



# 2026 Put the Phone Away or Pay Campaign

Media Buy Summary

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# 1.0 Executive Summary

The National Highway Traffic Safety Administration’s (NHTSA) 2026 Put the Phone Away or Pay campaign applies NHTSA’s engagement-driven media approach to one of the most persistent traffic safety risks: distracted driving among adults 18 to 34 years old. This audience continues to over-index in distraction-related crashes identified by NHTSA’s Fatality Analysis Reporting System (FARS), shows low perceived enforcement risk and spends the majority of their daily media time in mobile-first, high-engagement digital environments. To reach them effectively during an eight-day high-visibility enforcement (HVE) window, the campaign must activate where their attention is most concentrated—inside the channels, formats and passion points they value most.

Reflecting the strategy outlined in NHTSA’s 2026 Annual Media Work Plan, this year’s approach prioritizes the “engagement sweet spot”: the intersection of the channels the audience uses most—video, audio, out-of-home (OOH), digital display and paid social media—and the content categories they care deeply about. This integrated approach is proven to increase attention, emotional resonance and message retention, making the most impactful touchpoints for influencing behavior.

The media plan centers on a digital-forward strategy that uses creative formats designed specifically for how each platform is consumed to deliver high-quality impressions within the April 6–13 flight. Short-form video, cross-platform CTV, rich media display and integrated digital audio provide immediate scale and strong attention signals, while custom content and influencer-aligned creative add relevance and authenticity for younger, mobile-first drivers. Given the short HVE window, the strategy prioritizes real-time optimization and rapid audience response. High-attention environments, including live sports moments, trending entertainment, contextual OOH and mobile geotargeting, ensure distracted driving messages appear when audiences are most engaged and often nearest to making driving decisions.

Collectively, these tactics enable broad reach, high-quality engagement and meaningful message reinforcement in a short but high-impact period, strengthening comprehension, elevating perceived enforcement risk and supporting safer driving behaviors.

## 2.0 Campaign at a Glance

### 2.1 Planned Campaign Assets

Campaign materials are available at [TrafficSafetyMarketing.gov](https://TrafficSafetyMarketing.gov).

**Figure 1: Campaign Assets—Put the Phone Away or Pay**

| Language | Asset Title | Types/Lengths   | Additional Assets   |
|----------|-------------|---|---|
| English  | Face It     | Video (:30s, :15s and :06s)   | Web banners and social media assets (available in standard sizes) |
|          |             | Audio (:30 audio spot and live reads copy :05, :10, :15, :30 and :60) |   |
| Spanish  | POV         | Video (:30s, :15s and :06s)   | Web banners and social media assets (available in standard sizes) |
|          |             | Audio (:30 audio spot and live reads copy :05, :10, :15, :30 and :60) |   |

### 2.2 Advertising Period

National paid advertising will begin on Monday, April 6, 2026, and continue through Monday, April 13, 2026.

### 2.3 Working Media Budget

The total budget for the 2026 Put the Phone Away or Pay campaign is \$5,029,579.66.

### 2.4 Target Audience

The primary target audience is 18- to 34-year-old adults (men and women). The demographics of the target audience are broad, and the media plan will strive to balance delivery to all portions of the audience.

## 3.0 Media Goals and Strategy

NHTSA’s research shows that HVE, combined with high doses of paid media, effectively promotes positive behavioral changes for safety campaigns targeting distracted driving. The goal is to achieve broad, efficient reach and meaningful exposure through an average message frequency of three to five times throughout the eight-day flight. The campaign will focus on increasing message comprehension and resonance by placing content in high-attention environments where drivers are most engaged. Success will be defined by more than delivery metrics—it hinges on message retention, reinforcement of the legal and personal consequences of distracted driving and the ability to meaningfully shape perceptions of enforcement risk to reduce dangerous behaviors.

### 3.1 Channel Overview

NHTSA will implement an omnichannel paid media strategy that includes video, audio, OOH, digital display and paid social media. This approach will use media vendors tailored to the target audience’s media consumption habits, outlined in the 2026 NHTSA Annual Media Work Plan.

- **Video**—Video encompasses media placements that use video creative and can run on linear (traditional) TV, connected TV (CTV)/over-the-top (OTT) or online video (OLV) tactics, including mobile video. Since the target audience watches videos across multiple platforms, these tactics are planned holistically to consider the viewer’s journey with the messaging across platforms. The success of linear TV will be measured by reach and frequency. CTV/OTT and digital video tactics will be evaluated by view-through rate (VTR) and video completion rate (VCR).
- **Audio**—Audio encompasses media placements that include audio creative across terrestrial radio, digital audio (streaming) and podcasts. Since the target audience listens to traditional and digital audio platforms, these tactics are planned holistically to consider the listener’s journey with the messaging across platforms. The success of terrestrial radio and podcasts will be measured by reach and frequency. Digital audio success will be evaluated by listen-through rate (LTR) and click-through rate (CTR) on audio companion banners.
- **Out-of-Home**—OOH advertising is a form of advertising that people encounter as they go about their day outside their homes. Traditionally, this includes billboards, bus shelters, benches, restaurants, gas stations, grocery stores, stadiums and everything in between. The success of these placements is measured by reach and impressions.
- **Digital Display**—Digital display media consists of image ads rendered on websites and apps to reach users across the web. These ads can appear in standard sizes or larger formats with rich media features. Display ad engagement is measured by CTR and, in the case of rich media, by the engagement rate (ER).
- **Paid Social Media**—Paid social media comprises visual and video ads on key social networks as users scroll through their feeds and other content. The success of paid social media will be measured by VCR, VTR and ER for video creative and CTR for display.

### **3.2 Media Vendor Selection Strategy**

Media vendors are selected based on the ability to activate nationally across one or more of the identified channels and effectively and efficiently reach the entirety of the campaign's target audience. This approach mirrors the 2026 Annual Media Work Plan by prioritizing vendors that deliver both scale and strong engagement within the target audience's key passion points: sports, fashion, gaming, music, travel, adventure, fitness and entertainment.

Vendor evaluation emphasized four factors: proven performance with the target audience, capacity to activate quickly during an eight-day HVE window, strength in culturally relevant environments and the ability to deliver measurable engagement across video, audio, OOH, digital display and paid social media.

Selections also reflect 2025 campaign learnings, in which custom content, premium streaming inventory and contextual placements consistently outperformed standard units in both attention and engagement. By leveraging vendors that can execute across multiple channels and passion points, the 2026 plan maximizes reach, relevance and message retention throughout the short flight.

## 4.0 Selected Media Vendors

The 2026 Put the Phone Away or Pay national media plan includes the media vendors listed below. Given NHTSA’s omnichannel paid media strategy, some vendors are utilized across multiple channels to maximize reach and ensure effective message delivery. Frequency is three to five times across all vendors.

