American Cinematographer is the world’s leading international journal on motion-imaging techniques and the flagship publication of the American Society of Cinematographers (ASC). Since 1919, the magazine has been serving filmmakers by exploring the artistic thought processes of the industry’s most innovative and talented directors of photography, and explaining the technical means by which they realize their creative visions. In addition, our editorial seeks to keep readers abreast of advancements in all facets of film and digital production and post technology — the tools cinematographers use to ply their trade — and to inform them of visually extraordinary productions, including feature films, television series, documentaries and short-form productions.

In recent years the magazine has been honored for editorial excellence with Folio: Eddie Awards (as the top publication in the B-to-B Media/Entertainment/Publishing category), two Honorable Mentions, and dozens of additional Eddie Awards and nominations for individual articles.

The relaunched American Cinematographer website (ascmag.com) also offers unique features, such as video and podcast interviews with prominent filmmakers, image galleries, complete coverage on new products and services, and exclusive access to AC’s vast archive of coverage detailing notable projects, technologies and techniques. This content is bolstered by our social-media streams, which reach a global audience of more than 350,000 followers.

Print Subscribers 30K plus

Digital Subscribers 18K plus

Web Monthly Visitors 50K plus

Social Network Followers 348K plus

eNewsletter Subscribers 70K plus

Chinese Digital Edition Subscribers 16K plus
<table>
<thead>
<tr>
<th>Quarter</th>
<th>January</th>
<th>February</th>
<th>March</th>
</tr>
</thead>
</table>
| Awards Season | • Sundance Film Festival  
• Slamdance Film Festival | Rising Stars of Cinematography  
ASC Awards Profiles | Location Shooting |
| ad due: | 11/10/2017 | 12/11/2017 | 1/11/2018 |
| ship date: | 12/20/2017 | 1/24/2018 | 2/21/2018 |

<table>
<thead>
<tr>
<th>April</th>
<th>May</th>
<th>June</th>
</tr>
</thead>
</table>
| Gear Spotlight | Optics | Summer Blockbusters  
ASC Awards Pictorial |
| ed pitches: | 12/5/2017 | 1/4/2018 |
| ad space: | 2/2/2018 | 3/2/2018 |
| ad due: | 2/9/2018 | 3/9/2018 |
| ship date: | 3/21/2018 | 4/19/2018 |
| ed pitches: | 2/6/2018 | 3/2/2018 |
| ad space: | 4/5/2018 | 4/12/2018 |
| ad due: | 4/12/2018 | 5/24/2018 |

<table>
<thead>
<tr>
<th>July</th>
<th>August</th>
<th>September</th>
</tr>
</thead>
</table>
| Television Production | Drones  
Virtual Reality | International Production  
• IBC (Amsterdam)  
• Cinematography (Germany)  
• NAB New York  
• Interdrone Expo |
| ed pitches: | 3/1/2018 | 4/5/2018 |
| ad space: | 5/4/2018 | 6/5/2018 |
| ad due: | 5/11/2018 | 6/12/2018 |
| ship date: | 6/21/2018 | 7/26/2018 |
| ed pitches: | 5/3/2018 | 7/5/2018 |
| ad space: | 7/12/2018 | 8/23/2018 |
| ad due: | | |
| ship date: | | |

<table>
<thead>
<tr>
<th>October</th>
<th>November</th>
<th>December</th>
</tr>
</thead>
</table>
| Lighting Tools & Techniques  
• Drone World Expo  
• New Orleans Film Society | Creative Collaborations  
• AFM  
• AFI Film Fest  
• Camerimage (Poland)  
• InterBee (Japan)  
• GV & Technology Expo | Holiday Season Releases  
• Siggraph Asia (Japan)  
• Sundance |
| ed pitches: | 6/5/2018 | 7/5/2018 |
| ad space: | 8/3/2018 | 9/5/2018 |
| ad due: | 8/10/2018 | 9/12/2018 |
| ship date: | 9/20/2018 | 10/25/2018 |
| ed pitches: | 8/6/2018 | 10/5/2018 |
| ad space: | | 10/12/2018 |
| ad due: | | 10/12/2018 |
| ship date: | | 11/15/2018 |

ADVERTISING CONTACTS:

Angie Gollmann - Ad Sales Director  
323.936.3769  
angiegollmann@gmail.com

Sanja Pearce - Ad Sales Director  
323.952.2114  
sanja@ascmag.com

Diella Peru - Ad Coordinator  
323.969.4333 / 800.448.0145 (U.S. Only)  
diella@ascmag.com
Cover Rates
Cover 2/Page 1
Cover 3
Cover 4

Second Color Rates (Per Color)
- 2C: Black + 1 (CMYK)
- 2C: Black + 1 (PMS)
- 2C: Black + 1 (Metallic)

International Marketplace Rates per AD

Premium Positions
Available at a 10% surcharge.

