ALAMO
DRAFTHOUSE CINEMA

BRAND STANDARDS

2017 V. 1.0

TABLE OF CONTENTS

INTRODUCTION

This guide is intended for anyone involved in the creation of visual communication materials for Alamo Drafthouse Cinema. As the Alamo Drafthouse Cinema continues to grow, so does the visibility to our business partners and the public. As a result, it's important to present a unified, cohesive voice across all of our marketing, written and visual communications. Our design aesthetic aims to blend vintage mid-century movie culture with the fun, rebellious spirit of D.I.Y. culture from the second half of the twentieth century. Our voice is fun, honest and authentic. Staying true to our aesthetic and voice creates an environment that resonates with our patrons and keeps them engaged and coming back for more.

We will supply you with templates and assets to help create some the items you may need. You will need working knowledge of Adobe InDesign and Adobe Photoshop to work with these assets.

To access the files referenced in this document, please visit:

drafthouse.com/branding

PLEASE NOTE: ALL public-facing designs MUST be approved by the Design Department before being used. This applies to all venues and personnel (unless they have completed Design Certification.)

Please send all designs for approval to: **design@drafthouse.com**

For any questions related to brand standards or design certification, contact: **design@drafthouse.com**

NOTE: Templates are available at: **DRAFTHOUSE.COM/BRANDING**

▶ LOGO

LOGO | MARK | USAGE

OUR LOGO

The Alamo Drafthouse Cinema logo represents our entire company — including merchandising, advertising, and sponsorships.
Be mindful when using the logo. It's a personal sign-off on our unique ideas, culture, and presentation. The signature consists of the words "ALAMO DRAFTHOUSE CINEMA" set in a custom logotype and encased within a "marquee" housing. It comes with a reversed variation and is available in a wide variety of formats suitable for print, on-screen and online applications.

GENERAL USAGE

The Alamo Drafthouse Cinema logo can be reproduced using one or two colors. It can also be used in reverse (or negative) when appropriate. The rest of this section contains further details regarding this usage.

The logo should always be used as a complete unit. The words "Alamo Drafthouse Cinema" and its elements should never be used independently of one another. The following pages provide a complete guide to appropriate usage. The logo should not be utilized in any other way, without express written permission from the creative office.

NOTE: *Templates are available at:* **DRAFTHOUSE.COM/BRANDING**

OUR MARK

The Alamo Drafthouse Cinema condensed logo is a secondary mark. It should be used in situations where the full logo doesn't best reproduce, such as at small sizes. It is also the preferred online version of the logo, and should be used as the primary avatar for all social media profiles. The condensed logo should also be used in scenarios where the Alamo Drafthouse Cinema patrons are already familiar with the primary brand. For instance, the condensed logo should be primarily featured inside the cinema on employee uniforms, advertising, and merchandise.

GENERAL USAGE

The Alamo Drafthouse Cinema logo can be reproduced using one or two colors. It can also be used in reverse (or negative) when appropriate. See the rest of this section for further details regarding this usage.

The mark should always be used as a complete unit. The letter "A" and its elements should never be used independently of one another. The following pages provide a complete guide to appropriate usage.
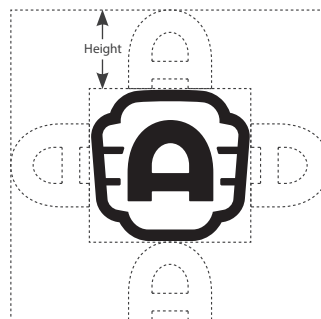
NOTE: Mark files are available at: **DRAFTHOUSE.COM/BRANDING**

LOGO SPACING

CLEAR SPACE

When placing the logo in a layout, it should never be crowded by other design elements. Regardless of size, the minimum amount of clear space around all sides of the logo should be the height of the A in the logotype.

Height

Height

MINIMUM SIZE

The full logo is designed to be legible at small sizes. But it should never be sized less than 1.375" wide for print applications and 125 pixels wide for web applications. The condensed logo may be used as small as 0.35" wide for print, and 25 pixels wide for web.

1.375"

0.35"

100 px

25 px

LOGO USAGE

INCORRECT USES:

It's important to never use the Alamo Drafthouse Cinema logo in any of the following ways:

NOTE:
The old logo has a second outline. Only use the new logo, which has a single outline.

Old Logo

Using unapproved colors

Rotated or Flipped

Used without the shield

Interior gradients or special effects such as emboss, glows, bevels, etc.

Filling shield with patterns or photographs

Logo used inside another shape

Compressed or expanded

Never recreate the logo or symbol
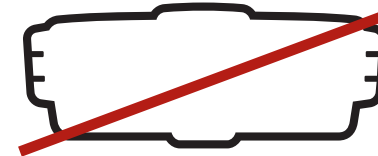
Used without the lettering

STANDARD VS. REVERSED

We have two versions of the logo available, *but which version should you use?*

The logo (or mark) you use is dependent on the background. The Standard Version should be used whenever the background grey value is perceived to be white to medium grey. The Reversed Version should be used whenever the background is of the darker range of grey values. Please see pages 19-22 for further details.

LOGO USAGE

VALUE RANGE:

The preferred background for our logo is PMS7409, but in many cases it's necessary to use the signature over existing colors or images. In these cases, it's extremely important to ensure the visibility of all signature elements. The chart below shows the approved version and which value ranges work best.

| 0% | 10% | 20% | 30% | 40% | 50% | 60% | 70% | 80% | 90% | 100% |

Two Color / Standard Logo

Two Color / Reversed Logo

One Color / Standard Logo

One Color / Reversed Logo

LOGO COLOR SEPARATION

The Alamo Drafthouse Cinema logo (both Standard and Reversed) comes in a one or two color version.

TWO COLOR: The Two Color version uses either black or white to fill the interior of the marquee shape. In these versions, the white is considered a color, even if the paper stock is creating the white.

ONE COLOR: The One Color version uses either black or white for the logo and leaves the interior of the marquee shape transparent. In these versions, the white is considered a color, even if the paper stock is creating the white.

Two Color (Standard Version)
Black (Black C): Housing
White (Paper Stock): Interior

One Color (Standard Version)
Black (Black C): Entire logo

Two Color (Reversed Version)
Black (Black C): Interior
White (Paper Stock): Housing

One Color (Reversed Version)
White (Paper Stock or Ink): Entire Logo

LOGO USAGE

Logo Over Colors:

The preferred backgrounds for our logo and mark are PMS7409, black, or white. But in some cases, the signature is used over a color to enhance a particular design concept, or it is necessary to apply the signature over a colored substrate. In these cases, it's extremely important to ensure the visibility of all signature elements. The exhibits show which signatures to use over various colors to ensure maximum visibility.

NOTE: Although the black signature may be visible on many mid-range backgrounds, it is preferred that white be used in those cases.

Two Color / Correct	Two Color / Incorrect	One Color / Correct	One Color / Incorrect

LOGO USAGE

LOGO OVER IMAGERY:

When appropriate, the signature can be used over an image to enhance a particular design concept. In these cases, it's extremely important to ensure the visibility and readability of all signature elements by using only the two color logo option. Background imagery should be scaled back through duotone or opacity, in order to retain focus on the signature. Make sure to use the version that has the most contrast from the background. The signature elements must not be superimposed over background imagery.
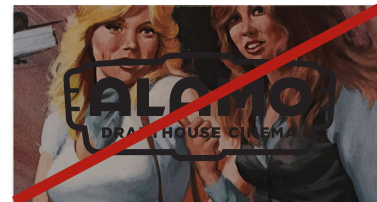
The examples show both correct and incorrect usages.

CORRECT USES

INCORRECT USES

COLOR PALETTE

COLOR PALETTE

Color Palette:

The primary colors of the color palette represent the strong, minimal core of the brand. The consistent representation of these core colors help reinforce the distinctiveness of the Alamo Drafthouse Cinema brand.