**Figure 2: Media Vendor Channel Mix and Measurement Benchmarks**

| Channel                  | KPI Goals  | Vendors  |
|--------------------------|--|--|
| <b>Video</b>             | Linear TV—Reach and Frequency<br><br>OLV and CTV/OTT—VTR: 35%/30%<br>VCR: 80%+     | Cadent<br>Fandom<br>Mundial Media<br>Relevant+<br>Sinclair<br>TelevisaUnivision<br>YouTube |
| <b>Audio</b>             | Terrestrial Radio—Reach and Frequency<br><br>Digital Audio—LTR: 85%+<br>CTR: .05%+ | AIRE Radio Networks<br>Cadent<br>Compass Media<br>ESPN<br>Sinclair<br>TelevisaUnivision    |
| <b>OOH</b>               | Reach and Frequency  | Momentara<br>Van Wagner  |
| <b>Digital Display</b>   | CTR: .14%+   | Cadent<br>Fandom<br>Mundial Media<br>Sinclair  |
| <b>Paid Social Media</b> | CTR: .10%+<br>VTR: 30%–40%<br>ER: .50–15% *  | Fandom<br>Momentara<br>Relevant+<br>Sinclair   |

*Additional tactical details for each media vendor are provided in alphabetical order.*

*\*Paid social media engagement rates are highly variable based on placement.*

### **AIRE Radio Networks (Brought to you by SBS)— Spanish-Language Market**

AIRE Radio Networks is a leading Spanish-language radio network with a nationwide presence, reaching an estimated 6.25 million Spanish-speaking adults ages 18 to 34 years old each month. AIRE offers a robust multimedia platform that includes live radio, podcasts and digital streaming. Its content spans lifestyle, sports and entertainment, making it highly relevant to NHTSA’s Spanish-speaking target audience. For past NHTSA campaigns, AIRE has consistently met or exceeded delivery goals, ensuring strong engagement and effective reach within this key demographic.

## **Audio**

The :30 brand campaign ad will run across popular terrestrial radio programming, including Impacto Network, MEGA and Alex Sensation programming, and leverage data-driven targeting solutions, such as AIRE Select. To complement terrestrial delivery, AIRE will use its audio streaming inventory to support incremental reach and digital display banner placements aligned with streaming audio environments, reinforcing recall of the distracted driving message.

## **Cadent—General Market**

Cadent is a leading advanced digital media platform that connects brands with audiences through data-driven, cross-screen solutions. Their proprietary machine-learning platform analyzes all available data to predict a desired engagement outcome, using custom-built models to hone the target audience based on the topics that matter most to them. They then assign each impression opportunity a predictive score, which is the likelihood of an impression leading to a successful campaign outcome and encouraging behavioral change. Cadent was chosen as the only programmatic partner for the general market to increase efficiencies in the campaign's short flight, maximize impact and deliver holistic results on audience interactions.

Cadent's 2026 strategy will build on the success of the 2025 Put the Phone Away or Pay campaign, during which ads met or exceeded benchmarks. By leveraging Cadent's expertise in converged TV, NHTSA can deliver distraction-prevention messages in a brand-safe environment that resonates with viewers across devices.

## **Video**

Live CTV will be a focus of this campaign, enabling NHTSA to deliver messaging within live, must-watch programming while maintaining precise audience targeting. Unlike linear TV, impressions are served only to households that meet NHTSA's criteria, reducing waste and increasing efficiency. Live news, entertainment and lifestyle content drive stronger engagement, making it an ideal environment for public safety messaging. Cadent's video plan will lean into 2025 audience insights, delivering specifically to sports enthusiasts, before, during and after games in major leagues like the MLB, NHL and NCAA. This approach preserves premium live-TV impact, maximizes efficiency through audience-based delivery and provides measurable, transparent performance with household-level frequency control.

Placements across addressable TV and premium platforms, including Hulu, Disney+, ESPN, HBO Max and Netflix, will deliver broad reach for NHTSA messaging. Hulu, Disney+ and ESPN will be packaged to strengthen Hulu’s delivery to female audiences while expanding reach across the Disney ecosystem and engaging male viewers via ESPN. HBO Max will provide substantial reach among 18- to 34-year-olds through its robust slate of original programming and extensive library of entertainment and sports content, closely aligning with NHTSA’s target. With predictive targeting, HBO Max also enables delivery to high-value viewers in moments of focused attention, thereby maximizing the impact of critical public safety messages. Netflix will shift from previous Run of Network (RON) placements to Netflix’s Top 10 inventory. While RON delivered a 97% VCR, Top 10 placements offer higher ad exposure and strong completion rates, reaching viewers who are actively choosing what to watch next and therefore demonstrating higher intent and engagement.

Cadent will also use CTV pause ads for additional engagement that will allow NHTSA to deliver distracted driving messaging in a viewer-initiated moment, creating a memorable and non-intrusive connection. With 80% of viewers regularly pausing their content on CTV for an average of 2.5 minutes, this custom creative will enable NHTSA branding to have a 100% share of screen time, capturing users’ attention during breaks they initiate.

**Figure 3: Prototype of Cadent’s CTV Pause Ads**



### Audio

Cadent will reach NHTSA’s audience with digital audio ads across their premium audio inventory, Pandora and Spotify, and more general digital audio to reach across all digital audio verticals. A specific budget has been allocated for premium, high-reach digital audio platforms. Targeting premium audio channels will lean into each platform’s highest reach, with Pandora typically skewing female and Spotify skewing male; this will be layered with additional data, such as female listeners skewing towards fashion, beauty and live entertainment, while males skew towards sports, home renovators and DIY-ers.

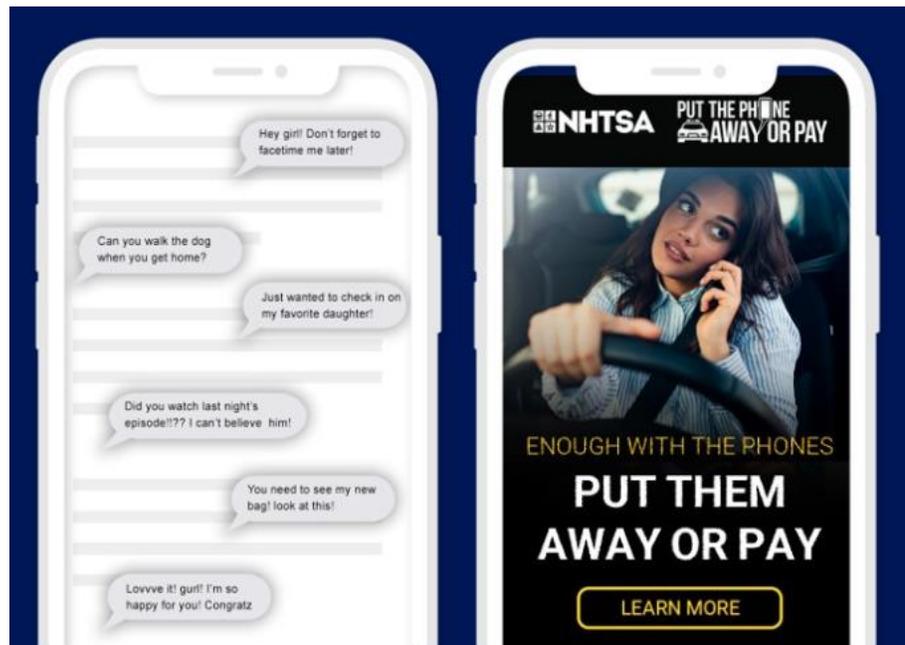
## Digital Display

Interactive rich media units are key in promoting safety messaging by increasing engagement. Cadent will develop two rich media units for the 2026 campaign.