Preferred Positions
Positions within the first 20 pages are available at a 10% surcharge. Preference for position goes to 12-time advertisers on a first-come basis. Publisher will attempt to honor non-paid requests but assumes no responsibility to do so.

Bleed Charges
A 10% surcharge will be applied to advertising materials that require bleed.

Deadline. Space Reservations
First week of the second month preceding the cover date.

Deadline. Ad Materials
Third week of the second month preceding the cover date. Example: Space reservations for the August issue must be in by the first week of June, and ad materials for August are due by the third week of June.

Late Ad Materials
Ad materials arriving after the ad materials deadline are subject to a surcharge at the publisher’s discretion.

Cancellations
A late cancellation will be charged a 20% cancellation fee.

Commissions
15% commission to recognized advertising agencies.

Make-Good Policy
All advertising make-good requests must be submitted by the advertiser or its agency in writing. Make-goods are given for the following reasons only: (1) the wrong artwork has been used for the ad due to the publisher’s fault; (2) the ad has unacceptable print quality due to printer’s fault. Make-goods are given over and above the number of ads booked in a current advertising contract. Placement of make-good ads are at discretion of publisher.

Liability
Advertisers and advertising agencies assume liability for all content of advertisements printed, and also assume responsibility for any claims arising therefrom made against the publisher. All copy and images subject to approval of the publisher.

Other Advertising Opportunities
Inserts, e-mail blasts, web banners: please contact AC office for more information.

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sanja@ascmag.com
diella@ascmag.com
Bleed Ads
Should keep all vital advertising matter at least .375"/ .95cm / 2.25 picas away from gutter and trim edges.

Production Charges
Any production work necessary to complete an ad will be subject to a minimum charge of $100.

Corrections
No changes to advertising copy will be made without the written authorization of the advertiser.

Ad Material Requirements: (Mac format ONLY)
Artwork should be flattened when saved (.pdf or .tif file).

Accepted image formats are:
- TIFF files (grayscale or CMYK, 300 dpi).
- PDF format should be high-res CMYK or grayscale with fonts and images embedded.
- If using Pantone matching color, color must be specified.
- PDF files are also accepted as proof of the ad.
- For information on electronic submission of artwork via FTP or e-mail, or for any other questions, please contact Diella Peru.
September 2017

Articles

- American Cinematographer Earns Six Emmy Award Nominations
- A Film’s Second Century
- Drone Focus: Lighting it Up

New Products & Services

- Opening the Canon Burbank Facility
- Sachtler, Let us Help, Anton/Bauer and More to Debut Items at IBC 2017
- Red Raven Kit Made Available Through Apple

New Products

-éléments

Our Blogs

- President’s Desk: Arri and the Bicycle
- Jay’s Ballock: Shelby Lee Adams: Salt and Truth

Flashback

- Monumental Intimacy - The Experience of Dressing
- Lee Dierks, ASC Wears Many Hats on Believe
- Flannery’s Forum: Drones Land an Antarctic Advantage

Podcasts

- The Defenders / Matthew J. Lloyd, ASC
- Pat Roff / James Whitmoyer
- Sean Elin & John Toll, ASC

Podcast

- Featured Video

- Stories From Set - Daniele Redhead, ASC

- American Cinematographer SPECIAL OFFER

- All Videos

- Square Banner

- 300 x 250px

Super Leaderboard

- 970 x 90px

- 728 x 90px

New Products Advertisorials

- Advertorials

Article Advertisorials

- Advertorials

Podcast Advertisorials

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AMERICAN CINEMATOGRAPHER WEB AD OPTIONS + ADVERTORIALS
All Articles (generates 50,000 m/imp) sample
300 x 600 or 970 x 90px
300 x 250px

All Feature Entries (generates 30,000 m/imp) sample
300 x 600 or 970 x 90px
300 x 250px

Homepage, ASC News Entries + New Products (generates 10,500 m/imp) sample
300 x 600 or 970 x 90px
300 x 250px