PMS BLACK C
CMYK: 60, 40, 40, 100
RGB: 0,0,0
HEX: #000

PMS WHITE C
CMYK: 0, 0, 0, 0
RGB: 255, 255, 255
HEX: #FFFFFF

PMS 7409 C
CMYK: 3, 32,98, 0
RGB: 245, 179, 36
HEX: #F5B324

NOTE: Swatches are available at: **DRAFTHOUSE.COM/BRANDING**

COLOR PALETTE EXAMPLES

The core color scheme revolves around the logo being black and white, and the secondary accent color being PMS7409 or "schoolbus" yellow. This yellow should be used whenever a color background is appropriate. See the examples below for a sense of how the color scheme is applied in different situations.

COLOR PALETTE

Color Palette

The Alamo Drafthouse Cinema color palettes have been compiled into PMS, CMYK and RGB swatch libraries that can be loaded into Adobe Design programs such as Photoshop, Illustrator and InDesign. This saves time and eliminates error when working with the color palette for both print (PMS & CMYK) and web (RGB) formats.

These libraries have been exported as .ase (Adobe Swatch Exchange) files. Detailed instruction on how to load these pre-built palettes into your design application of choice are below. Contact the Design Department at **design@drafthouse.com** for instructions on how to access the swatch libraries.

Loading Swatches in Photoshop

To import custom swatches from a file in Photoshop, click on the swatches panel menu and choose "Load Swatches..." You will be prompted to select a file from your computer or network. Select your choice of Drafthouse_CMYK.ase or Drafthouse_RGB.ase files and press the "load" button. The color palette of choice will load in the swatches menu for your use.

Loading Swatches in Illustrator

To import custom swatches from a file in Illustrator, click on the swatches panel menu and choose "Open Swatch Library." Then, open "Other Library..." You will be prompted to select a file from your computer or network. Select your choice of Drafthouse_CMYK.ase or Drafthouse_RGB.ase files and press the "Open" button. The color palette of choice will load in the swatches menu for your use.

Loading Swatches in InDesign

To import custom swatches from a file in InDesign, click on the swatches panel menu and choose "Load Swatches..." You will be prompted to select a file from your computer or network. Select your choice of Drafthouse_CMYK.ase or Drafthouse_RGB.ase files and press the "Open" button. The color palette of choice will load in the swatches menu for your use.

TYPOGRAPHY

TYPOGRAPHY

PRIMARY HEADLINE

The primary Alamo Drafthouse Cinema typeface family is FUTURA STD. It is available in several weights for maximum flexibility. Use FUTURA STD Bold in capitalization as the standard weight and style in all primary print design headlines.

• **FUTURA STD Bold**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&*?

• **FUTURA STD Book**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&*?

SECONDARY FONTS

Some other weights of FUTURA STD are acceptable when space constraints or hierarchy dictate the need for condensed or heavier fonts. Below are the allowed weights for occasional use.

• **FUTURA STD Light**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&*?

NOTE: Font files are available at: **DRAFTHOUSE.COM/BRANDING**

HEADLINE TYPEFACES

The Alamo Drafthouse Cinema headline typeface is Sanderson Shaded. Use this typefaces in capitalization when a variation from Futura Bold is needed. If Sanderson Shaded is used at the headline, then FUTURA STD bold should be used as Secondary Headline font.

PLEASE NOTE: Review the section on kerning on pg. 23 when using these fonts.

SANDERSON SHADED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890":!@#%$&`?

TO SEE A VIDEO ON THE PROPER USAGE OF THIS FONT, VISIT: HTTP://BIT.LY/ALAMO_TUTORIAL_1

CHAMPION - BANTAM WEIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&*?

NOTE: Font files are available at: DRAFTHOUSE.COM/BRANDING

PRIMARY BODY TYPEFACE

The primary Alamo Drafthouse Cinema body typeface is Adobe Garamond Pro. It should be used as the standard body copy typeface only for applications that require more than two sentences of text, such as movie synopses.

NOTE: It is not used as a headline typeface under any circumstances.

Adobe Garamond Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&*?

Adobe Garamond Pro Regular Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&?*

Adobe Garamond Pro Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890":!@#%$&*?

NOTE: Font files are available at: **DRAFTHOUSE.COM/BRANDING**

STYLISTIC TEXT FORMATTING

Consistency is important to our brand. It shows that we care about the details and builds trust with our patrons. Although subtle, consistent attention to details is the foundation to appearing professional, stable and trustworthy. Below are some small details on how we can be consistent with the use of type in the communication with our patrons.

HIERARCHY

Hierarchy refers to creating levels of importance (a hierarchy) to words through the use of design, such as size and boldness. By using proper hierarchy, you can communicate information that is more efficient and better looking.

GOOD HIERARCHY

THIS SATURDAY
FREE POPCORN
WITH THE PURCHASE OF TWO FULL-PRICE TICKETS

POOR HIERARCHY

THIS SATURDAY
FREE POPCORN
WITH THE PURCHASE
OF TWO FULL-PRICE TICKETS

KERNING

• Attention should be paid to kerning (ie: the distance between letters.) There is no hard and fast rule for kerning, other than readability is key.

When using large text, kern it closer together. When the text is smaller, kern it slightly further apart.

CORRECT KERNING
MONDAY
MONDAY

INCORRECT KERNING
MONDAY
M O N D A Y

CORRECT KERNING
CINEMA

INCORRECT KERNING
C I N E M A

STYLISTIC TEXT FORMATTING

Consistency is also key when it comes to formatting. There are many ways to format text, but below are the rules we have chosen to follow when typesetting the following informational elements.

Informational Typography

• If the price has cents, always present the cents as a superscript including the period.
Example: **8.⁵⁰**

• Dates should have the month spelled out, and the number should use ALL CAPS superscript.
Example: **DECEMBER 8ᵀᴴ**

• Times should not have periods and should use Small Caps
Example: **7PM**

• Always use the ampersand to save space.
Example: **SPARKLERS & CONFETTI**

• Always lay out 35MM/70MM with the "MM" in uppercase and 3/4 the type size as the "35."
Example: **35MM**

• FOR MENUS: Always use "sentence case" in descriptions that list ingredients. Do not end with a period.
Example: **Romaine lettuce, kale, blue cheese dressing**

• FOR MENUS: Capitalize brand names.
Example: **Romaine lettuce, kale, Bolthouse Farms blue cheese dressing**

• FOR MENUS: Use italics and periods when adding a sentence-style descriptor.
Example: **Romaine lettuce, kale, Bolthouse Farms blue cheese dressing. *Served with fries.***

CONTENT GUIDELINES

FAIR USE | CULTURAL AWARENESS

COMING SOON

CULTURAL GUIDELINES

COMING SOON

ex: Examples of unacceptable sexist, racist, exploitative or violent imagery.

PRINT ASSETS

MENUS

PRINT ASSETS

Drop Menus

Menus for specialty screenings are designed in two versions -- 2-UP and 4-UP (examples provided on the next page).

These menus are designed with these goals in mind:

• *Ease of readability in a dark theater.*

• *Attractive to customers as a "takeaway" when possible.*

• *Clarity in the hierarchy of information.*

The templates should be used as a default for all in-theater menus. All custom menus must be either designed or approved by the creative department.

These menus are black & white (color if budget allows) and typically laid out center justified. There should be a Title Treatment at the top over a textured black bar. Our condensed logo should be at the bottom. The items, descriptions, and prices should all be black over white/paper. Font sizes should be no smaller than 10pt. Items and prices should be set in Futura Std Bold. Descriptions should be set in Futura Std Book.

