



MIX[®]

UNMATCHED ACCESS TO AUDIO'S BEST.
STUDIO. LIVE. POST.

Pro audio is driven by technology and the people who use it. Studio Recording, Live Sound and Sound For Picture—*Mix* and mixonline.com cover high-end audio wherever it is created. From Chris Lord-Alge's singular *Mix* LA facility to Mark Isham's professional home studio; from the live production teams behind U2's 360 tour to the crew working FOH for independent acts at Oakland's Fox Theatre; from post-production on *Avatar* to sound design on HBO's *Treme*, *Mix* covers the most significant and influential projects and players in the market. If they're doing high-quality work, they're reading *Mix*.

2011 INTEGRATED MARKETING OPPORTUNITIES



As the comprehensive, go-to source for high-end audio for more than 30 years, Mix gives you access to the key individuals, your customers, who are making consistent, significant investments in audio technology. Mix provides access to professional studio owners, engineers and producers that is unmatched in the industry.

Our circulation, Web traffic and audience buying power is second to none. No other audio media brand can offer the engagement and return that Mix offers. Not *EQ*, not *Pro Audio Review*, not *Pro Sound News*. Mix stands alone—at the top.



While the industry still runs on brand loyalty, it's undergoing profound change. Compared to 3-4 years ago, 67% are now more likely to evaluate a broader range of vendor and equipment options before purchasing.* 63% report that the change in professional audio technology is either "extremely rapid" or "rapid."**

Information is accessed through more and more channels every day—some fleeting, some game changers. Manufacturers need a multi-faceted approach to ensure that their brand is out front, targeted and customer-facing.

Mix enables you to reach all dimensions of the market via a single marketing medium, expanding your opportunities to reach the right people and stimulate new sales.



MIXTOTAL ANNUAL EXPOSURES**

Element	Audience	Frequency	Total
Mix Print & Digital Editions	29,870	12	358,440
MixLine e-Newsletter	28,600	24	686,400
MixLine Live e-Newsletter	22,000	24	528,000
MixTech e-Newsletter	26,000	24	624,000
Mix Events (Nashville) e-Newsletter	30,400	7	212,800
Mix Show News e-Newsletter (NAMM, AES)	69,000	14	966,000
mixonline.com Average Monthly Unique Visitors*	238,698	12	2,864,376
Total	444,568		6,240,016

*Source: Akel & Associates: Mix: The Scope Of The Audio Production Market: 2010 July, 2010

**Source: Mix September 2010 Audience Engagement Report



Mix readers make significant investments in pro audio and are anticipating growth.

90% of Mix's audience describes the primary ways that they are managing for growth is by "making the necessary investments in audio technology!"*

Compared to 2009, 35% of the organizations are seeing increases in sales revenues in 2010, and 54% of Mix's audience project revenue increases for 2011.*

In 2011, 46% of Mix readers and/or their respective companies are planning to increase their expenditures in audio technology above what they spent in 2010.*

BUYING POWER. PURCHASING AUTHORITY.

97% of the Mix audience is involved in the vendor selection process.*

Average annual expenditures on all audio-related products, equipment and services by Mix readers and the companies they work for:

\$47,922*

MIX READERS' EXPENDITURES ON SPECIFIC TYPES OF AUDIO TECHNOLOGY:

