As the comprehensive, go-to source for high-end audio production for more than 40 years, Mix gives you access to creative people using cutting-edge technology. Or vintage technology. Or blending the two in unique ways to produce high-quality sound. In the studio, live or on the dub stage. For download, streaming, broadcast, vinyl or deluxe Blu-ray. The Mix audience are the people who produce and deliver professional audio. Engineers and artists and producers. Studio designers and code writers and hardcore analog junkies. Educators and students. Manufacturers and musicians. professional studio owners, engineers, and producers making significant investments in audio technology.

27k QUALIFIED READERS
Pro audio industry news and trends

Mix is the authoritative go-to source for professionals who produce and deliver professional audio, all who make significant investments in audio technology. Mix provides readers with access to creatives using cutting-edge technology, authoritative features on high end recording for sound for picture, gaming, famous producers, and more.
The latest in live sound is shared in MixLine, the twice weekly newsletter by our Pro Audio editorial team. Each newsletter keeps readers ahead of the competitive curve with features including:

- Industry news
- New product announcements
- Application notes
- Feature length interviews with engineers/artists from all the top tours
ORGE 40 Years of Live Sound Editorial Excellence

As the authoritative source for people who produce and deliver professional audio, Mix provides readers with access to creatives using cutting-edge technology, authoritative features on high end recording for sound for picture, gaming, famous producers and more.
# Editorial Calendar // 2020

<table>
<thead>
<tr>
<th>ISSUE THEME</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUGUST</th>
<th>SEPTEMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound for Picture - TV</td>
<td>Mix Nashville</td>
<td>Facility Design</td>
<td>Live Sound</td>
<td>Mixing- Studio</td>
<td>Sound for Picture - Film</td>
<td></td>
</tr>
<tr>
<td>EQUIPMENT SPOTLIGHT</td>
<td>Wireless Systems</td>
<td>Studio Monitors</td>
<td>Acoustic Materials</td>
<td>Portable P.A. Systems</td>
<td>Mixing Consoles/Controllers</td>
<td>Sound Design Plug-Ins</td>
</tr>
<tr>
<td>REGIONAL FOCUS</td>
<td>Southwest U.S.</td>
<td>Nashville</td>
<td>Chicago</td>
<td>International</td>
<td>Canada</td>
<td>Sound for Film &amp; TV Facilities</td>
</tr>
<tr>
<td>BONUS DISTRIBUTION</td>
<td>NAB</td>
<td></td>
<td>Infocomm</td>
<td></td>
<td></td>
<td>Mix Presents Sound for Film &amp; Television</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JULY</th>
<th>AUGUST</th>
<th>SEPTEMBER</th>
<th>JANUARY</th>
<th>FEBRUARY</th>
<th>MARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live Sound</td>
<td>Mixing- Studio</td>
<td>Sound for Picture - Film</td>
<td>Live Sound</td>
<td>Build Your Own Studio</td>
<td>Immersive Sound</td>
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<tr>
<td>EQUIPMENT SPOTLIGHT</td>
<td>Portable P.A. Systems</td>
<td>Sound Design Plug-Ins</td>
<td>Live Sound Consoles</td>
<td>Preamps/Audio Interfaces</td>
<td>Microphones: Studio/Live Sound</td>
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<tr>
<td>REGIONAL FOCUS</td>
<td>International</td>
<td>Canada</td>
<td>Los Angeles</td>
<td>Southeast U.S.</td>
<td>Austin</td>
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<tr>
<td>BONUS DISTRIBUTION</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>JANUARY</th>
<th>FEBRUARY</th>
<th>MARCH</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>NAB</td>
<td>Mix Presents Sound for Film &amp; Television</td>
<td>Winter NAMM</td>
<td>Mix Presents Sound for Film &amp; Television</td>
<td>Winter NAMM</td>
<td>Winter NAMM</td>
</tr>
</tbody>
</table>

**CONTACT US TO RECEIVE OUR RATE CARD & MORE INFORMATION**
Who We Serve

As the technology and programming changes, Mix remains the authority on this continually evolving industry. Mix has created a community of all who make significant investments in audio technology, providing insider access to facilities, venues, concerts and more.

