### Availability

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

### Research/Market Information

Contact sellers for circulation figures.

### Method of Purchase

May be purchased nationally, regionally, by state, or in selected DMAs or by specific purchase in four-week cycle chains.





## ABOUT US

For more information visit [www.oaaa.org](http://www.oaaa.org)



Outdoor Advertising Association of America

The Outdoor Advertising Association of America, Inc. is the trade association representing the outdoor advertising industry. It is dedicated to leading and uniting a responsible outdoor 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](http://www.oaaa.org)



AUDIENCE LOCATION MEASUREMENT

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 outdoor media in the United States. Recently TAB's role has been expanded to lead or support other major OOH 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 <http://geopath.org/>

## 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 over 588 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 OOH 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 Telephone

## Kantar Media

A multi-media revenue tracking company that provides



monthly, quarterly, and annual spending data for OOH 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 OOH advertising categories.

2 Trap Falls Road  
Shelton, CT 06484  
(203) 944-1283

## Telmar



Telmar is a world-wide leading supplier of media advertising software and services used for reach, frequency and optimization.  
711 Third Avenue, 15th floor  
New York, NY 10017  
(212) 725-3000



## GLOSSARY

For a full list of outdoor terms, visit the [OAAA OOH Glossary of Terms](#)

### 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.

### 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 OOH advertising usually measured over one or more weeks. Audience delivery can be represented using several definitions, including: Geopath Impressions, Geopath ratings, gross impressions or rating points, and reach & frequency.

### Awareness

The recalled recognition of an OOH 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: 30-sheet posters, 8-sheet posters, vinyl-wrapped posters, and bulletins.

### Bleed

Display area which extends beyond the live copy area, often to the edge of the finished size.

### Bulletin

The largest standardized OOH format; typically measuring 14' x 48' in overall size. Sold either as permanent displays or in rotary packages.

### Bus Poster

Posters attached to the exterior of buses. Common displays are king panels and queen panels. King panels are on the street-side of the bus. Queen panels are on the curb side of the bus.

### [C]

### Campaign Delivery

The audience delivered by an OOH advertising schedule, expressed in Geopath Impressions and/or Geopath 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.

### CBSA (Core Based Statistical Area)

Defined by the United States Office of Management and Budget, a metropolitan area(s) within larger markets (e.g. DMAs) 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 OOH advertising objectives.

### 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. Geopath is the first media measurement system providing true commercial audiences of OOH 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.)

### Commuter Rail

Posters displayed in commuter rail stations and on trains.

### 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.

### Co-op

The sharing of advertising costs between a manufacturer and distributor or dealer.

### Copy

The advertising displayed on an OOH 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 OOH 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 Geopath 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 Geopath 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 Geopath Impressions equal to one percent of the population (gross).

### Creative

See Copy

### Creative Brief

Detailed marketing objectives that pertain to the design of an OOH 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 OOH 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 - 6:00 am to 6:00 pm), 18 hours (illuminated - 6:00 am to 12:00 am) or 24 hours. While DEC’s remain a valuable measure of circulation, they are not a measure of the Geopath audience and no longer endorsed as a buying and selling currency by the Geopath.

### Demographic Audiences

Target audiences used to plan, buy and sell media. Geopath 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 OOH 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**

OOH 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 OOH 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 OOH unit to create a special effect.

**Emerging Media**

Recently developed or introduced OOH formats.

**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 OOH unit where advertising copy is displayed. A structure may have more than one face.

**Facing**

The cardinal direction that an OOH 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 OOH advertising message during a defined period of time. Frequency in OOH 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]

**Geopath Audience Measurement**

Geopath's audience measurement system for buying and selling OOH media. Geopath is unique in media measurement in that it provides counts of demographic audiences actually noticing the advertising on OOH displays.



## Gross Impressions

1. The sum of Geopath ratings 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 GRPs delivered by an OOH 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 must first be reduced to the individuals who live in the defined market and are part of that market's population.

[H]

[I]

## Illuminated Unit

An OOH unit equipped with lighting that provides night time illumination of an advertising message, usually from dusk until midnight. An illuminated unit are calculated using an 18 or 24 hour viewing period.

## Impression

The number of people who have an opportunity to see an ad in a given period of time.

## 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 OOH 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 Geopath GRPs are calculated.

[J]

## Junior Poster

A standardized poster format, typically measuring 5' x 11'; formally known as an 8 Sheet.

[K]

[L]

## Line of Sight

The simultaneous viewing of more than one OOH unit.