52%

of readers are currently making investments in Amplifiers*

66%

of readers are currently making investments in Channel Strips/ Preamplifiers*

64%

of readers are currently making investments in Consoles/Control Surfaces*

80%

of readers are currently making investments in Signal Processing/ Software.*

68%

of readers are currently making investments in Acoustical Products*

64%

of readers are currently making investments in Signal Processing/ Hardware*

90% of readers are currently making investments in Cables and Connectors.*

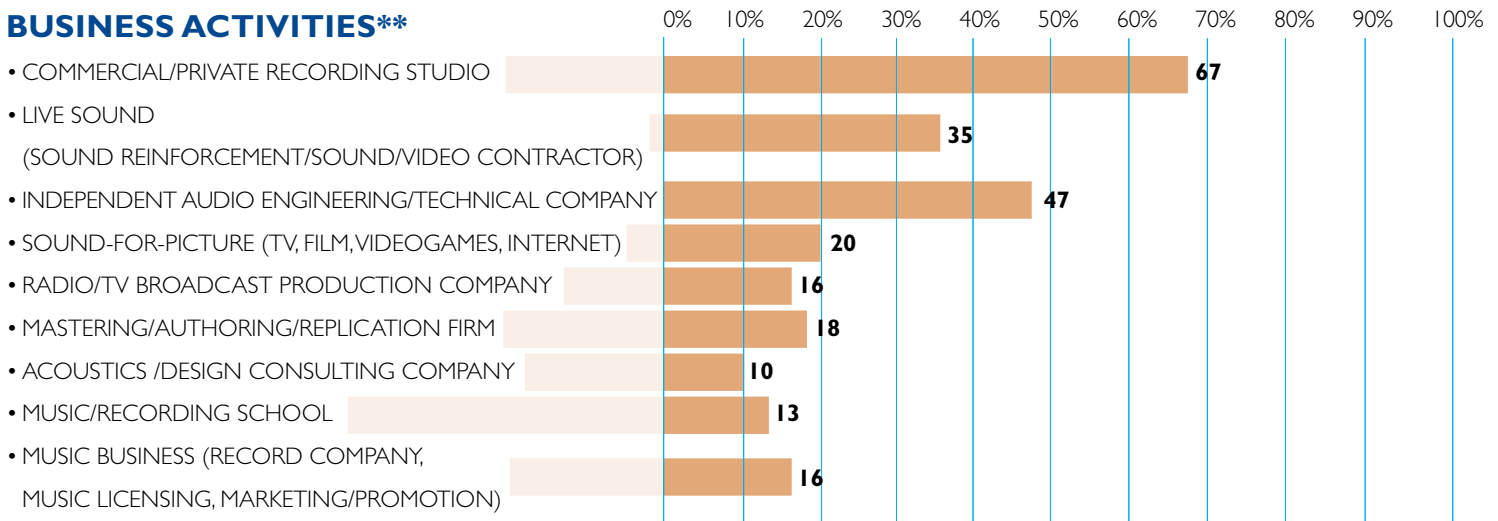
84% are currently making investments in Microphones.*

81% of readers are currently making investments in DAW Software/Audio-editing Software.*

*Source: Akel & Associates: Mix: The Scope Of The Audio Production Market: 2010 July, 2010

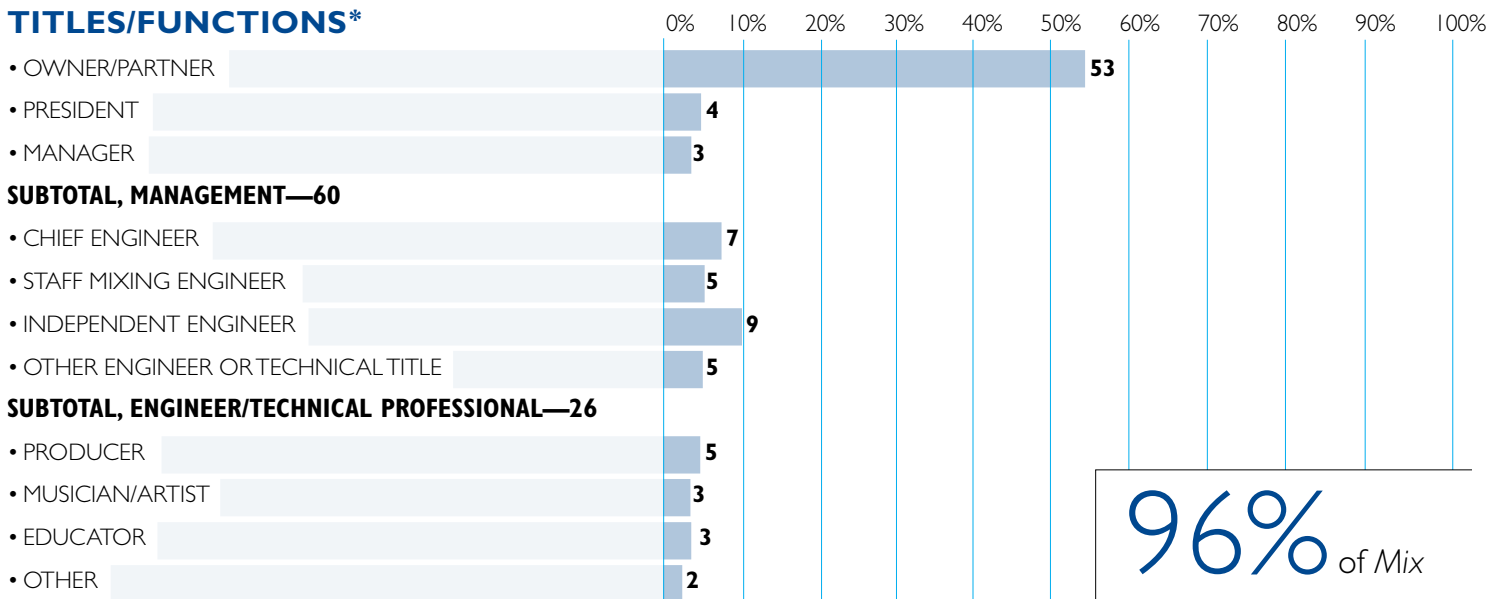
83% of *Mix* readers are professionals employed in all sectors of the audio industry*

PRIMARY & SECONDARY BUSINESS ACTIVITIES**



Please note: Percentages do not add up to 100% because the statistics represent both the primary and secondary business activities of the *Mix* audience.