ASC News Entries (generates 4,000 m/imp) sample
300 x 600px
300 x 250px

Filmbook + Historicals (generates 1,500 m/imp) sample
300 x 600px
300 x 250px

New Products (generates 1,500 m/imp) sample
300 x 600 or 970 x 90px
300 x 250px

Podcast Audio Sponsorship
(10,000+ downloads)
  a) Audio mention
  b) Company name below podcast headline with direct link
  c) Permanent placement

Podcast Advertorials
Up to 40 minutes long audio posted on Podcast page
Podcast produced by American Cinematographer

Featured Video Advertorials
3-15 minutes long video posted under
Feature Video page hosted by Vimeo
includes 1 Tweet + AC Facebook post

New Products Advertorials
New Products Advertorials + Homepage Slider (1 month)

Article Advertorial + Homepage Slider (slider for 1 month)
Renewal of Homepage Slider (1 month)

Rich Media Formats.
- HTML, Javascript, DHTML, Shockwave, Flash.
- All Rich Media must be accompanied by a GIF for those without the plug-in.
- iFrames ads are supported, although click-throughs are not tracked.
- Flash version 10, however Flash files not viewable on iPads or iPhones.
- Third party trafficking allowed.

Rich Media Initial Load/Max Size.
- Leaderboard: 40K/80K
- Square: 40K/80K

Banners with Animation/Video.
- Videos & Animations may automatically play without sound for up to 15 seconds and repeat up to 3 times with an initial load of 40K.
- Videos should be 18 fps or less.
- An animation/video banner may automatically play.
- The banner should have a visible "play/stop" button.
- The audio must be initiated by the user.
- The banner should display a visible "sound on/off" button.

Flash Ad Guidelines.
- BUTTON ACTION: The banner’s button action should not be within a MovieClip. A MovieClip in Flash is added onto the timeline as new layer on the stage. If the button action is within a MovieClip, the clickTag variable must return to the root of the Movie for it to work.
  Example: _root.clickTag or _layer0.clickTag
- FINAL URLS: We will attempt to confirm that a banner’s final URL works, but please advise us if the URL is not live. Please do not include characters such as “&” and “?” in the URL as that can cause the clickTag to fail in our banner-serving system.

Featured Video Advertorials
- H.264 or Apple ProRes 422
- Minimum 1080p
For more info for optimization visit: https://vimeo.com/help/compression

Podcast Advertorials
- MP3
- 44.1 kHZ
- Bit Rate: Constant, minimum 96 kbps

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American Cinematographer
www.american-cinematographer.com
eNewsletters

We send eNewsletters three to four times a month to an exclusive list of subscribers.

The American Cinematographer preview is sent in either the first or last week of the month, and the other two newsletters are sent in the second and third weeks.

Each newsletter goes out on a Tuesday or Thursday for the best open-response rate.

Banners

- 468 x 60px
- 300 x 250px
- 160 x 600px

Format

- JPG, GIF or animated GIF (Flash, javascript and other rich media do not work for all email subscribers)

Circulation

- More than 70,000 subscribers*

Open Rate

- More than 15%

Sample Banner Links:

Netflix
New Products & Web

eBlasts

An eBlast is devoted exclusively to promoting your product or event to our subscribers.

Format

- HTML file
- Subject line
- Frame width 600-660px
- No css, js or rich media
- Do not use text in all caps
- Include company name, contact info, address and phone number and url where link should be directed

Circulation

- More than 70,000 subscribers*

Sample eBlast Links:

Chimera
Arri

* Approximate circulation, ask your salesperson for the most up-to-date number

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**Sponsorship of an Issue**
to more than 18,000 digital subscribers.

**Page Sponsorship** (opposite of the cover)
585 x 755px (Maximum size)
300 x 250px

**Leaderboard**
728 x 90px

**Inserts** (Page trim is 8.125" x 10.5")
A single page or multiple pages can be placed into the digital edition only.

**Bind-in Card** (two sided — 5.875" x 4.125")
A blow-in card can be inserted into the digital edition only.

**Digital Edition Intro Letter**

**Banners:**
300 x 250px
468 x 60px
160 x 600px

**Rich Media Opportunities**

**Flash Animation**
Flash animation can be incorporated into an advertiser’s existing print ad.

**Audio**
Audio can be incorporated into an advertiser’s existing print ad.

**Video**
Video can be incorporated into an advertiser’s existing print ad.

**Additional Livelinks**
Each print advertiser gets one activated link (to their Web address) per ad at no extra charge. Additional link activation through an image, graphic or url can be purchased.