NOTE: All drop menus must be approved by the Design Department

NOTE: Templates are available at: **DRAFTHOUSE.COM/BRANDING**

DESIGN RULES:

• **Title Treatment:**
Use over black

• **Item Name:**
- Futura Std Bold
- All Caps

• **Item Description:**
- Futura Std Book
- Use Sentence Case

• **Price:**
- No dollar sign
- Cents use superscript
- Separated by bullet
  or
  Centered on own line

• **Justification:**
Centered

• ALWAYS include the brand mark centered

• (Use "&" instead of "and" to save space)

TALLADEGA NIGHTS
DRINK SPECIAL

POWERADE ENDORSEMENT
Gin, Lillet Blanc, Cointreau, lemon juice, absinthe, cherry

10

TALLADEGA NIGHTS
DRINK SPECIAL

POWERADE ENDORSEMENT
Gin, Lillet Blanc, Cointreau, lemon
juice, absinthe, cherry
10

TALLADEGA NIGHTS
DRINK SPECIAL

POWERADE ENDORSEMENT
Gin, Lillet Blanc, Cointreau, lemon
juice, absinthe, cherry
10

TALLADEGA NIGHTS
DRINK SPECIAL

POWERADE ENDORSEMENT
Gin, Lillet Blanc, Cointreau, lemon
juice, absinthe, cherry
10

TALLADEGA NIGHTS
DRINK SPECIAL

POWERADE ENDORSEMENT
Gin, Lillet Blanc, Cointreau, lemon
juice, absinthe, cherry
10

PINEAPPLE EXPRESS
BEER DINNER
FEATURING SLOOP BREWING COMPANY

I
"THIS IS THE FUTURE"
Twisted up shrimp & avocado summer roll
with carrots, sprouts, & cucumber.
Served with a pineapple-soy dip.
PAIRED WITH: Razzle Dazzle Fruited Lactose Sour, 5.50% ABV

II
"FOOD'S STILL WARM"
Pineapple-habanero BBQ fried chicken
over warm garlic whipped potatoes.
PAIRED WITH: DDH Citra Bomb NEIPA, 6.50% ABV

III
RED'S RESCUE
Pineapple Express upside down cake.
Served with Red's red sauce and lemon
mascarpone whipped cream.
PAIRED WITH: Coco Baked Chocolate Milk Stout, 6.0% ABV

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III
RED'S RESCUE
Pineapple Express upside down cake.
Served with Red's red sauce and lemon
mascarpone whipped cream.
PAIRED WITH: Coco Baked Chocolate Milk Stout, 6.0% ABV

4-UP DROP MENU EXAMPLE & SPECS

Paper Size: 8.5" x 11"

Finished Menu Size: 4.25" x 5.5"

Red = Cut lines

2-UP DROP MENU EXAMPLE & SPECS

Paper Size: 8.5" x 11"

Finished Menu Size: 5.5" x 8.5"

Red = Cut lines

NOTE: Templates are available at: **DRAFTHOUSE.COM/BRANDING**

PRINT ASSETS

Seasonal Menu Insert

The Seasonal Menu Insert (aka the "tall skinny insert") is a spotlight for the seasonal menu specials at the Alamo Drafthouse. The template is designed with the following goals in mind:

- *Ease of readability in a dark theater*

- *Clarity in the hierarchy of information*

- *Complements the existing menu design while still standing out on its own*

• **Justification:**
- Center

• **Item Name:**
- Futura Std Bold
- All Caps
- Price (No dollar sign)

• **Item Description:**
- Futura Std Book
- Use Sentence Case

• Use thematic imagery to take up any extra space

✓ *NOTE:* All tall/skinny menus must be approved by the Design Department

NOTE: Templates are available at: **DRAFTHOUSE.COM/BRANDING**

DEADPOOL 2
SPECIALS MENU
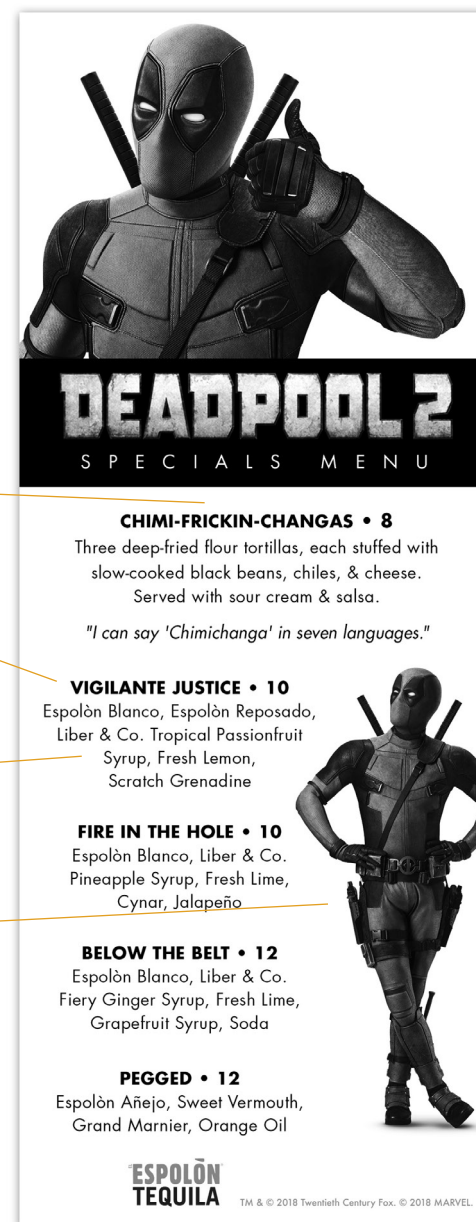
CHIMI-FRICKIN-CHANGAS • 8
Three deep-fried flour tortillas, each stuffed with slow-cooked black beans, chiles, & cheese. Served with sour cream & salsa.

"I can say 'Chimichanga' in seven languages."

VIGILANTE JUSTICE • 10
Espolòn Blanco, Espolòn Reposado, Liber & Co. Tropical Passionfruit Syrup, Fresh Lemon, Scratch Grenadine

FIRE IN THE HOLE • 10
Espolòn Blanco, Liber & Co. Pineapple Syrup, Fresh Lime, Cynar, Jalapeño

BELOW THE BELT • 12
Espolòn Blanco, Liber & Co. Fiery Ginger Syrup, Fresh Lime, Grapefruit Syrup, Soda

PEGGED • 12
Espolòn Añejo, Sweet Vermouth, Grand Marnier, Orange Oil

ESPOLŌN TEQUILA

TM & © 2018 Twentieth Century Fox. © 2018 MARVEL.

▶DIGITAL DESIGN

HOST SCREENS | POSTERS

DIGITAL DESIGN

Host Screen

The Host Screen has many objectives:

• *It provides a heightened sense of excitement for customers*

• *Reinforces social media engagement through hashtags and photo ops*

• *Increased level of showmanship and professionalism*

There are two image ratios depending on projection for Host Screens: Flat and Scope. Make sure that the host screen that you create is the same ratio as the film you are presenting.

Screens should always contain:

• *Original type treatment (if available) or Futura Bold.*

• *Event Name (ie: MOVIE PARTY) in Futura Bold*

• *Instagram logo with "@Drafthouse"*

• *Applicable hashtags*

• *The Alamo Drafthouse mark*

NOTE: *All host screens must be approved by the Design Department*

NOTE: *Templates are available at:* **DRAFTHOUSE.COM/BRANDING**

Flat Version

Dimensions: 1998 x 1080 pixels

DPI: 72

Color Space: RGB

Scope Version

Dimensions: 2048 x 858 pixels

DPI: 72

Color Space: RGB

DIGITAL DESIGN

DIGITAL POSTERS

When creating digital posters for display, the
following criteria must be met.

• *Posters for in-theater digital monitors should be
high-resolution and sized to 1080 pixels wide by
1600 pixels tall at 72 DPI*

• *Posters for drafthouse.com showpages should be
high-resolution and sized to 750 pixels wide by 1111
pixels tall at 72 DPI*

• *Posters should not contain watermarks, incorrect
scaling, or overly pixillated imagery*

• *Posters should be original studio theatrical
one-sheets or approved Alamo Drafthouse posters and
not artist interpretations or re-imaginings*

**Mondo posters are not to be used
under any circumstances.**

NOTE: *All NON-STUDIO digital posters must be approved by the Design Department*

▶VIDEO

STYLE | TECH SPECS | TYPOGRAPHY

VIDEO

STYLISTIC GUIDELINES

When creating on-screen content for use in Alamo Drafthouse theaters, the following stylistic guidelines should be followed. **All stingers must be approved by the Alamo Drafthouse creative department before they appear on screen**.