TITLES/FUNCTIONS*



96% of *Mix* readers describe themselves as opinion leaders, being sought out by others for advice on audio and technologies. *

EARLY ADOPTERS. OPINION LEADERS.

65% of *Mix* readers identify themselves as early adopters of audio technology — evaluating new types of audio equipment/systems either “soon after learning about it” or “after discussing it with one or two colleagues.”*

*Source: Akel & Associates - *Mix: The Scope Of The Audio Production Market: 2010* July, 2010
**Source: *Mix Audience Engagement Report* September 2010

Mix continues to be the go-to source for news and analysis of the latest in audio technology for studio, live and sound for picture and proves highly influential in equipment purchasing decisions and vendor selection.

PRODUCT EVALUATION

89%

of readers use *Mix's* content to "help form opinions/make decisions."*

76%

of readers view *Mix* as a "superior" resource to help stay current with changes in audio technology.*

74%

of the audience "first become aware of vendors/equipment" through *Mix's* content.*

70%

of the audience "determine brands to evaluate in the buying process" through *Mix's* content.*

83%

of readers state that they have positive impressions of vendors that communicate with them regularly via advertising in *Mix* magazine, website, e-newsletters, etc.*

MULTIMEDIA ENGAGEMENT/ ACTION TAKERS:

The typical audience member is engaged with 3.8 different types of media from *Mix*.*

91%

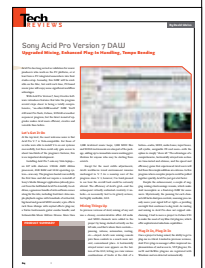
of those subscribing to *Mix* have taken one or more actions to contact suppliers.*



Importance of Unbiased Reviews:

92%

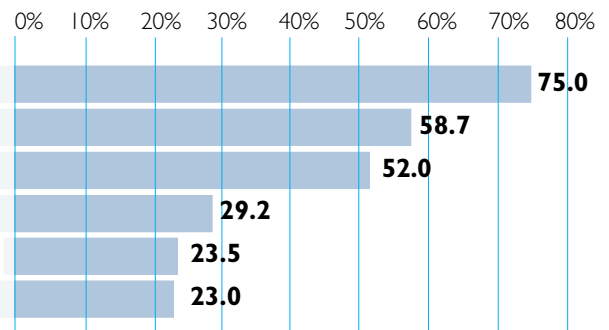
state that it's "extremely important" or "important" to access independent, unbiased reviews and opinions of audio technologies and specific vendors and their equipment.*



READER ACTIONS TAKEN BASED ON READING ADS IN MIX MAGAZINE*

TYPE OF FACILITY/BUSINESS:

- VISITED A VENDOR'S/DEALER'S/RETAILER'S WEBSITE
- LOOKED FOR THE PRODUCT/EQUIPMENT AT A RETAILER
- CLICKED ON A LINK FROM AN AD ON MIX'S WEBSITE OR E-NEWSLETTER
- PHONED A VENDOR/DEALER/RETAILER
- STOPPED AT THE VENDOR'S/DEALER'S/RETAILER'S TRADE SHOW EXHIBIT
- SENT AN E-MAIL TO A VENDOR/DEALER/RETAILER



*Source: Akel & Associates - Mix: The Scope Of The Audio Production Market: 2010 July, 2010

Mix readers are extremely loyal and most of them cannot be reached through the competition.

MIX IS THE CLEAR BRANDING LEADER ON AUDIO TECHNOLOGY AND VENDORS

Mix readers were asked to choose among various audio industry media on factors relating to the branding of vendors and equipment. Across all phases of the branding process, Mix is the clear leader versus its competitors.

Where I'm more likely to...	% Respondents*			
	Mix	Pro Audio Review	Pro Sound News	Sound On Sound
Begin the search for audio technology vendors/equipment	72.2	11.9	5.8	10.2
First become aware of vendors/equipment	73.6	9.9	7.3	9.3
Form impressions about individual vendors/equipment	69.0	13.1	4.9	13.0
Position competitive vendors in my mind regarding their differences	71.5	11.2	6.6	10.7
Determine brands to evaluate in the buying process	69.5	13.6	5.4	11.5
Take action to contact vendors to obtain more information	79.0	7.7	5.2	8.1

Similarly, large portions of the Mix audience cannot be reached through Websites from other audio industry media.