<table>
<thead>
<tr>
<th>Audience // by industry</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIVATE RECORDING STUDIO</td>
<td>22%</td>
</tr>
<tr>
<td>INDEPENDENT AUDIO ENGINEER</td>
<td>14%</td>
</tr>
<tr>
<td>COMMERCIAL RECORDING STUDIO</td>
<td>10%</td>
</tr>
<tr>
<td>LIVE SOUND REINFORCEMENT/TOURING COMPANY</td>
<td>8%</td>
</tr>
<tr>
<td>FILM/VIDEO- STUDIO/PRODUCTION COMPANY</td>
<td>6%</td>
</tr>
<tr>
<td>RADIO/TV BROADCAST PRODUCTION COMPANY</td>
<td>6%</td>
</tr>
<tr>
<td>EDUCATIONAL FACILITY</td>
<td>6%</td>
</tr>
</tbody>
</table>

Others include:
- AV Systems Contracting/Installation
- Acoustics/Design Consulting Company
- Equipment Manufacturing
- Retail/Distributor
- Mastering Facility
- Mobile Production Company
- Multimedia/Game Production Company
- Venues/Auditorium Facility
- Corporate AV/Telecommunications Firm
- Government Facility
- Record Company
- Advertising Agencies/PR Firm

SOURCE: INTERNAL
Audience // by title

50% PRESIDENT/OWNER
21% ENGINEER
   RECORDING • MIXING MASTERING • FRONT OF HOUSE STAGE MONITOR • SOUND
8% VP/GENERAL MANAGEMENT
5% PRODUCER/DIRECTOR

ADDITIONAL TITLES INCLUDE: MUSICIAN/COMPOSER • EDUCATOR • SALES/MARKETING • MAINTENANCE AND REPAIR TECHNICIAN
MARKETING SERVICES
Our Approach // marketing services

TARGETED B2B MARKETING
Leveraging Future's leading brands and market expertise, we deliver responsive audiences. Our advanced data profile capabilities ensure precise segmentation and targeting.

Our Solutions
As the number one media company in the markets it serves, Future US has the editorial expertise, market knowledge, and the high-spending audiences that are the critical pillars for a successful content marketing program.

CUSTOM ONLINE CREATIVE SOLUTIONS
Sponsored content programs run across our platforms and beyond using paid, owned, and earned media.

TRUSTED CONTENT
We attract an audience of in-market business decision makers, who engage with and are influenced by our expert editorial content.
Mix Magazine presents the seventh annual Sound for Film and TV event, an all-day exhibition and conference spotlighting the technologies and techniques behind sound for picture, from production to playback.

The boom in television and streaming services, along with the emergence of Virtual Reality, has led to a technology/workflow change in how content is produced. The techniques and tools are merging, and studios and producers have adapted their methods. We bring film, television and virtual reality all together.

September 26, 2020 | Sony Pictures Studios, Culver City, CA
The Best of Show awards are an objective guide to the most innovative products introduced at InfoComm and NAB. Each year, we employ a team of industry experts to visit booths and anonymously judge nominated products on a range of criteria, and report back their analysis. Our editors then use this unbiased feedback to select the most outstanding innovations, who are featured along with nominated products in a post-show Program Guide.

It’s an exhilarating time to be involved in this industry. Each year, we recognize the industry leaders at the cutting edge of AV and pro sound technology.

Winners gain valuable marketing opportunities by entering our awards programs, including:

- Exposure to Future’s AV and pro sound portfolio via print, online, and email
- Recognized as experts and thought leaders by the industry’s leading publications
- Award amplification at a major industry trade shows

For the latest information, entry deadlines, and more, visit mixonline.com.
TRADESHOW AMPLIFICATION
For major industry shows, Mix provides information on what to look for through ‘Preview’ newsletters, including the NAMM Show Sneak Peeks and Must Sees. During each show, daily newsletters are sent highlighting that day’s news. As the exclusive sponsor of either the Preview and Wrap-Up newsletters or the Daily Show newsletters, your company will receive all banners within the newsletter.