The first is an expandable gamification unit that has proven highly engaging across NHTSA campaigns; in 2025, it doubled its benchmark expansion rate and had an average engagement time of eight seconds. The unit’s goal is to maximize the time spent engaging with the campaign message, rather than focusing on the call to action (CTA). The gamification unit will be tested as a dual-language unit, since it consistently increased engagement by 20–50% across campaigns in 2025.

The second rich media unit is a high-impact interstitial, an updated version of the successful interstitial from the 2025 campaign, featuring “texts” that appear and speak directly to the target audience. The targeting for this unit will shift to skew more towards women, creating a 60/40 split, as they had a higher engagement with the unit last year.

**Figure 4: Prototype of Cadent’s High-Impact Interstitial**



Standard display units will also run as part of Cadent’s digital display approach.

## Compass Media—General Market

Compass Media offers a broad portfolio of well-established audio programs broadcast across thousands of radio stations and emerging digital platforms, reaching millions of listeners daily. Its syndicated programming—centered on sports, music, pop culture and lifestyle—aligns closely with the campaign’s target audience.

## Audio

For this initiative, the audio plan will feature custom vignettes voiced by approved radio personalities, delivering emotionally resonant messages about distracted driving in tandem with brand campaign ads. The plan includes premium terrestrial radio placements across multiple music formats—adult contemporary, contemporary hit radio (CHR), country, urban and rock—with strategic dayparting for maximum impact. Additionally, coverage will incorporate high-value MLB placements to further enhance reach and engagement. As an added bonus, live reads will also run across the various shows and networks.

### Syndicated shows include:

- **“The Big D & Bubba Show”**—Country radio’s first successful nationally syndicated morning show, currently heard in over 100 markets. They play the latest country music; discuss country music news, culture and events; and welcome country artists to the studio.
- **“The Greg Beharrell Show”**—Creates a wide range of fantastic, comedic content while spinning musical tales or serenading listeners with a song.
- **“Free Beer and Hot Wings Morning Show” (FBHW)**—This show offers five hours of live and compelling morning drive entertainment programming that is funny, relatable and honest. Celebrating over 15 years on the air, FBHW is heard nationwide.

## ESPN—General Market

ESPN is the premier sports media brand, delivering comprehensive coverage of major leagues and events across its audio inventory. With substantial reach among 18- to 34-year-olds, ESPN engages fans through live broadcasts, highlights and original programming. For the 2026 Put the Phone Away or Pay campaign, ESPN will provide premium inventory within high-profile sporting events and local news, ensuring strong visibility and impact. Leveraging ESPN’s trusted voice and deep fan connection will help deliver compelling reminders to stay focused on the road and avoid phone use while driving.

### Audio

ESPN’s audio strategy will include radio, streaming audio and podcasts, focusing on sports and local news premium audio content. There will be :10, :15 and :30 brand live reads that will appear in various shows, including “Unsportsmanlike,” “NBA Play by Play,” “MLB Play by Play,” “Clinton and Friends,” “The Rich Eisen Show,” “Freddie and Harry,” “Amber and Ian” and “GameNight.” ESPN’s live digital audio streaming will reflect the radio programming on the shows mentioned. This aspect will allow access to more fans and championship moments while driving deeper engagement.

Their strategy will also include brand content across ESPN’s podcasts, such as “Always College Football,” “ESPN FC,” “First Take,” “Fútbol America” and “The Paul Finebaum Show.”

## **Fandom—General Market**

Fandom is a leading entertainment and media company dedicated to fan-centric content, communities and digital experiences spanning gaming, movies, TV, anime, comics and sports. With its deep connection to pop culture and interactive platforms, Fandom strongly resonates with the 18- to 34-year-old audience by fostering engagement, creative expression and immersive content experiences. Ranking as the top entertainment and gaming site for reach among this demographic, Fandom connects with 28.5 million monthly users, 18 to 34 years old—representing one in three internet users in this age group—with a demographic split of 60% male and 40% female. Fandom leverages its knowledge of which “fandoms” the target demographic is engaging with during different key cultural moments along with insights of high engagers with past campaigns.

Custom animated units from the 2025 campaign tapped into the cultural moment of “The Last of Us,” over-delivering impressions and had a CTR of 0.41%, doubling the performance of the 2024 placements. Past NHTSA campaigns demonstrate that custom video elements dramatically improve message impact, delivering three to four times higher engagement than standard assets.

### **Video**

For the 2026 Put the Phone Away or Pay campaign, Fandom will create a :15 movie trailer for the fictional horror film titled “The Distracted.” This high-impact, thumb-stopping, horror-themed content reframes distracted driving through a genre that massively over-indexes with 18- to 34-year-olds. The content will use a found-footage POV, all shot from the front-facing camera of a smartphone. This visualizes how real life can turn into a horror film when a driver’s distraction changes an innocent text into a life-changing decision. The horror tilt will be told in a visual and audio language the audience in familiar with, engaging them with the content and driving the message home. Given horror’s status as a top-five entertainment genre among men and women ages 18 to 34 years old, this concept will make NHTSA’s message emotionally resonant and culturally relevant.

This custom :15 video will play across Fandom’s properties, targeting men and women separately. Targeting will primarily focus on the top trending topics for each gender in this flight. In addition to gender-focused trending topics targeting, a 100% share-of-voice sponsorship will align with the trending horror theme during the campaign period, with a focus on the release of “Ready or Not 2.” Custom videos on Fandom perform well across engagement metrics and social sentiment. Custom units deliver double the CTRs as standard brand assets on Fandom, and ERs across social and pre-roll are two to four times those of standard inventory.

### **Digital Display**

High-impact stick and adhesion units that mirror the horror theme will run across desktop and mobile platforms to reach the audience on Fandom’s site, promoting engagement.

## **Paid Social**

The custom video will run across Fandom’s social media channels, which have average engagement rates on past videos ranging from 30% to 50%.

Supplemental funding for this year’s campaign will be applied across placements that reach both the Fandom audience and the broader target audience on Meta, where the current plan would benefit most from added reach. ERs for Fandom on Meta continue to exceed expectations, with strong viewership and direct interactions supporting message penetration. Fandom’s premium inventory will complement the mix, emphasizing high-impact placements featuring the custom spot to maximize impact.

## **Momentara—General Market**

Momentara is the largest multi-platform OOH company in the United States. It focuses on non-traditional advertising in locations where people are on the move, including gas stations, convenience stores, restaurants, bars and public transit stations. By placing ads in environments that this audience frequents, Momentara can specifically reach the target demographics. Its data-driven capabilities also allow targeting by geography and lifestyle affinities.