• *Stingers should be no longer than 30 seconds with a 5 second grace period. Stingers longer than 30-35 seconds require special approval*

• *No use of fake scratches or distressed texture (grindhouse)*

• *Avoid Hollywood trailer clichés such as dip to black edits, record scratch sound effects, and sub-drop cues*

• *Attempt to match the tone of the movie with the edit. Communicate plot with choice quotes and action*

• *Avoid spoilers*

• *Where possible, attempt to end on a short comedic note (we call it "the button") to leave the audience laughing.*

• *Try to use music from the soundtrack to the movie. If nothing works, use your best judgment to match tone and feel. Avoid contemporary pop music.*

• *Do not place copy on screen at the same time as dialogue.*

• *Only place text over static or neutral single shots (a lot of movement or cuts beneath copy is distracting).*

• *Don't place text over shots in which people are clearly talking.*

VIDEO

Onscreen Stingers Text Formatting

When adding text to stingers, please follow the formatting rules below:

• *Use only Futura Bold and Futura Book.*

• *Use only white type over black background or over footage with reduced opacity to ensure type is readable.*

• *Type should always be justified center.*

• *Create dynamic layouts by varying type size and highlighting key phrases using Futura Bold.*

• *Use ALL CAPS unless you are using a press quote.*

• *Quotes should use upper/lowercase and should use Futura Book and be italicized.*

• *Type should stay well within the standard type safety area*

• *Months should never be abbreviated*

• *Dates should be written using a superscript (ie: 23RD)*

• *Film size should be written with "MM" all caps and 3/4 size (ie: 70MM)*

VIDEO

ON SCREEN CONTENT

When creating on screen content for use in Alamo Drafthouse theaters, the following technical criteria must be met. **All stingers must be approved by the Alamo Drafthouse creative department before they appear on screen**.

• *Source materials should be of highest resolution possible. Blu-ray is ideal, and if available, mandatory*

• *Frame size should be 1920 pixels wide x 1080 pixels tall. Even if the aspect ratio is less than that, the final output must be these dimensions*
  - *Frame size can also be 2k Flat 1998 x 1080 or 2K scope 2048 x 858 if source material is higher resolution than BluRay/HD*

• *If the native aspect ratio of the source footage is scope (2.35:1/1920 x 817, etc) you should prepare a version that retains the original aspect ratio for the scope DCP, but a Flat version must still be delivered. For these versions we ask that you scale up the footage to fill the 1920 x 1080 frame rather than leave it letterboxed.*

• *Frame rate must be 23.976 or 24 frames per second*
  - *29.97 or 30 are also acceptable frame rates if it is native to source material, but 23.97 or 24 is preferred*

• *Frame rates and aspect ratios must be consistent throughout the entire piece*

• *Stingers should be no longer than 30 seconds with a 5 second grace period. Stingers longer than 30-35 seconds require special approval*

• *For DCP creation, deliverable files provided to video department must be a minimum resolution of 1920 x 1080, preferred codecs are DNxHD or ProRes, though we can take a .tiff sequence or high bitrate h264 as well. Please provide audio separately as a .wav file (stereo, interleaved multi-track or mono stems are all acceptable)*

NOTE: *All stingers must be approved by the Video Department*

VIDEO

FILE NAMING CONVENTION

• *Use all caps*

• *Use underscores instead of spaces in title*

• *Use dashes between PREFIX - VENUE - TITLE*

• *Use underscores between TITLE _ DATE_ADC_RATIO*

• *Use the following structure:* **PREFIX - VENUE - TITLE_DATE_ADC_RATIO**

TYPE	PREFIX	EXAMPLE	METADATA [CONTENT KIND]
FEATURE	FTR	*FTR-ALL-PBS_KIDS_MAY_2018_F*	FEATURE
MONTAGE	MT	*MT-LUB-APRIL_2018_ADC_F*	TRAILER
VIDEO CALENDAR	VC	*VC-AUS-APRIL_2018_042618_ADC_F*	TRAILER
STINGER	STR	*STR-AUS-DARK_KNIGHT_042618_ADC_F* *STR-ALL-JAWS_050118_ADC_S*	TRAILER
PRESHOW	PS	*PS-ALL-DARK_KNIGHT_042618_ADC_S_1*	SHORT
ADVERTISEMENT	AD	*AD-ALL-DARK_KNIGHT_MERCH_042618_ADC_F* *AD-ALL-DARK_KNIGHT_MENU_042618_ADC_F*	ADVERTISEMENT
EVENT SCREEN **[HOST/BACKGROUND/CONTEST]**	BG	*BG-ALL-DARK_KNIGHT_MP_042618_ADC_S* *BG-YON-PLANES_TRAINS_CONTEST_050218_ADC_F*	TRANSITIONAL
BUMPER	BPR	*BPR-ALL-DHR_DARK_KNIGHT_042618_ADC_S* *BPR-AUS-MUELLER_PARKING_042618_ADC_F*	TRANSITIONAL
DON'T TALK	DT	*DT-ALL-MR_FREEZE_042618_ADC_S*	POLICY
QUIET ZONE	QZ	*QZ-ALL-ROWDY_042618_ADC_F* *QZ-ALL-MOVIE_PARTY_042618_ADC_F*	POLICY
POLICY	POL	*POL-ALL-HOW_TO_GET_WHAT_YOU_NEED_042618_ADC_F* *POL-DFW_OPENING_WEEK_DISCOUNT_A042618_DC_S*	POLICY

VIDEO

File Naming Glossary

•FEATURE

The main program to be shown. It's very rare that we would need to create a DCP, but sometimes smaller films and non-profit orgs need us to create a DCP for their show.

• MONTAGE

The monthly national packet montage.

• VIDEO CALENDAR

A 30-35 second listing of upcoming titles customized for each market

• STINGER

A 30-35 second trailer or promotional spot for an upcoming screening or special event.

• PRESHOW

A half hour collection of public domain clips, vintage ephemera and fair use edits, etc played before lights down. Delivered to projection in four segments of varying lengths (typically 5 mins, 5 mins, 10 mins, 10 mins) labeled "1" through "4."

• ADVERTISEMENT

A short promotional video for a non-movie/non-event Alamo asset, typically merchandise (glassware, pins ,shirts, etc) or special menus. In naming these be explicit as to what is being advertised ("Menu" or "Merch", etc).

• EVENT SCREEN

Typically a static screen meant to be used as a background for a live host. Be descriptive in naming these so it's clear if it's a "HOST_ SCREEN" or "CONTEST_SCREEN", etc.

• BUMPERS

Typically short, informational pieces. This could be something as simple as a Drafthouse Recommends ID card that precedes a trailer, or something more distinct such as a piece informing guests how to validate their parking.

• DON'T TALK

A PSA to inform guests of our no talking, no texting policy.

• QUIET ZONE

Unlikely that this will ever change from the nationally mandated set, but this is the official policy declaration video.

• POLICY

Similar to bumpers, but specifically related to policy and operations such as the "How to Get What You Need" video OR standard transitional elements such as the "Feature Presentation" video which are required to play on every screening.

MARKET	CODE
National	ALL
Austin [AREA]	AUS
Brooklyn	BKN
Charlotesville	CHA
Corpus Christi	CC
Dallas/Fort Worth [AREA]	DFW
Denver [AREA]	COL
El Paso	ELP
Houston [AREA]	HOU
Kansas City	KC
Laredo	LAR
Loudon	LOU
Lubbock	LUB
New Braunfels	NBF
Omaha [AREA]	OMA
Phoenix [AREA]	PHO
Raleigh	RAL
San Antonio [AREA]	SA
San Francisco	SF
Springfield	SPR
Tempe	TEM
Winchester	WIN
Yonkers	YON

VIDEO

Pre Show Content

One of the key components of Alamo's brand identity is the lack of any third-party advertising or paid placements in our 30 minute pre-showtime screen content. The original preshows at Alamo Drafthouse's first location were mixtapes of vintage ephemera, music, found footage, shorts, animation, and other entertaining video pieces. These mixes were often themed to features they preceded, setting a celebratory atmosphere before screenings. As the company has grown so has the preshow, adhering to community and legal standards while retaining the spirit of the original preshows.

Some guidelines for creating an Alamo Drafthouse preshow:

• Obey copyright laws. Please see IP guidelines on the following page.

• Keep clips short. No single clip should run longer than 4-5 minutes max. An ideal length is in the 2-3 minute area.