Maximizing Your Tradeshow Presence
Our trusted editorial content around annual tradeshows highlight your brand as a thought leader on the cutting edge of the pro sound industry.
## Print Advertising

### Rates & Specifications

<table>
<thead>
<tr>
<th>Size</th>
<th>1x</th>
<th>3x</th>
<th>6x</th>
<th>9x</th>
<th>12K</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Page</td>
<td>$5,000</td>
<td>$4,900</td>
<td>$4,750</td>
<td>$4,600</td>
<td>$4,500</td>
</tr>
<tr>
<td>½ Page</td>
<td>$4,000</td>
<td>$3,920</td>
<td>$3,800</td>
<td>$3,680</td>
<td>$3,600</td>
</tr>
<tr>
<td>Junior Page</td>
<td>$4,250</td>
<td>$4,165</td>
<td>$4,038</td>
<td>$3,910</td>
<td>$3,825</td>
</tr>
<tr>
<td>⅓ Page</td>
<td>$3,500</td>
<td>$3,430</td>
<td>$3,325</td>
<td>$3,220</td>
<td>$3,150</td>
</tr>
<tr>
<td>Full Page Spread</td>
<td>$9,750</td>
<td>$9,555</td>
<td>$9,263</td>
<td>$8,970</td>
<td>$8,775</td>
</tr>
<tr>
<td>½ Page Spread</td>
<td>$7,500</td>
<td>$7,350</td>
<td>$7,125</td>
<td>$6,900</td>
<td>$6,750</td>
</tr>
<tr>
<td>¼ Page</td>
<td>$2,500</td>
<td>$2,450</td>
<td>$2,375</td>
<td>$2,300</td>
<td>$2,250</td>
</tr>
<tr>
<td>Cover 2</td>
<td>$8,500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cover 3</td>
<td>$7,500</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cover 4</td>
<td>$9,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Size Diagrams

- **Full Page**: 18.5" x 10.875"
- **½ Page**: 9.5" x 10.875"
- **Junior Page**: 9.5" x 5.435"
- **⅓ Page**: 5" x 7.625"
- **Full Page Spread**: 18.5" x 10.875"
- **½ Page Spread**: 9.5" x 10.875"
- **¼ Page**: 5" x 5.435"
- **Cover 2**: 18.5" x 10.875"
- **Cover 3**: 18.5" x 8.5"
- **Cover 4**: 18.5" x 10.875"
Print Advertising // rates & specifications

General Specifications
Printing method: Web Offset; Binding: Saddle Stitch Ink: SWOP standard and four-color process, Line Screen: 133 lines per inch

Material Specifications
- **PDF Format:** Advertisers are encouraged to submit PDF and PDF/X1-A files provided that they are prepared for press-optimized printing in CMYK with fonts embedded. Please email your print-ready .pdf to the production manager, nikole.schilling@futurenet.com. If the ad is larger than 25mb, please send by file transfer link or contact Nicole Schilling for further information.
- **Other Accepted File Types:** Hi-res print-ready, .eps, .tif, or .jpeg.
- **Photo Elements:** 300 dpi, actual size; CMYK color model; .tif or .eps format; no JPEG compression.
- **Line Art/Text:** 600 dpi minimum; CMYK color model; .eps or .tif format with color preview. In Photoshop, black text should be created in black channel only to avoid registration problems.
- **Color Tone Values:** To avoid over-saturation of ink, the total combined value of CMYK colors should not exceed 300% (i.e. C=100, M=100, Y=50, K=50). Any one color with a required value over 85% should be made solid.
- **Color Mode:** Ads should be converted to CMYK prior to submission as color shifts may occur. Ads received in RGB color will be converted to CMYK.
- **Fonts:** When submitting application files, include screen and printer fonts. On illustrations it is recommended to convert text to outline, however outline text cannot be altered.
- **Lettering:** Reproduce all reverse lettering with a minimum of colors. Type smaller than 8 point with fine serifs should be avoided.