Among Mix Subscribers, Percentage NOT Reading Publication Indicated	% Respondents
• EQ	45.1 Not Reading
• Pro Audio Review	65.9 Not Reading
• Pro Sound News	66.3 Not Reading
• Sound on Sound	70.4 Not Reading

Among Mix Subscribers, Percentage NOT Visiting the Site Indicated	% Respondents
• EQ (eqmag.com)	72.3 Do Not Visit
• Pro Audio Review (proaudioreview.com)	75.6 Do Not Visit
• Pro Sound News (prosoundnews.com)	78.0 Do Not Visit
• Sound On Sound (soundonsound.com)	73.5 Do Not Visit

*Source: Akel & Associates - Mix: The Scope Of The Audio Production Market: 2010 July, 2010

Customers want to get their hands on the latest technology. *Mix* readers also want direct contact with experts, in a setting that allows them to interact face to face. *Mix* Nashville brings the experts and the manufacturers together in a one-of-a-kind forum to help the highly qualified *Mix* audience make informed buying decisions. *Mix* Nashville brings two days of intensive workshops, expert panels and newproduct showcases. Held in the world-class facilities at Soundcheck Nashville, *Mix* Nashville brings top manufacturers, producers, engineers and artists together for an in-depth look at the audio industry.



2010 ATTENDEE DEMOGRAPHICS

Mix Nashville 2010 attracted 550 unique attendees over the course of two days including engineers, producers, musicians and live sound pros. These professionals represent a strong cross section of the audio industry, as well as a highly qualified lead base for event partners.



What do you consider to be your primary musical activity?

Engineer	30%
Producer	23%
Live sound/production professional	11%
Songwriter	19%
Music enthusiast	6%

What is your level of involvement in the recording industry?

Full-time pro	43%
Part-time pro	17%
Aspiring pro	13%
Student	21%
Enthusiast	6%

Where do you do your primary work?

Commercial studio	18%
Private studio	23%
Home-based studio	42%
Live sound venues	14%
Post-production facility	3%

MONTH	ISSUE FOCUS	EQUIPMENT SPOTLIGHT	BONUS DISTRIBUTION	SPECIAL SUPPLEMENT	AD CLOSE	MATERIALS DUE
January	Live Sound	Wireless Systems	NAMM		12.06.10	12.08.10
February	Web Distribution	Studio Reference Monitors		Live Sound	12.29.10	01.04.11
March	Recording in the Box	Plug-Ins			01.28.11	02.01.11
April	TV Sound	Music and Sound Effects Libraries	NAB	Sound for Picture	03.02.11	03.04.11
May	Special Issue	Ultimate Private Studio	MIX Nashville	Live Sound	03.30.11	04.04.11
June	Studio Design	Acoustical Materials	InfoComm		04.29.11	05.03.11
July	Live Sound	Line Array Systems			06.01.11	06.03.11
August	Vocal Recording	Studio Microphones		Live Sound	06.29.11	07.01.11
September	Film Sound	Digital Audio Workstations (DAWs)		Sound for Picture	08.03.11	08.05.11
October	New Products	AES New Products Sneak Peak	AES		08.31.11	09.05.11
November	Audio Education	Studio Consoles	LDI	Live Sound	09.30.11	10.05.11
December	Mastering	Microphone Preamps			10.28.11	11.03.11
January 2012	Live Sound	Digital Consoles	NAMM			

live

Phish
JAM BAND MAKES TRIUMPHANT RETURN

After five years of a hiatus, the four-piece band Phish returns with their new album, *Phish*. The band's return is a major event in the live sound world, as they are known for their complex, multi-layered soundscapes. This special issue features an in-depth look at the band's live sound setup, including their use of digital mixing consoles and wireless systems. It also includes interviews with the band members and their sound engineers, as well as a detailed look at the live sound challenges they face on stage.

CURRENT

EDUCATION SPECIAL!
Greg Labadie, 1952-2009

seen & heard
"Hands From the Past" has collaborated with some of the finest producers and engineers on projects as varied as blockbusters, independent films, cutting-edge animation, commercials and videogames. His work exemplifies the perfect integration of sound with image."

Industry News
The industry news section covers a wide range of topics, including new product announcements, industry events, and company news. It provides readers with the latest information on the audio equipment and services market.

on the move
James Albarran, 1954-2009

GRACE DESIGN HITS 15 YEARS

Mix Master Directory Spotlight
The annual 11th National Mixing Forum will be producing the Master Directory listing (mixing.profiles.com/2011)

music

Third Eye Blind
"LUNA MAJORITY" MARKS FIRST ALBUM IN SIX YEARS

After a six-year hiatus, Third Eye Blind returns with their new album, *Luna Majority*. The album features a mix of rock, pop, and electronic sounds, showcasing the band's evolution over the years. This special issue includes an exclusive interview with the band, a behind-the-scenes look at the album's production, and a detailed look at the live sound challenges they face during their performances.

mixonline.com brings you the largest and most qualified audience in pro audio.

589,371 average monthly page views*

238,000 average monthly unique visitors*

Display Advertising Banners

Run-of-Site

Sizes are 728x90, 300x250 and 125x125 with CPM pricing. We have plans for any budget and marketing objective. Deadline is three business days before the start of a campaign.