• Clips should be visually engaging. If a clip requires careful attention to dialogue or sound, it may not be as effective as something purely visual as preshows are played back at a lower volume and there are numerous distractions in the room.

• Avoid narrative clips. Any clip that is completely dependent on an audience member viewing a begging, middle and end is of less value than something that could be enjoyed no matter when a viewer tuned in.

• If you would like to use something from the internet, always seek permission of the creator.

• Put credits on your sources wherever possible.

• Avoid content that could offend an audience member. This is another grey area, but use your best judgment. Obvious clips to avoid would be anything that could be construed as racist, sexist, homophobic, transphobic, ableist, ageist, etc. Avoid clips with a specific political or religious bend.

• Match the clip content to the rating of the movie. For instance, if a movie is Rated R for violence, it's okay to have some R-rated violence in the preshow, but avoid nudity. If a movie is rated R for nudity, don't put R-rated violence in the preshow.

• Always use the highest quality source possible. Using a 480p clip from YouTube when a BluRay exists is not good. If you have to use a pixilated

clip, use filters to try and lessen the lo-fi look of it (gaussian blur, noise, and crushed black levels can work wonders in hiding some of the flaws).

• If you're using a vertical phone video or otherwise something too small to fill the frame, it is a good practice to fill the frame background with a blurred, lowered opacity version of the same footage (scaled up).

• *Be silly, be informative, have fun.*

VIDEO

Intellectual Property Guidelines

This is a tough area as copyright laws get grey when it comes to fair use. There are many misconceptions about what constitutes fair use. For example, length does not inherently make a clip fair use. You could use one second of footage or one hour of footage, and one is not inherently more "fair use" than the other.

The Three Questions

There are three questions to ask in helping determine if footage is fair use.

1. Does the footage in question support the point being made by the pre-show piece?

(ie: In a piece entitled "Owen Wilson Says 'wow' A Lot,' does the footage show Owen Wilson saying "wow?")

2. Is the pre-show piece using a reasonably appropriate amount of footage to make it's point?

(ie: Is the piece showing only Owen Wilson saying "wow," or is it using a five minute scene in which he says "wow" once?)

3. Is the point that the pre-show piece is making clearly communicated?

(ie: Does the piece have a title that says "Owen Wilson Says 'wow' A Lot,' or does the audience have to guess what the whole piece is about?)

For Alamo Drafthouse purposes, we've felt good about two approaches to using existing intellectual property (IP):

• **EDITORIAL PIECES:** Think of video essays and BMD editorials. In this scenario you are using clips to support a statement of opinion or fact ("These are our favorite scenes in movies where the lead character plays a guitar solo." or "A Look at all the Times Tom Cruise Has Jumped from Airplanes in Movies"). Even then, be modest in the amount of footage you use, as the legal test is essentially "was more footage used than was necessary to support the statement."

• **NEW WORKS:** If you are using the IP in a way that generates a new work it has more of a chance of being defensible as "fair use." This could be something like a mash-up (Think of that SHINING trailer parody from a decade ago), a manipulation (googly eyes on characters) or another form of editing that utilizes the footage in a way completely different from its original usage.

SOCIAL MEDIA
POSTING

SOCIAL MEDIA

Social media is the most effective form of local consumer engagement. It is required for franchises to create and maintain their own social media channels on Facebook, Twitter and Instagram. In addition to direct interaction, social provides the critical ability to tailor your dialog and target specific audiences.

The purpose of our social engagement is primarily to promote and sell the products we offer (tickets, F&B, merch) by driving awareness and building excitement for them - our brand cache will benefit from the cool, relevant content that's based upon these products. When making social commentary, it is always and only through the filter of film.

Social must be approached as a creative medium that inspires our audiences while adhering to a standard of excellence befitting of the brand: your images should make Kubrick proud while your writing makes Sorkin jealous.

In addition to fueling sales, social is critical to maintaining positive connectivity and customer service in your market. Every response we post in this area must be human, informed and in service of our customers. If an issue is complex or you're unsure how to resolve, buy time to seek guidance by letting the guest know that you've heard them and will respond in full shortly.

Our national accounts feature all major product announcements, news, promotions & updates and should be replicated accordingly. Local accounts should also highlight the regional products and moments of film that make the local Alamo Drafthouse so unique.

Please follow the best practices detailed below for voice, naming, language, frequency, and content.

SOCIAL MEDIA

Our Voice

The voice of the Alamo Drafthouse Cinema can be heard through the style, tone, and manner of our communications. Expressed in everything from the written word to public presence, our voice is informed, authoritative, passionate, irreverent, thoughtful and articulate. We are never boastful, nor do we go negative, especially in the film / theatrical space. The voice should be consistent and constant, as it is the heartbeat of our brand.

Content

As stated, the purpose of our social engagement is to excite and delight our audiences with relevant, bold, fresh content about our products and our brand as well as movies and pop culture: we share what's in our theaters and we celebrate our culture of film.

Because we are so diverse in our offering, it is important our content reflects this: too much horror and you alienate the rom-com crowd and vice versa. As a result, content must represent our overall position of inclusivity over exclusivity.

Content also needs to strike a balance of being informative (for example: announcing tickets on sale) and engaging to solicit a response (for example: film polls and questions). The more engagement and shares we receive, the deeper the connection with our audiences and the tighter affinity they share with the brand. Roughly, the split of content should be 2:1, for every two informational posts, there should be one post dedicated solely to engagement/shares that does not include a ticketing link. This ratio can vary per platform (Facebook versus Instagram, for example) as some platforms will have more of an emphasis on informational than engaging and vice versa.

Key to all of this is human, personable approach of Alamo Drafthouse - Film brings fun and excitement to people's lives and we are the embodiment of this spirit.

SOCIAL MEDIA

LANGUAGE

• Language used in social media should be positive and upbeat.

• Always use proper English, and keep it free of R-rated profanity. Webspeak should be used in moderation and for a specific purpose. Do not overuse.

• Don't use exclamation marks (!!) unless something is jaw-droppingly-amazing. Even then, try not to.

• Use ALL CAPS for movie titles.

• Limit using ALL CAPS for other rare instances, such as cancellations or last-minute updates on events, tickets, or times.

• If you do use ALL CAPS, please begin the message with them, then switch to sentence case with the announcement.
(*Example:* UPDATE: Bill Murray announced that he'll be at the 7pm screening of MEATBALLS at the Ritz)

FREQUENCY

You should post on your social media streams at least once a day, more depending on platform. However, you should not post about a specific movie or event more than three times in one week. If you repeat posts about the same topic, reword the message, or post about it in a new and engaging way with different imagery, video or gifs. It's important to get the word out to your followers, but it's even more vital not to overwhelm them with repeat messages and shameless self-promotions. If fillment is still an issue after posting 3-4 times, it is necessary to look into alternative methods (i.e. boosting, ads, influencer outreach, etc.)

IMAGERY

• Avoid images with poor lighting, poor composition, and boring subject matter.

• Only use professional food photography. NEVER use stock photography of non-Alamo Drafthouse food [including popcorn.]

• Keep subjects, in focus and in center of the photo

• Photos should make everything look as exciting and interesting as possible, make sure that if you're taking photos of a theater there are no empty seats, in the bar it is not mostly empty, etc.

• Avoid reusing content with a CTA going to another competitor (*Example: a trailer with a Fandango CTA*)

SOCIAL MEDIA

SAMPLE ICON

SOCIAL MEDIA PROFILE ICONS

The condensed logo should be used as the primary image for all social media profiles. Any of the approved color combinations for the logo can be used. Venue and event photography should be posted in albums within sites, but not used as the primary profile image.

SAMPLE ICON

SOCIAL MEDIA [FACEBOOK]

Facebook Cover Image

Facebook cover photos should be reflective of the theater and should be a fun HQ photo of a fun event or the theater itself. If nothing else exists, it should be the evergreen banner. If photos include seasonal decorations, they should not stay up year round..

• Recommended resolution: 820 x 340px

NOTE: Check the web for the latest size.

• This image should NOT be used as an ad.

• This image should NOT have text or logos.

• The photos should be evergreen when possible.