Production Contact
Nicole Schilling Production Manager nikole.schilling@futurenet.com

Additional Charges
Inserts: Information available upon request. Guaranteed Position: 10% additional. Publisher will attempt to honor non paid position requests but assumes no responsibility for failure to do so.

Premium cover positions are available at 12x frequency only. Cover insertions may be combined with other insertions for frequency discounts on non premium insertions. No further discounting is available for cover positions.

Combined Frequency Discounts Advertisers are eligible for combined frequency discounts when advertising in other Future publications. To qualify for a common rate basis, advertisers with multiple products or divisions must submit a master contract in advance of advertising placements. Contact your advertising representative for details.

Advertising Deadlines
Please refer to Page 2 for advertising deadlines. Contact nikole.schilling@futurenet.com with any extension requests. Note: Please label your advertising materials with the magazine name and issue date in which they are scheduled to appear.

Please email the publication Production Manager, nikole.schilling@futurenet.com with any questions.
# Digital Advertising // rates & specifications

<table>
<thead>
<tr>
<th>Impressions:</th>
<th>ROS - Standard Units</th>
<th>0 - 25,000</th>
<th>25,000 - 50,000</th>
<th>50,000 - 100,000</th>
<th>100,000 - 250,000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$65</td>
<td>$62</td>
<td>$60</td>
<td>$57</td>
<td></td>
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</table>

## Rich Media

<table>
<thead>
<tr>
<th>Accepted Ad Formats</th>
<th>Lead Time</th>
<th>Initial Load</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd party tags</td>
<td>5 days</td>
<td>2MB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Files accepted</th>
<th>File Size</th>
<th>Loop/Time</th>
<th>Media Types Accepted</th>
<th>Audio Accepted</th>
<th>3rd Party Served</th>
</tr>
</thead>
<tbody>
<tr>
<td>jpg, gif, 3rd party tags, click through URL, HTML5 creatives</td>
<td>50KB - 100KB</td>
<td>3 loop/15 sec</td>
<td>All Rich Media</td>
<td>User Enabled Audio Streams Only</td>
<td>Yes</td>
</tr>
</tbody>
</table>

## Ad Description

<table>
<thead>
<tr>
<th>Ad Size (pixels)</th>
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</thead>
<tbody>
<tr>
<td>Billboard</td>
</tr>
<tr>
<td>Super Leaderboard</td>
</tr>
<tr>
<td>Leaderboard</td>
</tr>
<tr>
<td>DMPU/Half Page</td>
</tr>
<tr>
<td>MPU</td>
</tr>
<tr>
<td>Sticky Bottom</td>
</tr>
<tr>
<td>In Content Leaderboard</td>
</tr>
<tr>
<td>Mobile Header</td>
</tr>
<tr>
<td>Mobile Leaderboard</td>
</tr>
<tr>
<td>Mobile MPU</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Units</th>
<th>0 - 25,000</th>
<th>25,000 - 50,000</th>
<th>50,000 - 100,000</th>
<th>100,000 - 250,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROS - Standard Units</td>
<td>$65</td>
<td>$62</td>
<td>$60</td>
<td>$57</td>
</tr>
</tbody>
</table>

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## Impressions:

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## File Size:

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## Loop/Time:

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## Media Types Accepted:

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## Audio Accepted:

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## 3rd Party Served:

| ROS - Standard Units | $65 | $62 | $60 | $57 |

## ROS - Standard Units:

| $65 | $62 | $60 | $57 |

## Impressions:

| $65 | $62 | $60 | $57 |

## File Size:

| $65 | $62 | $60 | $57 |

## Loop/Time:

| $65 | $62 | $60 | $57 |

## Media Types Accepted:

| $65 | $62 | $60 | $57 |

## Audio Accepted:

| $65 | $62 | $60 | $57 |

## 3rd Party Served:

| $65 | $62 | $60 | $57 |

## Rates & Specifications:

### Impressions:

- 0 - 25,000:
  - ROS - Standard Units: $65
- 25,000 - 50,000:
  - ROS - Standard Units: $62
- 50,000 - 100,000:
  - ROS - Standard Units: $60
- 100,000 - 250,000:
  - ROS - Standard Units: $57