## Location List

A listing of all locations and displays included in a specific OOH 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. OOH 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 Geopath's visibility research, a physiological or behavioral measure of actual eye contact with an OOH media unit and its advertising. Geopath 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 OOH 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.

## Out Of Home Media (OOH)

All media formats specifically intended to reach consumers outside the home.

**Override**

The continuation of an OOH advertising program beyond a contracted period. An override, if offered by an OOH 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. 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.

**Place-based OOH Media**

OOH media that is used to create customized advertising programs that generally target specific consumer audiences. Place-based OOH media includes, but is 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).

**Plant**

A term used to identify a media company and its entire OOH 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.

**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 OOH 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.

**Proof-of-Performance (POP)**

Certification by an OOH company that contracted advertising services has been rendered. Geopath audience weight (audience delivery) is an essential component of POP.

[Q]

[R]

**Rating Points**

1. The total number of in-market Geopath Impressions delivered by an OOH 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 must first be reduced to the in-market ratings of individuals who live in the defined market and are part of that market's population base.

Rating points for other media are based on opportunity to see audiences and not Geopath audiences.

**Reach**

1. The approximate percentage of a target audience's population who notice an advertising message at least once during an OOH 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.

**Ride**

The physical inspection of the units that comprise an OOH program in a market - either pre-buy or post-buy.

[S]

## Showing

The traditional way of selling OOH 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 Geopath system, this traditional definition will need to be modified to incorporate the new audience metrics.

## Snipe

An adhesive strip that is used to cover a portion of copy displayed on an OOH 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 OOH program.

## Standard 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.

## Standardized Unit

OOH units constructed in accordance with the specifications established by OAAA.

## Street Furniture

Advertising displays, many that provide a public 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.

## Surface Arterial

Major streets in towns or cities that carry a heavy flow of vehicular traffic.

## [T]

## Target Audience

In the Geopath ratings 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 Geopath Impressions, to a target audience, delivered by an OOH 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 must first be reduced to the ratings 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 ratings 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 Shelter

A curbside structure located at regular stopping points along urban bus routes.

## Tri-Vision

An OOH 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 or other ambient lighting sources.



**Under Tension**

Under tension refers to the maximum tolerance allowed when stretching a substrate across an OOH unit. Tension is used to eliminate wrinkles or folds along the surface of an advertisement.

**Un-Illuminated Unit**

An OOH unit that has not been equipped with lighting for nighttime illumination of an advertising message. OOH Ratings for a non-illuminated unit are calculated using a 12 hour viewing period.

[V]

**Vinyl**

A single-sheet substrate on which an advertising message is rendered by computer production. Vinyl is primarily used on the face of bulletins & Premiere products.

[W]

**Wall Mural**

Murals painted or attached directly onto the exterior surface of a building.

**Wallscape**

See Wall Mural

[X]

[Y]

[Z]

**INDEX****[A]**

Airborne, 79, 89,  
 Airport Advertising, 65, 66  
 Aisle Displays, 58  
 Allotment, 11, 89  
 Place-based Media, 5, 79-85, 89  
 Approach, 34, 89  
 Arena Advertising, 5, 80, 89  
 Awareness, 4, 12, 19, 21, 33-34, 81, 89

**[B]**

Baggage Claim, 65  
 Bars, 89  
 Billboards, 4, 5, 7-8, 20, 40, 49, 78, 83, 89, 91  
 Bleed, 42, 48, 67, 69, 70, 89  
 Blimps, 78  
 Bulletins, 8-9, 42-44, 47-49, 57, 78, 89, 95  
 Permanent, 47, 61, 85, 91, 95  
 Rotary, 47, 89  
 Bus Benches, 6, 57  
 Bus Shelters, 6, 61, 65,  
 Buses, 69-71, 76, 89

**[C]**

Cable, 13-14, 50-51, 70  
 Call to Action, 33  
 CBSA, 10, 17, 89-92,  
 Character Height, 89  
 Charting, 10, 11, 89  
 Checkout Counter Dividers, 58  
 Cinema, 4, 6, 84  
 Clocks, 58, 74  
 Code of Industry Principles, 7-8  
 College, 82, 87  
 Commercial Audience, 9, 90  
 Commuter Rail, 74, 90  
 Contrast, 36, 37, 90  
 Convenience Store Advertising, 58, 81, 89  
 Co-op, 92  
 Cooperative Advertising, see Co-op  
 Copy, 16, 21, 42, 47-48, 50-51, 55-56, 63, 67,  
 69-72, 74-76, 78, 88, 94-96, 98-99  
 Copy Area, 47, 50-51, 55, 57, 69-70, 72, 89, 90  
 County, 10, 17-18  
 CPM, 13-14, 16, 90-91