• Use photos unique to the venue.

FACEBOOK COVER IMAGE

Twitter Cover Image

It should display your market's landmarks, such as an Alamo Drafthouse sign or an example of Alamo branding. Once established, Twitter covers should change no more than once a year.

• Recommended resolution: 1500 x 500px

NOTE: Check the web for the latest size.

• This image should NOT be used as an ad.

• This image should NOT have text or logos.

(signage of the logo is ok).

• Use photos unique the venue.

TWITTER COVER IMAGE

SOCIAL MEDIA

Photo Branding

The white primary logo must appear in the bottom-right corner of all promotional photographs.

White Alamo Drafthouse logo must be used set to 65% transparency. A drop shadow should be added with the following specs:

Blend Mode: Multiply

Opacity: 60%

Angle: 30°

Distance: 0px

Spread: 0%

Size: 9px
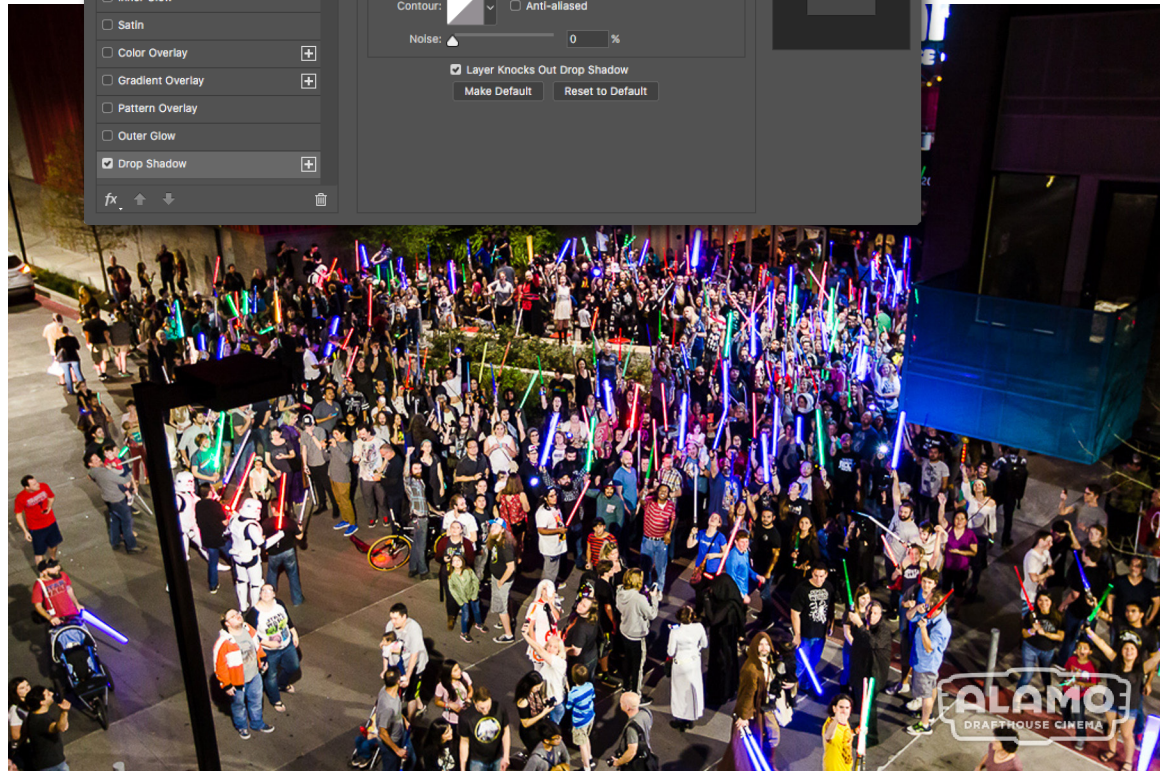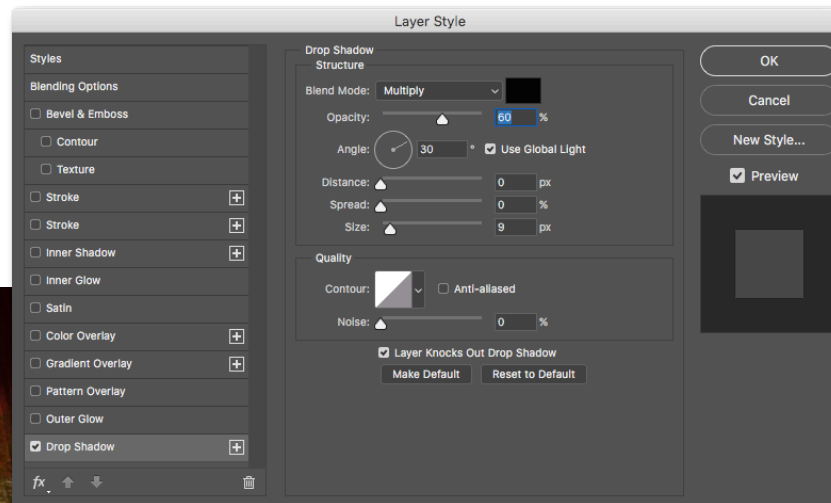
NOTE: Watermark template is available at: **DRAFTHOUSE.COM/BRANDING**

SOCIAL MEDIA

drafthouse 8w

♥ 480 likes

drafthouse Patton Oswalt + DANGEROUS MEN

#PattonOswalt #DangerousMen #DC #AshburnVA

View all 9 comments

On-brand, on-point post presented in an honest, matter-of-fact tone that lets the content speak for itself.

drafthouse 1w

♥ 337 likes

drafthouse "The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy." Today we celebrate an American hero. Please join us at select theaters for screenings of SELMA tonight.

#Selma #mlk #mlkday

Quick, compelling quote to sell a movie that could benefit from extra promotion.

drafthouse 19w
Alamo Drafthouse Ritz

♥ 357 likes

drafthouse At the special #WeirdWednesday screening of PINK FLAMINGOS in 35mm, this Alamo Drafthouse audience proved that not only are they the best audience in the world, they're also the filthiest people in the world!
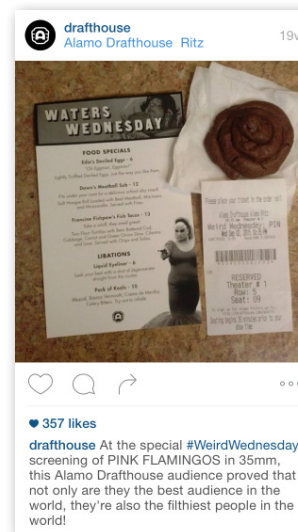
Photo tells a joke with a message that complements the content, rather than distracts.

drafthouse 3w

♥ 348 likes

drafthouse "I introduced sex into films in the 1920s, but it was sex in good taste and left a great deal to one's imagination." -- Pola Negri, born on this day in 1897.

View all 5 comments
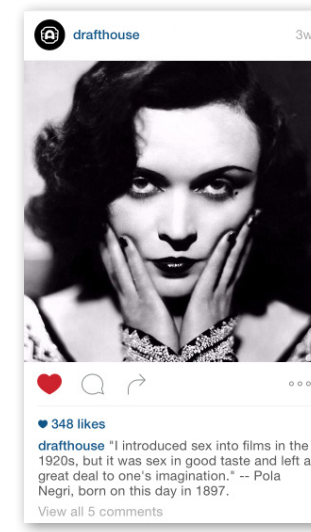
Alternative content that is specifically NOT selling a show, but still engaging to followers.

SOCIAL MEDIA

INCORRECT EXAMPLES [INSTAGRAM]
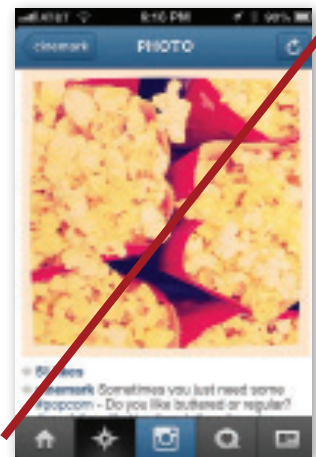
Inane, cliche-ridden attempt at engaging dialogue that is inconsequential to begin with.