Targeted Impressions

Target your impressions to specific categories: Recording, Live, Post, Gear, Education, Studio, Mix-Guides

Add additional \$5 CPM.

Site Intro Ad

When a user clicks on the site, the very first 640x480 banner seen would be yours for about 10 seconds until the site opens. Our best click-through generator:

\$300 CPM

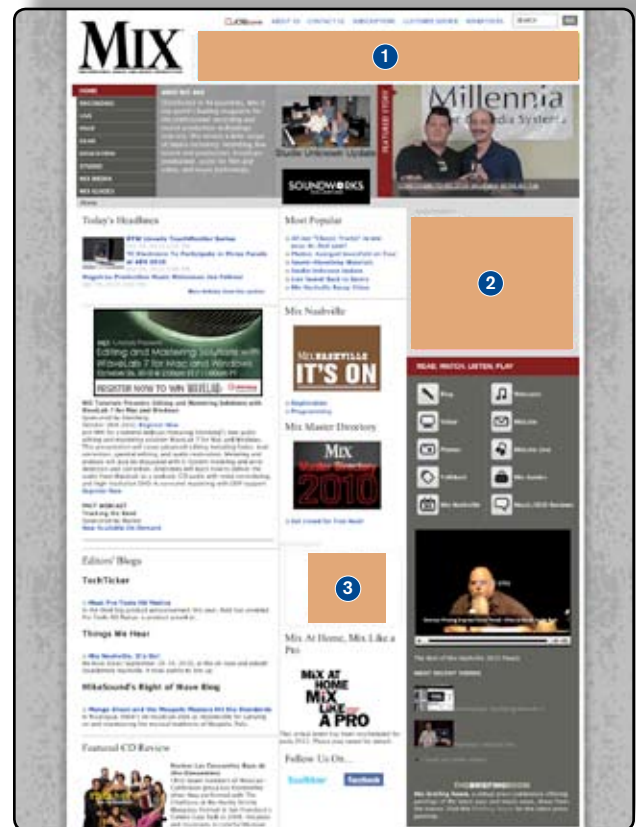
(intro: increment of 15k)

Video

- Sponsorships with pre/post roll opportunity
- Exclusive branding (banners and logos)
- Traffic-driving promotion offers guaranteed exposure for measurable ROI



Contact your sales rep for custom packages.



1 TOP LEADERBOARD BANNER (728X90):

Attention-grabbing top banner position integrated into site's horizontal navigation bar. \$50 CPM.

2 PREMIUM BOOM BOX BANNER (300X250):

Integrated into the core of the freshest content, this premium banner provides impact with large creative options. \$60 CPM.

3 NAVIGATION BAR BANNER (125x125):

This banner is integrated into the site's vertical navigation bar. \$30 CPM.

*Source: Akel & Associates - Mix: The Scope Of The Audio Production Market: 2010 July, 2010

The screenshot shows the MIX Line e-newsletter layout. At the top, it says 'From the Editors of MIX' and 'MIXLINE'. Below this, there are several article teasers with titles like 'Humblefish Organizes Digital Intermediate Seminar in Milan' and '2009 Sundance Film Festival Announces Awards'. There are also sections for 'Top Stories', 'Editor's Take', and 'New Products'. At the bottom, there is a 'ABOUT THIS NEWSLETTER' section with contact information for Nick Bates.

MIXLINE

The premier electronic newsletter serving the recording industry. Providing 28,000 subscribers with breaking pro audio news, product announcements, original features, event deadlines, recording tips and much more. Delivers 1st and 3rd Tuesdays.

MIXLINE live

Capture the sound reinforcement market with this live sound e-newsletter. Providing 22,000 subscribers with inside news, notes and original features from the road. Includes Product News, Road Notes and Secret Weapon Troubleshooting from the pros! Delivers 1st and 3rd Wednesdays.

MIXTech

THE NEW-PRODUCT PERSPECTIVE

MixTech goes beyond the new-product introduction and tells you what you need to know, where it fits in for professional

audio engineers. The features, the application and the context—straight from the desk of technical editor Kevin Becka to 26,000 subscribers. Delivers 2nd and 4th Tuesdays.



Ad Units

- 1 Premium Sponsorship (sold per month) \$2,000
- 2 Feature Sponsorship (sold per month) \$1,600
- 3 Banner Sponsorships (sold per month) \$1,500

TECHNICAL SPECS

Banner Format: Gif or JPEG files only. No Rich Media.
File Sizes & Looping: Max size = 35K; Max frames = 4.
Materials due: Two business days prior to posting.
Include with instructions: Referring URL and alt text.
3rd Party Ad Serving: DART, AdKnowledge and L90.
Cancellation Policy: Sponsorships require a 2-week written cancellation notice.
 For more information about Technical Specs,
Please contact: Online Advertising Coordinator • Nick Bates 913-967-1820 • nick.bates@penton.com

Mix's Custom Digital opportunities are powerful, focused promotions delivered to a highly engaged audience. Work with us to tailor your message to Mix's qualified professionals and proven buyers. We can help to spotlight your brand with a custom digital feature—from a purpose-built microsite to exclusive sponsorship of a special digital edition to an original video tutorial series to webcasts and more.