CPP, 90-91  
 Creative, see Copy  
 Custom Inflatables, 78

**[D]**

DEC, 90, 93  
 Digital Billboards, 4, 8, 40, 49, 91  
 Dioramas, 65, 67, 74, 80  
 Display Period, 90  
 DMA, 10, 17, 53, 89, 90, 91, 92  
 Drug Stores, 58

**[E]**

Elevators, 81  
 Embellishment, 35, 47, 48, 91, 94  
 Extensions, 35, 43, 47, 48

**[F]**

Flight, 21, 84, 91  
 Floor Graphics, 58, 74  
 Font, 38, 43, 48  
 Frame, 35, 55, 69, 70, 73, 74-76, 81, 91  
 Frequency, 9-16, 34, 47, 49-53, 55, 59-62, 65,  
 69, 71, 72, 74, 75, 88, 89, 91

**[G]**

Gas Station Advertising, 85  
 Geopath, 4, 9-11, 13, 16, 18, 47, 48, 49, 50-53,  
 55, 59, 60-62, 71-72, 74, 86, 89-94  
 Gross Impressions, 89, 91  
 GRP, 10-11, 21, 50-51, 55, 61, 63, 69, 71, 74-75,  
 89, 92, 93, 94

**[H]**

Healthclubs, 82  
 Highway Beautification Act, 5, 7  
 Hue, 36-37

**[I]**

Inflatables, see Custom Inflatables  
 In-Flight Advertising, 68  
 In-Store Advertising, 4, 21, 58  
 Interior Car Cards, 71, 75  
 Internet, 15-16, 33, 81

[\[J\]](#)

Junior Poster, see Poster

[\[K\]](#)

Kerning, 38  
King Size Bus Posters, 69  
Kiosks, 26, 28, 59-61, 65, 93, 94  
Information, 3, 58  
Telephone, 30, 33, 60, 65, 93

[\[L\]](#)

Leading, 39  
LED lighting, 43  
Letter Height, see Character Height  
Lighting, 4, 5, 7, 29, 35, 42, 47, 59, 84, 91-92, 94-95

[\[M\]](#)

Magazines, 3, 14-15  
Mall Displays, 28, 63, 92  
Marine Vessels, 83  
Military Bases, 82  
Mobile Billboards, 6, 72, 92  
Murals, 23, 26, 28, 53, 63, 74, 95

[\[N\]](#)

Newspapers, 3, 15  
Newsracks, 61  
Newsstands, 3, 61, 91, 94

[\[O\]](#)

OAAA, 3, 4, 7-8, 17, 20, 22, 33, 42, 48-49, 86-89, 94

[\[P\]](#)

Pedestrian Panels, 6, 62  
Permanent Bulletins, see Bulletins  
Place Based Advertising, 3, 82  
Place Based Digital Networks, 3, 82  
Polyethylene (PE), 42, 48, 50-51  
Polypropylene (PP), 50-51  
Polyvinyl Chloride (PVC), 42, 47, 83  
Posters, 5, 6, 9, 27, 28, 30, 42, 43, 49-51, 57, 65,

69, 70-75, 88-91  
Junior, 9, 47, 50, 74, 89, 92  
Single Sheet, 42, 50-51  
Projection, 25-26, 28  
Proof-of-Performance, 10, 19

[\[Q\]](#)

Queen Size Bus Posters, 70

[\[R\]](#)

Reach, 93

[\[S\]](#)

Single Sheet Poster, 42, 50-51  
Spectacular, 28, 47, 52, 65, 67, 74, 94  
Street Furniture, 4, 9, 43, 61, 94  
Substrate, 48, 50-51, 53, 66, 73, 91, 94-95

[\[T\]](#)

Target Audience, 6, 11, 16-17, 23, 90, 93-94  
Traffic Count, 10  
Transit, 4, 7, 9, 26, 43, 64, 69-74, 81  
Trim Size, 59, 69  
Tri-Vision, 94

[\[U\]](#)

UV Coating, 56, 60-62, 67, 94

[\[V\]](#)[\[W\]](#)

Wall Murals, 53, 74

[\[X\]](#)[\[Y\]](#)[\[Z\]](#)





Out of Home Advertising Association of America

1850 M Street, NW Suite 1040  
Washington, D.C. 20036  
202.833.5566  
[www.aaaa.org](http://www.aaaa.org)

Out of Home Advertising Association of America