### File Size:

- 50KB - 100KB
- 3 loop/15 sec

### Lead Time:

- 5 days

### Initial Load:

- 2MB

### Accepted Ad Formats:

- 3rd party tags

### ROS - Standard Units:

- $65
- $62
- $60
- $57
Digital Advertising // rates & specifications

General Specifications
- All creative must be approved and tested before a campaign can begin.
- Creative must be received by Traffic & Campaign Management 4 business days before the campaign launch date.
- When submitting rich media, an alternate .gif/.jpg is required.
- Expandable or “Out of Banner” Rich Media creative must be click initiated.
- Expandable or “Out of Banner” Rich Media creative must no larger than twice the banner size.
- Audio ads must be user initiated and are subject to editorial approval.

Web Mechanical Specifications
Supplied materials should be no more than 530 pixels wide by no more than 72 pixels deep. GIF or JPEG formats are accepted, as are animated GIFS (which must be less than 24 kilobytes in size). A URL for hot link must be specified.

Changes & Cancellations
All creative materials must be received at least five business days prior to the launch of the campaign. Include with artwork: Referring URL and alt text. If creative is delayed, Future reserves the right to extend the campaign and date by same number of days creative was delayed.

Rejecting Creative
Future reserves the right to reject any creative that does not follow our specifications.

Third-party Tag Policy
Future will accept and traffic up to 3 tags per placement, per campaign.

Banner Policy
Banners may not at any point during the campaign have additional creative that extends beyond the designated banner area unless approved by Future and specified in the contract. This includes but is not limited to rollovers, surveys, non-user-initiated daughter windows and DHTML elements. Approval will be determined on a case-by-case basis. All beyond-the-banner creative requires 5 days of lead time to be approved. All ad placements should launch a new browser window when clicked.
Changes and Cancellations
All creative materials must be received at least five business days prior to the launch of the eNewsletter.

Rejecting Creative
Future US Media reserves the right to approve all ad creatives which will run on any Future US Media newsletters. Future US Media reserves the right to reject any creative that does not follow our specifications.

File Specifications
Maximum file size for any advertisement is 40K. We accept animated or static .gifs/.jpgs, but do not accept Rich Media/Flash for the newsletters. (*Please note that Microsoft 2007-and-up WILL NOT animate .gifs in emails, only the first frame of the animation will appear. We recommend that you start your animated .gifs on the most important frame to accommodate this Microsoft issue, this way it will allow Outlook end-users to see your pertinent info and anyone using other email apps will be able to view the full animation cycle. Visit http://office.microsoft.com for more details).

3rd Party Tag Policy
Future US Media will accept and traffic up to three tags per placement, per campaign.

Late Creative
Future US Media will not delay the deployment of a eNewsletter due to late creative.

---

<table>
<thead>
<tr>
<th>Insertion Size</th>
<th>1 Insertion</th>
<th>1x / Week</th>
<th>1x / Month</th>
</tr>
</thead>
<tbody>
<tr>
<td>300x250</td>
<td>$1,563</td>
<td>$1,453</td>
<td>$1,484</td>
</tr>
<tr>
<td>300x600</td>
<td>$2,344</td>
<td>$2,180</td>
<td>$2,227</td>
</tr>
<tr>
<td>970x250</td>
<td>$3,125</td>
<td>$2,906</td>
<td>$2,969</td>
</tr>
</tbody>
</table>

---

Custom eBlast Specifications
Quoted on Request Client-provided content and graphic and/or repurposed Mix editorial email blast to the opted-in 3rd party Mix email subscriber list. Additional lists available at incremental CPM. Editorial custom content creation costs quoted on demand.

1. A flat html file no scripting, no rich media
2. Please make sure that all images and urls are linked back, absolutely, to their sources
3. If the designer would like to use CSS, inline tags are preferred no external style sheets
4. Custom emails should be 999 px high by 728 px wide
5. A TEXT version to send to our text-only subscribers
Contact Us

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