**AC Mag App Banner in Digital Edition**
Mobile (320 x 50px) and Tablet (768 x 50px)
AMERICAN CINEMATOGRAPHER READER PROFILE

THE FILM+DIGITAL INDUSTRY

Practically every cinematographer in the business reads AC, and two-thirds of our subscribers work in other aspects of filmmaking.

They include directors, producers, editors and production executives.

AC Readership
More than 100,000 worldwide including print, digital and pass-along audience.

9 out of 10 AC readers save every issue for future reference.

97% of AC readers read more than half of every issue.

MANAGEMENT DECISION-MAKERS

92% of AC subscribers report that they influence decision-making for one or more stages of production (choice of equipment, rental house, buying equipment and software).

9 out of 10 take action

23% Recommended the purchase of an advertised product/service
21% Purchased an advertised product/service
7% Contacted an advertiser directly
4% Met with salesperson

READER PROFILE

<table>
<thead>
<tr>
<th>Age and %</th>
<th>Gender</th>
<th>Education</th>
<th>Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>under 25</td>
<td>8.6</td>
<td>92% Male</td>
<td>6% High School</td>
</tr>
<tr>
<td>25-34</td>
<td>27.8</td>
<td>8% Female</td>
<td>20% Some College</td>
</tr>
<tr>
<td>35-44</td>
<td>25.8</td>
<td></td>
<td>42% 4 yr. College</td>
</tr>
<tr>
<td>45-49</td>
<td>9.1</td>
<td></td>
<td>21% Postgraduate</td>
</tr>
<tr>
<td>50-54</td>
<td>8.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55-64</td>
<td>13.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65 or older</td>
<td>6.9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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diella@ascmag.com
American Cinematographer is the industry's only paid subscription-based trade magazine. That means professionals in all areas of filmmaking, including television, commercials, music videos and features, depend on AC enough to pay for it.

### Areas of Expertise

<table>
<thead>
<tr>
<th>Role</th>
<th>Decision/Influence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cinematographer</td>
<td>72%</td>
</tr>
<tr>
<td>Camera Operator</td>
<td>63%</td>
</tr>
<tr>
<td>Director</td>
<td>51%</td>
</tr>
<tr>
<td>Editor</td>
<td>45%</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>43%</td>
</tr>
<tr>
<td>Producer</td>
<td>33%</td>
</tr>
<tr>
<td>Camera Assistant</td>
<td>32%</td>
</tr>
<tr>
<td>Gaffer</td>
<td>29%</td>
</tr>
<tr>
<td>Colorist</td>
<td>23%</td>
</tr>
<tr>
<td>Screenwriter</td>
<td>22%</td>
</tr>
<tr>
<td>Grip</td>
<td>22%</td>
</tr>
<tr>
<td>Audio &amp; Video Technician</td>
<td>20%</td>
</tr>
<tr>
<td>Digital Imaging Technician</td>
<td>19%</td>
</tr>
<tr>
<td>Instructor</td>
<td>17%</td>
</tr>
<tr>
<td>Management</td>
<td>12%</td>
</tr>
<tr>
<td>Advertising Agency</td>
<td>12%</td>
</tr>
<tr>
<td>Student</td>
<td>9%</td>
</tr>
<tr>
<td>Animation/Visual-Effects Artist</td>
<td>9%</td>
</tr>
<tr>
<td>Production Management</td>
<td>8%</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>6%</td>
</tr>
<tr>
<td>Visual-Effects Supervisor</td>
<td>6%</td>
</tr>
<tr>
<td>Production Designer</td>
<td>5%</td>
</tr>
<tr>
<td>Production Executive</td>
<td>5%</td>
</tr>
<tr>
<td>Manufacturer</td>
<td>4%</td>
</tr>
<tr>
<td>Lab Technician</td>
<td>3%</td>
</tr>
<tr>
<td>Publicist</td>
<td>1%</td>
</tr>
<tr>
<td>Other</td>
<td>1%</td>
</tr>
<tr>
<td>None of the above</td>
<td>7%</td>
</tr>
<tr>
<td>None of the above</td>
<td>2%</td>
</tr>
</tbody>
</table>