## **OOH**

Reaching audiences in their vehicles ensures NHTSA’s distracted driving message hits at the most relevant moment. Gas pump screens provide uninterrupted, one-to-one exposure, while in-store digital displays placed in high-traffic areas capture attention during quick stops. Throughout the campaign flight, 15 brand-video units will run across strategically selected convenience store, gas pump and in-store kiosk placements at key partner locations, including Speedway, ACRO, 7-Eleven, Marathon, Shell and CITGO.

## **Digital Display**

Momentara will provide added value through mobile retargeting digital display impressions, retargeting audiences within a one-mile radius of these locations to increase message frequency throughout the campaign and generate insights into target-audience engagement. Information from retargeting helps NHTSA better understand the audience reached by OOH creative and provides contextual insights, including engagement metrics of different audiences with re-exposure to the creative.

## **Mundial Media—Spanish-Language Market**

Mundial Media is a digital media company that reaches 35 million people monthly without relying on third-party cookies. Mundial Media has access to digital display, audio and video inventory across 400+ in-culture publishers and uses their proprietary contextual engine to serve ads in brand-safe environments around relevant interests. Mundial Media has demonstrated strong KPI benchmarks and competitive delivery across previous NHTSA campaigns while maintaining scale and efficiency. Mundial Media high-impact units achieved 2.97 times higher benchmarks and 9.4 times higher CTR for standard display during 2025 NHTSA campaigns.

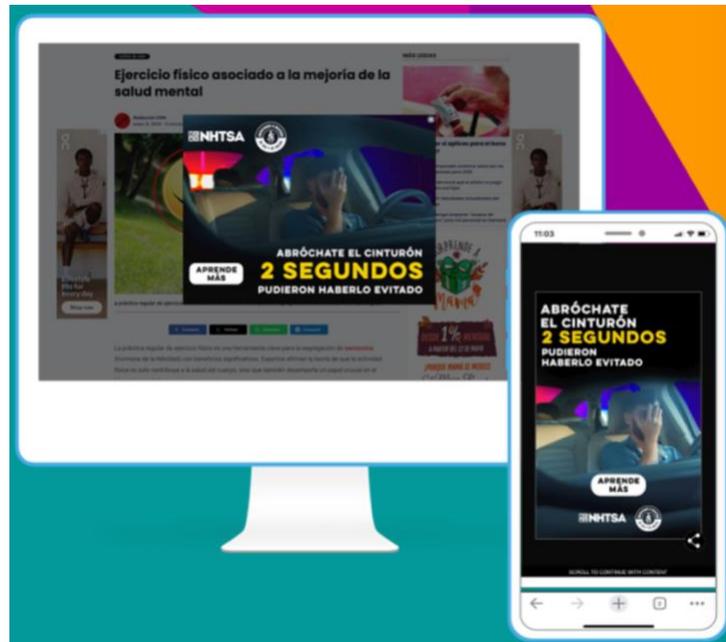
## Video

Mundial Media will use cross-platform CTV and OLV premium video to share :15 and :30 brand spots. CTV placements will run as pre-roll across platforms, in a full-display ad format that elevates brand engagement by incorporating interactive elements that encourage and deepen brand connections with viewers, maximizing their impact. OLV will drive awareness via video inventory across their premium in-culture publishers, layered with proprietary hyper-contextual technology.

## Digital Display

Using standard digital display and custom high-impact adhesion, interstitial and scroller units, NHTSA will leverage Mundial Media's proprietary media targeting software to drive awareness of the Put the Phone Away or Pay message. Ads will contextually align with the target audience's affinities, including sports, outdoor activities, lifestyle, gaming and fitness.

Figure 5: Example of Mundial Media Digital Display Units



## Relevant+—Spanish-Language Market

Relevant+ is a digital media company with owned-and-operated properties, including Turismo and Aspacio Live, designed to engage Spanish-speaking audiences through culturally relevant content. Leveraging influencer marketing and data-driven strategies, Relevant+ delivers mobile-friendly campaigns across Instagram, Facebook and YouTube, all platforms where distracted driving messaging can resonate powerfully. For the 2026 Put the Phone Away or Pay campaign, Relevant+ will focus on influencer activation with authentic storytelling content to emotionally connect with young Spanish-speaking men and women, reinforcing the importance of staying focused behind the wheel and avoiding phone use while driving.

## **Paid Social**

For the 2026 Put the Phone Away or Pay campaign, Relevant+ will focus on authentic storytelling and influencer-driven content to emotionally connect with young Spanish-speaking adults, reinforcing the importance of staying focused behind the wheel and avoiding phone use while driving. In addition, they will bring forward a new and fresh executional approach that builds on the success of the 2024 and 2025 campaigns, La Verdad Pura y Dura. This content will include one Instagram Reel and one Story, to be nationally distributed to Spanish-speaking adults to drive engagement at scale. The influencer activation includes organic Snapchat distribution of the content via the influencer's Snapchat as a test to include a new paid social platform as added value. This test will help provide insight into how this high-penetration audience engages with custom safety messaging across this channel to inform future recommendations for paid implementations of custom messaging on Snapchat towards Spanish-speaking adults.

## **Sinclair—General Market**

Sinclair operates more than 190 television stations across the United States, reaching audiences in over 100 markets through over-the-air broadcasts, multi-channel distributors and digital streaming. One of Sinclair's key strengths is its extensive sports programming, covering major leagues such as the NBA, MLB and NHL, as well as college sports, which are highly relevant passion points for 18- to 34-year-old adults. For the 2026 Put the Phone Away or Pay campaign, Sinclair will activate across multiple channels, including linear TV, CTV, OLV, podcasts, digital display and paid social. AMP Sports, Sinclair's national sports network, offers premium placements during high-profile events, ensuring strong visibility. With advanced targeting capabilities, influencer access and deep fan engagement, Sinclair consistently delivers mass reach, added value and high-impact messaging for NHTSA campaigns.

For the 2026 Put the Phone Away or Pay campaign, Sinclair will tie all custom messaging to the theme of "Stay Ready." This will center around a custom video spot featuring two nationally recognized athletes who will play across all video formats and further integrate NHTSA's distracted driving prevention messaging into their podcast network.

## **Video**

As part of their plan, Sinclair talent will develop branded video content related to the "Stay Ready" theme. This concept parallels the consequences of a lack of focus and attention on the court to those of distracted driving. Two athletes in a dark film room review game footage, breaking it down and seeing what they could have done better. B-roll footage cuts to a distracted driver, with an overlay of the talent discussing the consequences. The message is clear: you only get where you are going if your head is in the game.

The video strategy will include linear television and CTV with a focus on live sports for the NBA, NHL, MLB, golf and soccer as well as live news channels. OLV will encompass live streaming of MLB games for premium coverage.

## Audio

In the audio segment, talent-led shows such as “Throwbacks” (sports and culture), “The Triple Option” (football), “Post Moves” (women’s sports and culture) and “Cousins” (basketball) will feature custom segments aligned to the campaign. Each podcast show will be a full-focus segment, including live, branded reads before each special segment. Custom segments will tie into the “Stay Ready” theme by discussing the importance of focus and removal of distractions, both on the field and on the road. These segments will also be reposted on social media and YouTube.