Nonsensical text and phony enthusiasm. Never ask a question such as, "How cool is X?" or "Who likes X?"
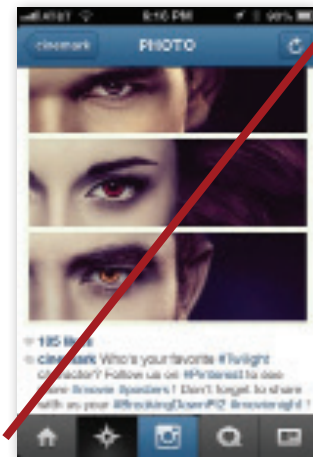
Pandering questions that fail to incite actual dialogue.

Gratuitous use of exclamation marks and misinformed hash tags. Never ask a question such as, "Who loves X?"

SOCIAL MEDIA

**CORRECT VIDEO BRANDING
[SOCIAL MEDIA]**

The white standard logo must appear centered for all video that will appear on social media.

The logo must appear at the beginning of the video for 1.5 seconds with a 2% zoom.

The video must end with a 4 second screen using the Alamo Drafthouse mark in white, with the URL underneath.

Any video posted on an official Alamo Drafthouse Cinema channel must be approved by the creative department.

START SCREEN White ALAMO logo stays on screen for 1.5 secs with a 2% zoom.

END SCREEN White ALAMO mark and URL stays on screen for 4 secs with no zoom.

NOTE: All videos must be approved by the Video Department

SOCIAL MEDIA

YouTube & Vimeo Channels

Videos uploaded to YouTube and Vimeo must be titled and tagged correctly. The conventions below must be followed.

• *Use title case with rare exceptions (i.e., the title is a sentence and would look odd in title case). Use the vertical line divider to break up titles as needed.*

Example: Don't Talk PSA | Georgie from IT

• *Tag the video with unique key terms, and always provide a link to drafthouse.com in the description.*

• *Make sure that the most important and eye-catching elements of the video are in the first few words of the title.*
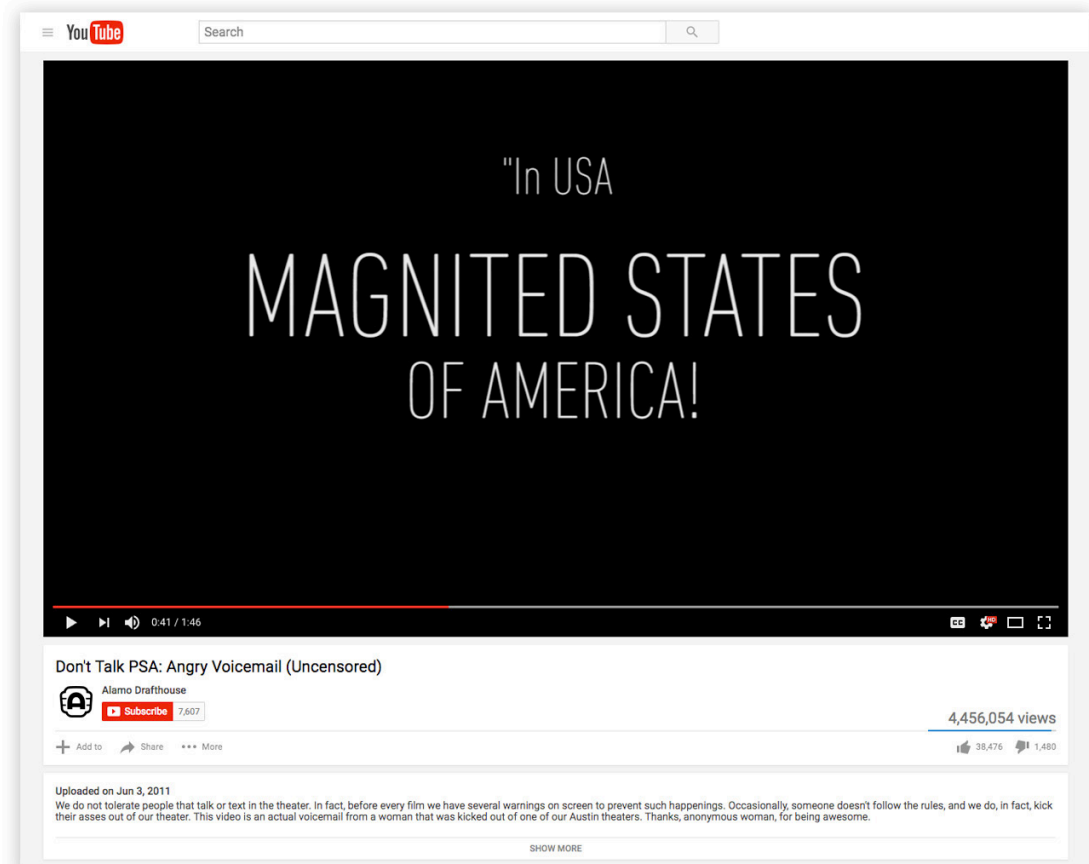
SOCIAL MEDIA

ADVERTISING

BASIC CONCEPTS:

• The Alamo Drafthouse logo is almost always NOT necessary on a social ad; the posts show up from Alamo Drafthouse and thus a logo can become redundant.

• Buttons are NOT necessary as they are often built into the post itself.

• Less copy on the actual image itself receives better engagement.

• Stick to a headline and leave the details to the post copy.

SOCIAL MEDIA ADS [FACEBOOK]

FACEBOOK ADS

• File type: jpg or png

• Image ratio: 9:16 to 16:9

• Recommended resolution: Upload the highest resolution image available.

• Images that consist of more than 20% text may experience reduced delivery.

www.facebook.com/ads/tools/text_overlay

*Use this tool to check how images will run.

• Text: 125 characters

FACEBOOK ADS WITH LINK

• Images cropped to 1.91:1

• Recommended resolution: at least 1,200 x 628px

• Headline: 25 characters

• Link Description: 30 characters

SAMPLE FACEBOOK AD

SOCIAL MEDIA ADS [INSTAGRAM]

INSTAGRAM ADS

• File type: jpg or png

• Image ratio: 1:1 Recommended

• Recommended resolution: Upload the highest resolution image available; at least 1080 x 1080

• Images that consist of more than 20% text may experience reduced delivery.

Use this tool to check how images will run.

https://www.facebook.com/ads/tools/text_overlay

SAMPLE INSTAGRAM AD

INSTAGRAM STORIES

• File type: jpg or png

• Image ratio: 9:16

• Recommended resolution: at least 1080 x 1920px

• Images that consist of more than 20% text may experience reduced delivery.

Use this tool to check how images will run.

NOTE:

For up-to-date standards, always check Facebook/Instagram directly.

DISPLAY ADS

A Display Ad is an ad that is displayed on a third-party website (*ie: IMDB.com*) and not a social media platform.

Unlike a Social Media Ad, the logo is almost ALWAYS necessary. Display Ads can be in very small sizes so The Alamo Drafthouse mark may be used instead of the full logo.

• Max File Size: 150 KB

• File type: JPEG, SWF, PNG, GIF

• Less text and more imagery is more engaging.

• A CTA "Call to Action" button is often required. (*Example: Buy Tickets*)
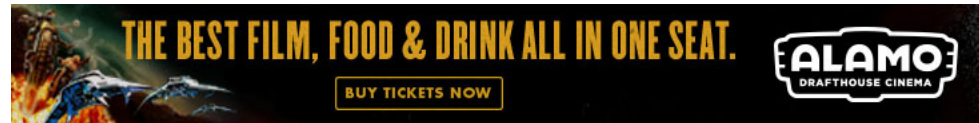
SAMPLE DISPLAY ADS
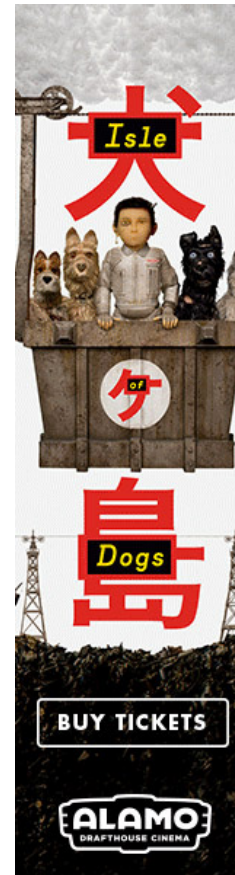
›EMAIL MARKETING

EMAIL MARKETING

SUBJECT LINE:

The average length for Email subject lines are between 41 and 50 characters. We recommend testing subject lines whenever possible, especially if it is a departure from your typical subject line.