WEBCASTS

THE ULTIMATE IN LEAD GENERATION

Our Webcast program provides you qualified, cost effective leads. A hybrid live conference call, video and web-based PowerPoint presentation, Webcasts educate potential customers on the advantages of your technology and help brand you as an industry leader. Your promotional message is presented at the beginning of the webcast by our respected industry-expert moderators, and attendees will answer a series of survey questions of your choosing, providing you with key demographic sales data. You also have the opportunity to respond to direct questions from attendees. Includes a powerful promotional package and turnkey production.

\$4,725 - \$6,600 depending on production needs



DIGITAL EDITION

Delivered to the entire print magazine subscriber list as well as new digital subscribers. Digital Editions offer a host of new interactive features, require no downloading and feature hot links to advertisers.



CUSTOM EMAIL PROMOTION



Go direct to the people who most want to hear the details about your newest product release. Showcase your technology to the highly qualified Mix audience lists with your custom promotional e-mail message. We will also provide you with complete metrics and analysis on your campaign.

Custom Email List Bundle: \$3,000 • 25,000 recipients

Custom Email Blasts: \$195 CPM

Multiple Banner Ad Units:

- 728x90 Web Viewer ad
- 475x660 Intro Page banner
- 130x45 Navigation Bar sponsorship

Embedded Video: Embed up to 15MB of rich-media in your digital ad.

Blow-In Ad: Appears as an overlay on any page within the digital edition

Belly Band: 900x350 overlay appearing on the front cover

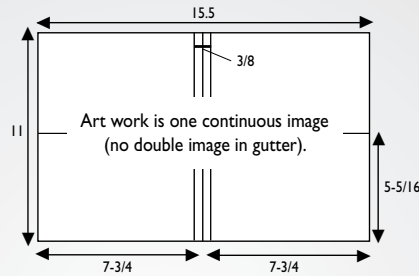
	1x	3x	6x	12x
Full Page	\$6,685	\$6,583	\$6,328	\$5,908
2/3 Page	\$5,619	\$5,551	\$5,342	\$5,015
1/2 Page	\$4,900	\$4,828	\$4,675	\$4,403
1/3 Page Vertical	\$3,574	\$3,523	\$3,417	\$3,222
1/3 Page Square	\$2,971	\$2,924	\$2,822	\$2,644
Full Page Spread	\$12,495	\$12,317	\$11,832	\$11,025
1/2 Page Spread	\$8,568	\$8,453	\$8,152	\$7,637
Cover 2				\$8,024
Cover 3				\$7,671
Cover 4				\$8,602

SPECIFICATIONS

DIMENSIONS

Trim Size:	7-3/4"w x 10-3/4"h
Full Page Bleed:*	8"w x 11"h
Full Page Live Area:	7-1/4"w x 10-1/4"h
2/3 Page:	4-1/2"w x 9-7/8"h
1/2 Page V:	4-1/2"w x 7"h
1/2 Page H:	6-7/8"w x 4-3/4"h
1/3 Page V:	2-1/8"w x 9-7/8"h
1/3 Page Square:	4-1/2"w x 4-3/4"h
1/6 Page:	2-1/8"w x 4-3/4"h
Full Pg. Spread Bld.*	15-3/4"w x 11"h
Full Pg. Spread Trim:	15-1/2"w x 10-3/4"h
1/2 Pg Spread Bld.*	15-3/4"w x 5-5/16"h
1/2 Pg Spread Trim:	15-1/2"w x 5-3/16"h

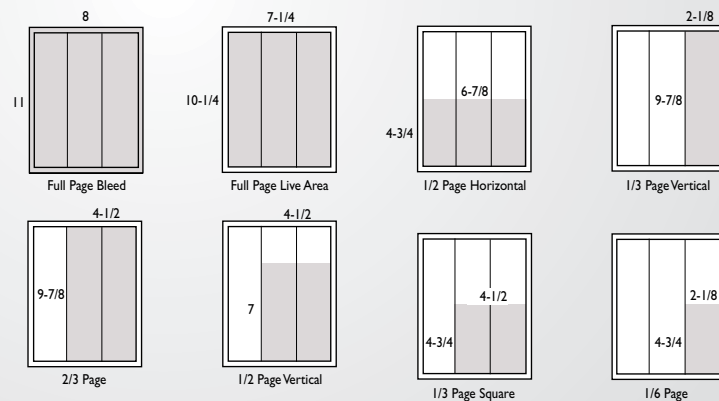
Full Page Spread Bleed or Half Page Spread Bleed



*All full page bleed dimensions include a 1/8 head, foot, face and gutter trim. All live matter not intended to bleed should be kept 1/4 from trim. To accommodate gutter trim, 3/8 space should be left between words in crossover headlines. Inches to Metric Conversion: 1 = 2.54 cm.