### Potential new podcast shows include:

- **“Post Moves”** (women’s sports and culture) is a weekly women’s sports and culture show hosted by WNBA icon Candace Parker and Indiana Fever star Aliyah Boston. Parker shares her veteran wisdom and unfiltered takes on the league, while Boston provides first-person POV as she navigates stardom in real time. They break down games, swap locker room stories and react to the biggest moments in sports. But they don’t just talk hoops; they bring in players, coaches and cultural voices that are moving the game forward, creating authentic conversations that go beyond the court.
- **“Cousins”** (basketball) is a new podcast launching in January 2026, hosted by NBA Hall of Famers Vince Carter and Tracy McGrady, who are once again teaming up, this time off the court. “Vinsanity” and “T-Mac” will give fans a never-before-seen inside look at the world of the NBA. This show will blend insightful and personal stories from their careers with sharp takes on the league today.

## Digital Display

For the 2026 campaign, Sinclair will run weather-related content to meet the target audience as they seek timely and accurate information to plan their driving and travel schedules. This will allow NHTSA to ensure distracted driving campaign messaging is timely, relevant and highly visible to the targeted audience and provide the opportunity to dominate Sinclair’s weather and traffic content across the nation with partnerships across real-time breaking news notifications.

In addition to the weather sponsorship, custom rich media units will feature the custom video, with a focus on high VCR and click-through actions that drive to a longer-form version of the custom content on YouTube to drive further engagement with the campaign messaging.

## Paid Social

Sinclair’s selected talent will repost “Stay Ready” assets to their social channels, speaking directly to their fans and furthering visibility and organic conversation about distracted driving.

Sinclair will also use its proprietary audience data to amplify custom content through Meta dark-social placements, distributing ads through influencer and partner accounts rather than corporate profiles to maximize authenticity and visibility. This approach efficiently reaches priority audiences while driving viewers to the long-form YouTube content for deeper engagement beyond shorter, vertical formats.

People trust recommendations from their friends, family and close contacts, making dark social shares, through channels like direct messaging, highly impactful.

## **TelevisaUnivision—Spanish-Language Market**

TelevisaUnivision is the largest Spanish-language media company in the world. The company serves a vast Spanish-speaking audience across the Americas, offering a variety of content across television, radio, digital platforms and streaming services. Uforia Audio Network (formerly Univision Radio) is the audio division of TelevisaUnivision and the largest Spanish-language radio broadcaster in the United States. With a vast footprint across major markets, Uforia connects deeply with Spanish-speaking audiences through live radio, podcasts and streaming, offering culturally relevant programming that resonates with listeners. TelevisaUnivision’s television division delivers widespread visibility through culturally resonant Spanish-language programming. Its ability to integrate campaign messages into lifestyle and entertainment content, combined with event activations and influencer partnerships, makes TelevisaUnivision a powerful channel for reinforcing the importance of staying focused while driving.

### **Video**

The plan with TelevisaUnivision’s television branch leverages their scale, editorial credibility and deep connection to Spanish-speaking audiences to reinforce message presence across widely viewed programming. The 2026 Put the Phone Away or Pay plan includes :30 TV spots across their Spanish-language networks, including Liga MX, Fútbol Central programming and high-profile entertainment shows, such as “Despierta América,” “El Gordo y la Flaca” and “Tu Tarde.” The plan will feature NHTSA spotlight custom units and integrated features during “Despierta America,” “Liga MX” and “El Gordo y la Flaca.”

### **Audio**

For this flight, UforiaAudio will run :30 terrestrial radio spots across their entertainment and sports networks, including LigaMX, European League and MLB programming. The plan includes custom mentions as added value on the MLB network, and their Uforia streaming audio inventory will support :30 placements. This approach will allow NHTSA to maintain broad awareness through trusted radio environments while extending reach into digital listening moments tied to music, sports and live commentary.

## **Van Wagner—General Market**

Van Wagner is a world-leading, full-service sports advertising and entertainment agency that connects brands with audiences through various innovative methods. It specializes in TV-visible in-venue signage, placing brand messages in prominent locations during live sports broadcasts, such as behind home plate in baseball or courtside in basketball, ensuring high visibility to in-person attendees and television viewers. In turn, they become rights-holders for in-game signage placements. Van Wagner’s placements tap into NHTSA’s target audience’s sports passion point, delivering the campaign message across platforms with which the audience will likely engage.

## OOH

Van Wagner will target the general market through highly visible signage in major sporting events. This will include TV-visible home plate and courtside signage during MLB and NBA games. These will ensure national exposure as they will be seen across telecasts, including home and away teams' TV broadcasts, as well as digital and streaming broadcasts.

In addition, Van Wagner offers two times the measurable impressions through organic social reposting from games.

**Figure 6: Example of Distracted Driving Courtside and Home Plate Signage**



## YouTube—General Market

YouTube, owned by Google, is the world's largest video-sharing platform with billions of active users accessing content via desktop, mobile and connected TV devices. It offers unparalleled reach among 18- to 34-year-olds, delivering custom targeting across entertainment, sports, gaming and lifestyle content. For the 2026 Put the Phone Away or Pay campaign, YouTube provides an ideal environment for impactful messaging through skippable and non-skippable video ads and contextual placements within high-engagement content. Its mix of user-generated videos, creator-driven content and real-time interaction ensures a strong connection with its audience.

YouTube audio (served within music and creator-led audio listening environments) will also be a part of this buy; it targets individuals while they listen to music or podcasts. YouTube is a place people come to discover new music and is one of the most frequently used platforms by new podcast listeners. Recent studies suggest that the daily average time spent streaming music and listening to podcasts in the United States is equal to the daily average time spent watching broadcast TV. With this, YouTube Audio is the No. 1 most frequently used service for listening to podcasts in the country.

## Video

For this campaign, YouTube will run :15 and :30 Put the Phone Away or Pay assets across OLV. For the OLV placements, both the :15 and :30 assets will be used as in-feed non-skippable content. This non-skippable content will allow YouTube to maximize efficient reach across its inventory, driving high video completion rates, which align with this campaign's KPIs.

## **Audio**

As for the digital audio, the :30 assets would be skippable content while the :15 assets would be non-skippable. These placements will play in between songs and during podcast breaks. Non-skippable inventory will help to drive completion rates, as stated in the video section, while the skippable inventory will help with efficient reach.