### Decision/Influence

- Cinematographer: 72%
- Camera Operator: 63%
- Director: 51%
- Editor: 45%
- Still Photographer: 43%
- Producer: 33%
- Camera Assistant: 32%
- Gaffer: 29%
- Colorist: 23%
- Screenwriter: 22%
- Grip: 22%
- Audio & Video Technician: 19%
- Digital Imaging Technician (DIT): 17%
- Instructor: 12%
- Management: 12%
- Advertising Agency: 9%
- Student: 9%
- Animation/Visual-Effects Artist: 8%
- Production Management: 6%
- Assistant Director: 6%
- Visual-Effects Supervisor: 5%
- Production Designer: 5%
- Production Executive: 4%
- Manufacturer: 4%
- Lab Technician: 3%
- Publicist: 3%
- Other: 3%
- None of the above: 2%

### Average # of years as a full-time professional

15.9

### % of AC Readers Film School Attendance:

- Yes, attended: 59%
- No, but plan to: 5%
- No: 36%

Source: Signet Research Inc.
### Promotional Distribution

<table>
<thead>
<tr>
<th>Festival or Market / City</th>
<th>Month</th>
<th># Copies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sundance Film Fest (Dec. 2017 issue)</td>
<td>Jan.</td>
<td>1,500</td>
</tr>
<tr>
<td>Sundance Film Fest (Jan. 2018 issue)</td>
<td>Jan.</td>
<td>1,000</td>
</tr>
<tr>
<td>Slamdance Film Festival</td>
<td>Jan.</td>
<td>1,500</td>
</tr>
<tr>
<td>NAB / Las Vegas</td>
<td>April</td>
<td>5,000</td>
</tr>
<tr>
<td>Cine Gear Expo / Los Angeles</td>
<td>June</td>
<td>2,500</td>
</tr>
<tr>
<td>Cine Video Expo / Mexico City</td>
<td>June</td>
<td>1,250</td>
</tr>
<tr>
<td>Siggraph</td>
<td>July</td>
<td>2,000</td>
</tr>
<tr>
<td>IBC / Amsterdam</td>
<td>Sept.</td>
<td>2,500</td>
</tr>
<tr>
<td>Interdrone Expo / Las Vegas</td>
<td>Sept.</td>
<td>500</td>
</tr>
<tr>
<td>NAB / New York</td>
<td>Sept.</td>
<td>2,500</td>
</tr>
<tr>
<td>Cinec / Germany</td>
<td>Sept.</td>
<td>1,500</td>
</tr>
<tr>
<td>Drone World Expo / Las Vegas</td>
<td>Oct.</td>
<td>2,500</td>
</tr>
<tr>
<td>New Orleans Film Fest</td>
<td>Oct.</td>
<td>350</td>
</tr>
<tr>
<td>Profusion / Toronto</td>
<td>Nov.</td>
<td>500</td>
</tr>
<tr>
<td>AFI Film Festival / Los Angeles</td>
<td>Nov.</td>
<td>1,000</td>
</tr>
<tr>
<td>AFM / Santa Monica</td>
<td>Nov.</td>
<td>2,500</td>
</tr>
<tr>
<td>Inter Bee / Japan</td>
<td>Nov.</td>
<td>500</td>
</tr>
<tr>
<td>Camerimage / Poland</td>
<td>Nov.</td>
<td>1,000</td>
</tr>
<tr>
<td>Government Video &amp; Tech.</td>
<td>Nov.</td>
<td>1,500</td>
</tr>
<tr>
<td>Siggraph Asia</td>
<td>Dec.</td>
<td>500</td>
</tr>
</tbody>
</table>

**Yearly Total:** 32,100

### Where in the World

#### United States

- **New England** (CT, ME, MA, NH, RI, VT) 1,022
- **Middle Atlantic** (NJ, NY, PA) 3,215
- **East North Central** (IL, IN, MI, OH, WI) 1,160
- **West North Central** (IA, KS, MN, MO, NE, ND, SD) 660
- **South Atlantic** (DE, DC, FL, GA, MD, NC, SC, VA, WV) 2,020
- **East South Central** (AL, KY, MS, TN) 904
- **West South Central** (AR, LA, OK, TX) 1,210
- **Mountain** (AZ, CO, ID, MT, NV, NM, UT, WY) 805
- **Pacific** (AK, CA, HI, OR, WA) 13,329

**Subtotal:** 24,325

#### International

- **Canada** 1,320
- **Foreign** 8,340
- **Other Territories** 15

**Subtotal:** 9,675

**Total:** 34,000

---

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