For complete preparation guidelines and file-delivery information, please contact the Mix Ad Production Manager: Liz Turner. Email: liz.turner@penton.com.

Trim Size: 7-3/4 x 10-3/4. *Fractional ads are non-bleed specs.



CLASSIFIEDS RATES

\$141 per inch; 1-inch minimum, half-page maximum. Ads larger than 1-inch charged by quarter-inch increments.

Frequency	Rates Per Column Inch:
1x	\$141
3x	\$138
6x	\$130
12x	\$123

Column Widths

1 column:	1-9/16"
2 column:	3-5/16"
3 column:	5-1/16"
4 column:	6-15/16"



Advertising Deadlines

Approximately 1 month prior to publication date (for example, May issue closes April 1). Classified ads cannot be canceled, refunded, or changed after the deadline date. Late ads will be published in the next available issue unless otherwise specified. Copy, art changes and cancellations must be submitted in writing.

MARKETPLACE RATES

4-Color	1x	3x	6x	12x
Full Page	3,250	3,087	2,925	2,762
Half Page	1,875	1,781	1,687	1,594
1/4 Page	1,162	1,104	1,046	988
1/8 Page	697	662	627	592

Dimensions

Full Page:	6-7/8" w x 9-1/8" h
1/2 Page:	6-7/8" w x 4-1/2" h
1/4 Page Vertical:	3-5/16" w x 4-5/8" h
1/4 Page Horizontal:	6-15/16" w x 2-3/16" h
1/8 Page:	3-5/16" w x 2-3/16" h

Advertising Deadlines

Ad Closing: 1st of month, Approximately 1 month prior to publication date (for example, May issue closes April 1).

Materials Due: 8th of month, 2 months prior to publication date. (For example, materials for the May issue are due no later than March 8.)



For complete preparation guidelines and file-delivery information, please contact the Mix Classified Ad Production Manager: Linda Sargent. Email: linda.sargent@penton.com.

Display Advertising Art Specifications

General Specifications

Printing Method: Web Offset; Binding: Perfect
 Paper: Paper: Cover printed on 80 lb coated offset, text printed on 32 lb coated groundwood offset.
 Ink: SWOP standard and four-color process, Line Screen: 133 lines per inch; Trim Size: 7-7/8" w x 10-3/4" h

Digital Ad 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. For an Acrobat Distiller job-options file and more information on creating acceptable PDF files, visit www.pentonads.com.
(Please note: PDF files lack the ability to be edited or altered (i.e. phone number, address, etc.)

Preferred Applications: Ad layouts should be created using either QuarkXpress™, Adobe Pagemaker® or Adobe InDesign®. If submitting application files, provide all supporting graphics and fonts.

Proofs: We minimally require a text and element proof to assist in preflighting digital ad files. For critical color match we require a digital halftone proof (i.e. Kodak Approval, Dupont Digital Waterproof, Fuji FirstProof, etc.). Accurate color reproduction cannot be guaranteed without an accompanying SWOPcertified proof.

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.

Media: Mac or IBM CD.

FTP Upload: pentondigitalads.com.

Please contact the publication Production Coordinator when files are submitted.

Production Contact

Liz Turner • liz.turner@penton.com
 tel (913) 967-1818 • fax (913) 514-6630
 9800 Metcalf Avenue • Overland Park, KS 66212-2216

ADDITIONAL CHARGES

Inserts: Information available upon request.

Guaranteed Position: 10% additional. Publisher will attempt to honor nonpaid position requests but assumes no responsibility for failure to do so.

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

COMBINED FREQUENCY DISCOUNTS

Advertisers in *Mix* are eligible for combined frequency discounts when advertising in *EM*, *Sound & Video Contractor* and other Penton Media 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 *Mix* advertising representative for details.

ADVERTISING DEADLINES

Ad Closing: 2 months prior to publication date. (For example, ad space for the March issue closes on January 17.)

Materials Due: 2 months prior to publication date. (For example, ad materials for the March issue are due in the *Mix* production office not later than January 26.)

Note: Please label your advertising materials with the magazine name and issue date in which they are scheduled to appear.