## 5.0 Campaign Summary

*\*Inventory is not guaranteed until insertion orders have been issued; therefore, all impressions are estimates only.*

|                          | Budget          | Paid Impressions | AV Impressions | Total Impressions |
|--------------------------|-----------------|------------------|----------------|-------------------|
| Audio                    | \$ 1,014,877.00 | 124,405,135      | 30,001,640     | 157,281,775       |
| Digital Audio            | \$ 429,551.00   | 27,696,089       | 1,714,286      | 32,285,375        |
| Cadent-GM                | \$ 325,000.00   | 12,162,672       | 1,714,286      | 13,876,958        |
| ESPN-GM                  | \$ 4,550.00     | 650,000          | 0              | 650,000           |
| Google-GM                | \$ 50,000.00    | 12,800,000       | 0              | 12,800,000        |
| TelevisaUnivision-SL     | \$ 25,001.00    | 2,083,417        | 0              | 2,083,417         |
| SBS AIRE-SL              | \$ 25,000.00    |                  | 0              | 2,875,000         |
| Podcast                  | \$ 122,467.00   | 2,300,000        | 0              | 2,300,000         |
| ESPN-GM                  | \$ 10,800.00    | 900,000          | 0              | 900,000           |
| Sinclair Sports Group-GM | \$ 111,667.00   | 1,400,000        | 0              | 1,400,000         |
| Network Radio            | \$ 462,859.00   | 94,409,046       | 28,287,354     | 122,696,400       |
| Compass Media-GM         | \$ 125,000.00   | 20,906,200       | 6,116,600      | 27,022,800        |
| ESPN-GM                  | \$ 162,860.00   | 33,616,446       | 8,920,154      | 42,536,600        |
| TelevisaUnivision-SL     | \$ 99,999.00    | 30,564,400       | 11,702,600     | 42,267,000        |
| SBS AIRE-SL              | \$ 75,000.00    | 9,322,000        | 1,548,000      | 10,870,000        |
| Display                  | \$ 996,122.00   | 130,440,247      | 55,318,737     | 185,758,984       |
| Cadent-GM                | \$ 571,790.00   | 97,542,771       | 35,561,595     | 133,104,366       |
| Fandom-GM                | \$ 20,000.00    | 1,133,786        | 7,738,095      | 8,871,881         |
| Sinclair Sports Group-GM | \$ 329,332.00   | 26,808,333       | 5,583,333      | 32,391,666        |
| Momentara-GM             |                 | 0                | 1,250,000      | 1,250,000         |
| Relevant+-SL             | \$ -            | 0                | 1,500,000      | 1,500,000         |
| Mundial Media-SL         | \$ 75,000.00    | 4,955,357        | 3,685,714      | 8,641,071         |
| OOH                      | \$ 475,000.00   | 42,252,000       | 5,049,082      | 47,301,082        |
| VanWagner-GM             | \$ 125,000.00   | 12,252,000       | 1,728,000      | 13,980,000        |
| Momentara-GM             | \$ 350,000.00   | 30,000,000       | 3,321,082      | 33,321,082        |
| Paid Social              | \$ 442,900.00   | 18,404,762       | 2,083,333      | 20,488,095        |
| Fandom-GM                | \$ 192,900.00   | 6,500,000        | 0              | 6,500,000         |
| Sinclair Sports Group-GM | \$ 100,000.00   | 8,333,333        | 2,083,333      | 10,416,666        |
| Relevant+-SL             | \$ 150,000.00   | 3,571,429        | 0              | 3,571,429         |
| Video                    | \$ 2,100,680.66 | 90,405,552       | 9,458,000      | 99,863,552        |
| CTV                      | \$ 956,667.00   | 26,680,770       | 6,900,000      | 33,580,770        |
| Cadent-GM                | \$ 850,000.00   | 24,704,580       | 5,000,000      | 29,704,580        |
| Sinclair Sports Group-GM | \$ 66,667.00    | 833,333          | 1,900,000      | 2,733,333         |
| Mundial Media-SL         | \$ 40,000.00    | 1,142,857        | 0              | 1,142,857         |
| Linear TV                | \$ 243,667.00   | 9,333,906        | 2,558,000      | 11,891,906        |
| Sinclair Sports Group-GM | \$ 128,667.00   | 8,294,906        | 2,350,000      | 10,644,906        |
| TelevisaUnivision-SL     | \$ 115,000.00   | 1,039,000        | 208,000        | 1,247,000         |

|                          |                        |                    |                    |                    |
|--------------------------|------------------------|--------------------|--------------------|--------------------|
| OLV                      | \$ 900,346.66          | 54,390,876         | 0                  | 54,390,876         |
| Cadent-GM                | \$ 75,000.00           | 6,454,389          | 0                  | 6,454,389          |
| Fandom-GM                | \$ 466,679.66          | 23,318,348         | 0                  | 23,318,348         |
| Sinclair Sports Group-GM | \$ 63,667.00           | 733,334            | 0                  | 733,334            |
| Google-GM                | \$ 250,000.00          | 22,084,805         | 0                  | 22,084,805         |
| Mundial Media-SL         | \$ 45,000.00           | 1,800,000          | 0                  | 1,800,000          |
| <b>Grand Total</b>       | <b>\$ 5,029,579.66</b> | <b>405,907,696</b> | <b>101,910,792</b> | <b>510,693,488</b> |

## 6.0 State-Level Campaign Extensions

The state-level plans can execute several strategies to build upon the base paid media reach provided in the national plan.

### Video

The national plan will use linear, addressable TV, programmatic TV, CTV/OTT and online video to reach the target audience with entertainment, gaming and sports programming. This will run on appropriate cable inventory, network apps via full episode players, OTT services and across the web. The state-level plans can build off this base by including broadcast TV programming that efficiently reaches the target audience, including cable if penetration is sufficient, and geotargeting any problem areas in their local markets.

### Audio

The audio plan includes both terrestrial and digital audio (streaming and podcasts) and may run in the 90 GRPs/week range. At the national level, audio will be used for its efficiency and, due to its in-vehicle strength, its ability to build frequency. States can consider local radio buys that allow local on-air talent to lend their voices and social networks to enhance the message further.

### Digital Display

The target audience uses digital media heavily, and a digital display effort should be a significant part of state-level plans. This can include using publisher-direct efforts outside of those sites on the national plan or programmatic partnerships. States can consider utilizing rich media units for added display extensions.

### Paid Social Media

Social media also plays a significant role in the lives of target audiences and is recommended for state-level plans. Social media plans can include video and/or display creative and are a good complement to enhance reach and engagement for the campaign.

### Out-of-Home

One of the main benefits of OOH advertising is its ability to reach a large audience, which can be seen by anyone who passes by an ad. OOH offers the ability to reach people with NHTSA messaging throughout their day and perhaps in critical moments while actively driving. OOH should be considered to extend reach and amplify awareness of NHTSA messaging in state-level plans. The plan prioritizes moments of high attention and low distraction to counteract distracted driving behavior.

### Rural Markets

If state-specific data indicates that the campaign should include rural areas, attention should be paid to broadband penetration to ensure adequate reach into those areas for digital tactics. States and regions with areas of low broadband penetration should consider supplementing the national campaign with traditional TV, audio and OOH buys. This should only be considered applicable for states with rural market issues to factor into plans.

# 7.0 State Media Planning Tips and Tools

## Start with the National Framework

- Review the national media calendar, budgets and creative briefs to understand key flight dates, channel mix and messaging priorities.
- Identify overlapping audiences (e.g., men ages 18 to 34 years old, adult drivers 18 years old and older) to build upon the same research and targeting.

## Localize Audience Targeting

- Use state-specific behavioral, demographic and psychographic insights to refine targeting.
- Overlay local traffic patterns, cultural events or seasonal behavior shifts that may not be reflected in the national plan.
- Adjust creative messaging for regional tone, dialect or imagery to increase local resonance and affinities.

## Optimize Media Mix for Local Impact

- While national media may emphasize an omnichannel approach, states can add hyperlocal layers, such as local radio, targeted social media, geo-fencing and local publisher sponsorships. These may complement the national media or supplement campaigns without national coverage.
- Leverage placements that over-index in your state (e.g., local sports sponsorships, high-performing in-state OOH).

## Integrate Measurement and Attribution

- Consider comparing results using shared KPIs with the national plan (e.g., VTR, CTR, VCR).
- Monitor local performance to track state-specific outcomes and identify optimizations faster than the national cycle.

## Campaign Analysis

- Review campaign performance at the end of a campaign and compare metrics from the national and local levels to find consistencies and anomalies.
- Knowing what works and needs to be tweaked can build stronger campaign performance on each flight.

## 8.0 FAQs

Here are some common general questions about NHTSA media plans and how to approach state planning.

### **Omnichannel Integrated Media Planning Tips:**

**Q: How do we ensure consistency across channels?**

**A:** Start with a unified creative brief and media strategy that clearly defines objectives, audience personas and key messaging. Use consistent tone, visuals and brand voice while tailoring creative formats to each channel's strengths.

**Q: How should we allocate the budget across channels?**

**A:** Use historical performance, audience reach data and test-and-learn strategies to guide allocation. Factor in each channel's role based on mass awareness for reach and digital, social and influencers for engagement.

**Q: How do we integrate traditional, social and digital media?**

**A:** Coordinate timing, messaging and targeting. For example, synchronize CTV spots with paid social media campaigns for retargeting or use DOOH QR codes and geofencing to drive to a mobile landing page. Custom content incorporation can also be a key factor in amplifying the integration of traditional, social and digital media within affinity content.

**Q: How do we measure success in an omnichannel plan?**

**A:** Set unified KPIs aligned with campaign objectives, then track channel-specific metrics to inform optimizations. Balancing reach, frequency and engagement is key. KPIs should be aligned with the channel tactic as well.

**Q: How can we adapt quickly if performance lags?**

**A:** Build flexibility into your plan with contingency budgets. Monitor results quickly and shift dollars to top-performing channels or creative assets. Weekly pacing of campaign performance metrics is recommended to keep a pulse on vendor, innovative and engagement metrics. This allows for optimizations within flight and to find data correlations that tell the story of who is engaging as well as where, when and how they are engaging.

### **Paid and Unpaid Influencer Tips:**

**Q: How can influencers be incorporated into media buys as earned versus paid creators?**

**A:** Unpaid influencers, especially micro and nano tiers, can be incorporated as added value through negotiated added-value placements within paid media packages. While they are not compensated directly, their participation can be secured as part of broader media buys, where exposure and alignment with a public service message serve as the incentive.

**Q: Can unpaid influencers succeed within a campaign like paid influencers?**

**A:** Use influencers as trusted messengers for public service campaigns; unpaid influencers can act as ambassadors for key messages by creating and sharing content without monetary or product compensation. Their motivation often comes from alignment with the cause, personal connection to the issue or a desire to build credibility with their audience, helping drive awareness, engagement and message adoption.

**Q: How do we find paid or unpaid influencers, especially for resource-limited state offices?**

**A:** Use media partnerships and contacts who have expressed interest in representing the brand.

- For managed campaigns, partner with influencer agencies, which handle legal and usage rights but require minimum spending.
- Negotiate with paid media partners for on-air personalities or local celebrities to be creators.
- Use organic social posts asking for personal stories and assess social reach.
- Identify micro and nano influencers who align with your cause and may collaborate for free.
- Leverage partnerships with local sports teams or vetted community voices (e.g., local news anchors or radio hosts, local lifestyle bloggers, community organizers or activists).
- Search hashtags relevant to your campaign or geography to find local advocates (e.g., #tnsafedrivemoms).

**Q: What if an influencer acts in a way that harms the campaign or NHTSA/state brand?**

**A:** Rapid response is critical. For example, the content was promptly removed when NHTSA was alerted to an influencer facing legal issues. Agencies actively monitor influencer activity and retain the right to terminate partnerships if content becomes brand-unsafe. Ongoing monitoring helps safeguard the brand's integrity.

**Q: Can influencers be used for events?**

**A:** Yes, influencers have successfully been integrated at auto shows, fairs, Comic-Con and sporting events, creating authentic content tied to the event journey. Keeping messaging authentic and unscripted helps maintain engagement and trust.

**Q: What advice should be shared about working with influencers?**

**A:** Authenticity is key—avoid overproducing or scripting content heavily.

- Choose creators who naturally align with your brand voice.
- Rough, real content resonates better than polished ads.
- Influencer marketing is becoming a core brand channel tactic, increasing industry budget shares. Research the going market rates for paid influencers and any expectations they might have, as well as the brand, before engaging in contracting.
- Millennials and Gen Z prefer micro and nano influencers for authenticity, so a mixed influencer level strategy is recommended.
- Monitoring continuously is key.

**Q: How should I brief creators when using a custom content approach?**

**A:** Provide a clear creative brief with brand guidelines, key messages, dos/don'ts and required disclosures. Allow room for the creator's authentic voice to ensure content feels organic while meeting campaign objectives.

**Q: How do I ensure brand safety when working with influencers?**

**A:** Start by thoroughly vetting influencers before partnerships begin, following established guidelines like those used by NHTSA. Vetting evaluates sensitive areas such as religion, politics, substance use and brand alignment, with criteria varying depending on campaign needs (for more detailed guidance, outreach to NHTSA is recommended). Once creators are selected, maintain safeguards by reviewing drafts before publishing, setting up continuous monitoring and including contract clauses allowing content removal or partnership termination if brand safety concerns arise.

**Q: How much creative control should the brand keep when working with influencers?**

**A:** Strike a balance and set clear brand parameters but trust the creator's audience knowledge. Overly scripted content can feel inauthentic and hurt performance.

**Q: How should paid amplification be planned for influencer campaigns?**

**A:** Build a media plan that supports organic reach with paid boosts to top-performing posts. Use platform-specific targeting to reach desired demographics beyond the influencer's organic audience.

**Custom Content Tips:**

**Q: What role does custom content play in an omnichannel plan?**

**A:** Custom content can drive deeper engagement by making brand messages more relevant to specific audiences or contexts. Distribute content in multiple formats (video, articles, native ads) across the channels where your audience spends the most time.

**Q: What is a custom content approach in paid media?**

**A:** It's when ad creative is developed to feel native to the platform and highly relevant to the audience, often blending storytelling with campaign objectives. This can include platform-specific videos, interactive content, sponsored articles or tailored visuals that go beyond standard ad formats.

**Q: Why use custom content alongside brand messaging ad units?**

**A:** Custom content typically drives higher engagement because it's designed for the audience and platform environment, not just repurposed from other channels. It builds trust, authenticity and deeper connections with the audience, which can lead to stronger results over time and, when run in rotation with the brand messages, can amplify both.