CONTACTS

PUBLISHER

Shahla Hebets
 510-985-3235
shahla.hebets@penton.com

SENIOR ACCOUNT EXECUTIVE

Janis Crowley
 415-505-1985
janis.crowley@penton.com

EASTERN SALES DIRECTOR

Paul Leifer
 908-369-5810
pleifer@media-sales.net

INTERNATIONAL SALES MANAGER

Richard Woolley
 +44 1295 278407
richardwoolley@btclick.com

EDITORIAL DIRECTOR

Tom Kenny
tom.kenny@penton.com

MARKETING MANAGER

Tyler Reed
tyler.reed@penton.com

Terms & Conditions

RATE POLICY AND CONTRACT PROVISIONS: All advertisements are accepted and published entirely on the representation that the Advertising Agency and/or Advertiser are properly authorized to publish the entire contents and subject matter thereof. It is understood that, in consideration of the publication of advertisements, the Advertiser and/or Advertising Agency will indemnify and hold the Penton Media Inc. harmless from and against any claims or suits for libel, violation of rights of privacy, plagiarism, trademark, patent and copyright infringements (including the text and photographs within the advertisements), and other claims based on the contents or subject matter of such publication. The Publisher reserves the right to reject any and all advertising which the Publisher feels is not in keeping with the publication's standards, policies and principles. The Publisher reserves the right to add the word "Advertisement" at the top and/or bottom of, or anywhere within any publication page, that in the Publisher's sole judgment, too closely resembles editorial pages of the publication. The Publisher will not be bound by any conditions, printed or otherwise appearing on any order blank, insertion order or contract when they conflict with the terms or conditions of the publication's rate card, or any amendment thereof. The Publisher shall not be subject to any liability whatsoever for any failure to publish or circulate all or any part of the publication issue or issues due to strikes, work stoppages, accidents, fires, acts of God or any circumstance not within control of the Publisher. The Publisher is not responsible for the accuracy of any corrections or changes made to any Advertiser's materials.

AGENCY COMMISSION: 15% of the gross billing allowed to recognized advertising agencies on space, color, bleed, and position only, provided account is paid within 30 (thirty) days of invoice date. Advertiser's material must be prepared in accordance with production specifications to qualify for agency commission. No cash discounts allowed.

SEQUENTIAL LIABILITY: Advertiser and Advertising Agency are jointly and severally liable for payment. Publisher will not release the Advertising Agency from liability even if a sequential liability clause is included in the contract, insertion order, purchase order, etc.

CANCELLATION POLICY: Neither the Advertiser nor its Advertising Agency may cancel advertising after closing date. Cancellations prior to closing must be in writing. Verbal cancellations will not be accepted.

ERROR LIABILITY LIMIT: The Publisher's liability for any error will not exceed the charge for the advertisement in question. The Publisher assumes no liability for errors in key numbers, the Reader Service section, advertisers' index, or any type set by the Publisher. The Publisher is not responsible for the accuracy of any corrections or changes made to the Advertiser's copy/materials.

SHORT RATE PROTECTION: Advertisers billed at special contract rates based on frequency, but who fail to fulfill the contract, will be billed at the Publisher's sole discretion for the difference to reflect the rate that is actually earned. For example, Advertisers will be billed for lost frequency discounts if, within a twelve (12) month period (or written contract period) from date of the first insertion, they do not use the amount of advertising space upon which their billing rate was based.

RATE CARD IN EFFECT: Advertising rates, terms and conditions set forth in this rate card shall govern all transactions and supersede any other information published in previous rate cards, directories, media guides or rate and data services whether in print or online. Publisher will not honor rates or data derived from these other sources unless it is in conformance with this rate card. Publisher has the right to increase rates with prior notification to the advertiser.

TERMS OF SALE: Terms of sale are Net 30 (thirty) days from date of invoice. No cash discounts allowed. Penton will not accept any form of payment, which contains any limitations or conditions on payment such as short paid checks notes as representing payment in full of a disputed balance.

LINE OF CREDIT: Advertiser's line of credit may increase or decrease from time to time. Such changes will be made at the sole discretion of Penton, and no advanced notification is promised or implied.

PAST DUE ACCOUNTS: Orders may be held at the Publisher's sole discretion.

COLLECTION RELATED ISSUES: If Penton must refer Advertiser's delinquent account to an attorney or collection agency, Advertiser agrees to pay all reasonable attorneys' or collection agency's fees, court costs, and other collection costs in connection with the Publisher's collection efforts.

JURISDICTION: Advertising Agencies and/or Advertisers agree that any legal action arising between Penton and Advertising Agency and/or Advertiser must be brought in the courts of the state of Kansas, Johnson County, and that Advertising Agency and/or Advertiser agrees to submit all claims to the jurisdiction of these courts regardless of any conflict of jurisdiction which may arise.

NOTIFICATION TO PUBLISHER: If the Advertising Agency and/or Advertiser changes their address or there is a change of ownership or control of their company, please notify the Publisher of this change within ten working days.