**Q: What are the best practices for developing custom content?**

**A:** Start with clear audience insights and objectives.

- Design for the platform's native look and feel and audience content consumption.
- Keep brand messaging integrated but not overpowering.
- Test multiple creative variations to optimize performance.

# 9.0 Glossary

## Video

**Addressable TV:** The capability to show different ads to different households while they watch the same TV program, based on data targeting.

**Advertising-Based Video on Demand (AVOD):** Ad-supported video streaming.

**Audience Targeting:** Using data points to target specific population segments based on demographics, interests and behaviors.

**Automatic Content Recognition (ACR):** ACR is a technology that leverages a content database to recognize and identify video and audio content with which a user is actively engaging.

**Brand Safety:** Keeping a brand's reputation safe when they advertise by ensuring that ads do not run adjacent to content that goes against brand guidelines.

**Connected TV (CTV):** Another term for Smart TV, CTV refers to any TV that can be connected to the internet and access content beyond what is available via the standard offering from a cable provider. CTVs are designed to provide a more immersive experience for TV viewers by delivering interactive features, such as web browsing, social networking, video-on-demand and video streaming, and regular TV content.

**Dynamic Ad Insertion (DAI):** Technology that inserts video ads into streaming content in real time, allowing for tailored and updated ad delivery.

**Interactive Video Ads:** Ads that invite viewer interaction, such as clicking on options, polls or shoppable video elements.

**Linear TV:** A TV service where the scheduled program must be watched at a specific time and on a particular TV channel.

**Over-the-Top (OTT):** A device connected to a TV that directly provides streaming media as a standalone product to viewers over the internet, bypassing telecommunications, multi-channel TV and broadcast TV platforms that traditionally act as a controller or distributor of such content. Popular examples are Roku, Chromecast, Amazon Fire Stick, Apple TV and other major gaming consoles.

**TV Everywhere:** TV Everywhere refers to a subscription business model in which access to streaming video content from a television channel requires users to "authenticate" themselves as current subscribers to the channel.

**Programmatic TV:** A TV ad buy that uses data and automation to target specific consumer audiences precisely.

**Subscription Video on Demand (SVOD):** Like traditional pay-TV packages, SVOD allows consumers to access an entire content catalog for a flat rate, typically paid monthly. Examples of SVOD include Netflix, HBO Max, Disney+ and Amazon Prime. Normally, they do not offer advertising opportunities.

**Synched:** Uses a technology platform to automatically trigger a digital ad campaign based on what was viewed on TV. This could extend to video ads on laptops, mobile devices, tablets, display ads, ads seen on social media or search marketing.

**Second Screen:** A mobile device used while watching TV, especially to access supplementary content or applications.

**Skippable In-Stream Ads (formerly TrueView):** YouTube's skippable in-stream ads allow viewers to skip an ad after five seconds, with advertisers paying only when the ad is watched to completion or reaches a set duration. While YouTube has phased out the TrueView name, this format now lives within Video Action Campaigns, which combine skippable ads with discovery placements to maximize reach and performance across YouTube and Google video partners.

**Thru Play:** The number of times a video is played to completion or for at least 15 seconds.

## Audio

**Audio Ad Stitching:** The dynamic insertion of ads into podcast episodes or streaming audio content.

**Audio Streaming:** Delivering real-time audio through a network connection.

**Average Quarter-Hour (AQH):** The average number of persons listening to a particular station for at least five minutes for 15 minutes.

**Connected Audio:** Streaming audio services accessed via internet-connected devices (smart speakers, apps, smart TVs).

**Podcast Sponsorship:** Advertising placements integrated within podcast episodes, often read by hosts to increase authenticity.

**Terrestrial:** Any radio signal that travels along the land, is broadcast from a land-based station and is received by land-based receivers (AM/FM radio).

## Digital

**Augmented Reality (AR) Ads:** Ads that use AR technology to create immersive brand experiences via mobile devices.

**Esports:** A multiplayer video game competition played for spectators, often team-based and played for prize money. Esports are live-streamed and involve commentators and analyses like “traditional” sports.

**Free-To-Play Games:** Free-to-play (F2P) is a business model for online games in which the game designers do not charge the user or player to join the game. Instead, they generate revenue from advertisements or in-game sales, such as payment for upgrades, special abilities, unique items and expansion packs.

**Live-Streaming:** A gamer shares their gaming experience with fans/followers by live broadcasting their game. Some streamers consistently play the same games, and others try different games or follow trends.

**Metaverse:** A universal and immersive virtual world.

**Native Advertising:** A form of paid media that matches the look, feel and function of where the ad appears. Native ads are often found in social media feeds or as recommended content on a webpage.

**Programmatic Digital:** Automated bidding on advertising inventory in real-time for the opportunity to show an ad to a specific customer within a particular context.

**Programmatic Digital Out-of-Home (DOOH):** Automated buying and targeting of digital billboards and signage.

**User-Generated Content (UGC):** Refers to any form of content posted by users on online platforms, including videos, text, testimonials and audio.

## Paid Social Media

**Influencer Marketing:** A strategy that involves partnering with influencers to create authentic content that resonates with target audiences, often blending organic storytelling with paid promotion.

**Macro-Influencers:** Those with between 100,000 and 1 million followers. Macro-influencers have a broader reach and can impact larger audiences while maintaining some degree of personal connection.

**Mega-Influencers/Celebrities:** Influencers with over 1 million followers, often including well-known celebrities and public figures. They offer massive reach but typically have lower engagement rates than smaller influencers.

**Micro-Influencers:** Influencers with follower counts generally between 10,000 and 100,000. They deliver strong engagement within niche communities and are valued for their authentic content and targeted reach.

**Nano-Influencers:** Individuals with a small but highly engaged following, typically between 1,000 and 10,000 followers. They often have a very close, trusted relationship with their audience, making their endorsements feel highly authentic.

**Paid Influencers:** Individuals or creators compensated by brands or agencies to promote products, services or campaigns on their social media channels or other digital platforms. Paid influencer campaigns leverage the influencer's established audience and credibility to drive awareness, engagement and conversions.

**Sponsored Content:** Posts or media created by influencers that disclose brand partnerships, promoting a product or message in a native, audience-friendly format.

## General

**Cost Per Thousand (CPM):** The cost of delivering 1,000 gross impressions.

**Cross-Device Measurement:** Technology to measure user behavior and ad exposure across multiple devices for a unified measurement.

**Engagement Rate:** The percentage of people who interacted (clicked, liked, shared, commented) with an ad or content.

**Flight:** Advertising timing strategy where ads or commercials are run during a period (called a flight). The higher the weight of the advertising, the more often it is seen.

**Frequency:** The number of times you touch each person with your message.

**Quintile:** Viewers, listeners, readers or consumers of a particular medium are ranked according to their usage and then divided into five equal groups, or quintiles, ranging from the heaviest to the lightest in media consumption.

**Reach:** The number of people you touch with your marketing message or people exposed.

**Viewability:** The measure of whether an ad was seen by a user (e.g., 50% of the ad's pixels in view for at least one second).