Emojis and Personalization Markers are an option within Movio. Emojis can be used (on rare occasions) to add a little fun to your subject line. Please note, depending on each individual users current email provider, iOS or Android software, the recipient may see a ▯ character instead of an emoji.

PREHEADER:

A pre-header acts like a secondary subject line and is your second chance at grabbing a potential reader's attention. Preheaders should add context to your subject line and can help your open rate. Your subject line and preheader text should work together, they should not be the same exact text. Use this space to help your customer know why the email is useful to them.

- **CORRECT SUBJECT LINE/PREHEADER:**

SUBJECT: Proof that life is truly stranger than fiction: THREE IDENTICAL STRANGERS on sale now.

PREHEADER: Separated at birth. Reunited by chance. That's just the start of this mind-blowing doc.

- **INCORRECT SUBJECT LINE/PREHEADER:**

SUBJECT: A film you have to see to believe!!! 👀 👍 👍

PREHEADER: See it before anyone else!

EMAIL MARKETING

TARGETING AND PERSONALIZATION:

Making your email feel more personal and like it was built for each subscriber has many benefits including increased engagement and purchase rates. The most impactful personalization method is in targeting your audience. In addition, you can personalize content based on conditional content and more in Movio.

Benefits of targeting your audience:

• Lower unsubscribe rate

• Higher open/click rate

• Higher conversion rate

• Guests see more value in messages we send

• TARGETING EXAMPLE:

Promoting Terror Tuesday shows to members who have attended a Terror Tuesday show in the past and who have selected Horror as a genre preference.

• PERSONALIZATION EXAMPLE:

Markers in Movio are used to create personalized content unique to each recipient.

First name markers are a great way to personalize a subject line: *@@first_name@@ Tickets on sale now for THREE IDENTICAL STRANGERS.*

Upon delivery, this will read: *John Tickets on sale now for THREE IDENTICAL STRANGERS.*

*We do not recommend further punctuation because many accounts do not have first name supplied.

EMAIL MARKETING

EMAIL LAYOUT:

Your email should always lead the user to a strong Call to Action (CTA). Be specific and focus on the benefit. Use Verb/Action words in CTA.

The email layout should naturally build on a logical hierarchy that is easily scannable. Less text is desirable. Images, large headlines and clear CTAs can help focus attention.
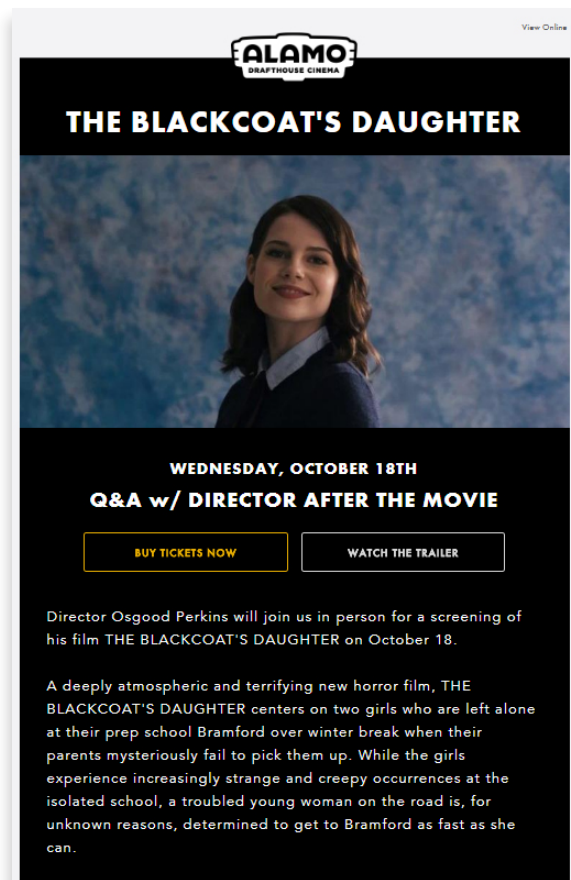
CORRECT LAYOUT:

• *Clear call to action*

• *Date and main headline clearly visible*

• *Benefit of attending clearly highlighted*
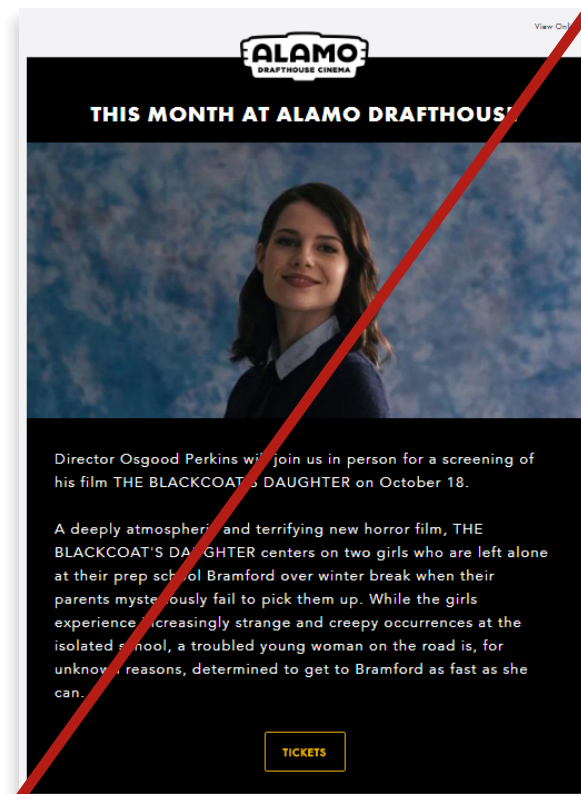
INCORRECT LAYOUT:

• *No clear CTA.*

• *No visible date/headline at the top.*

EMAIL MARKETING

TEXT FORMAT:

Movie titles should be in all caps.

• For events like Movie Parties, Beer Dinners, ALL CAPS the movie title and Title case the event. **EXAMPLE:** CABIN IN THE WOODS Beer Dinner

• Use title case for Event titles that aren't a movie. **EXAMPLE:** Alec Baldwin Livestream Event.

LINKS AND PROOFREADING:

Check every link in your email. If you add a link to body copy, add an Underline font to ensure readers see it. Run a final Quality Assurance check to ensure you don't have any errors or misspellings.

FOOTER:

The footer includes some required legal elements. There is no need to change the physical address, but do update your Social Media links to your location.

APPROVED COLORS:

Below are the approved colors and their corresponding Hex code.
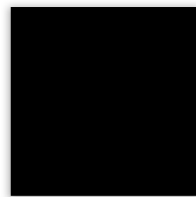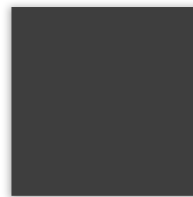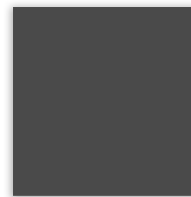
YELLOW	BLACK	GREY 1	GREY 2	WHITE
#F5B324	#000000	#4A4A4A	#3E3E3E	#FFFFFF
			For gray bar across newsletter modules	
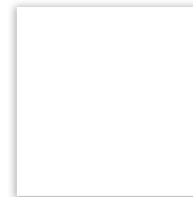
EMAIL MARKETING

IMAGES:

• More than 50% of emails are opened on mobile devices.

• The bigger the email, the longer it'll take for mobile subscribers to view.

• Each image should have a link and alt text where possible.

PLEASE NOTE:

Movio enables cropping within the tool to meet these sizes. The 395x220 (*Tier 1*) will work for every module in the Newsletter template, with the exception of *Tier 3*.
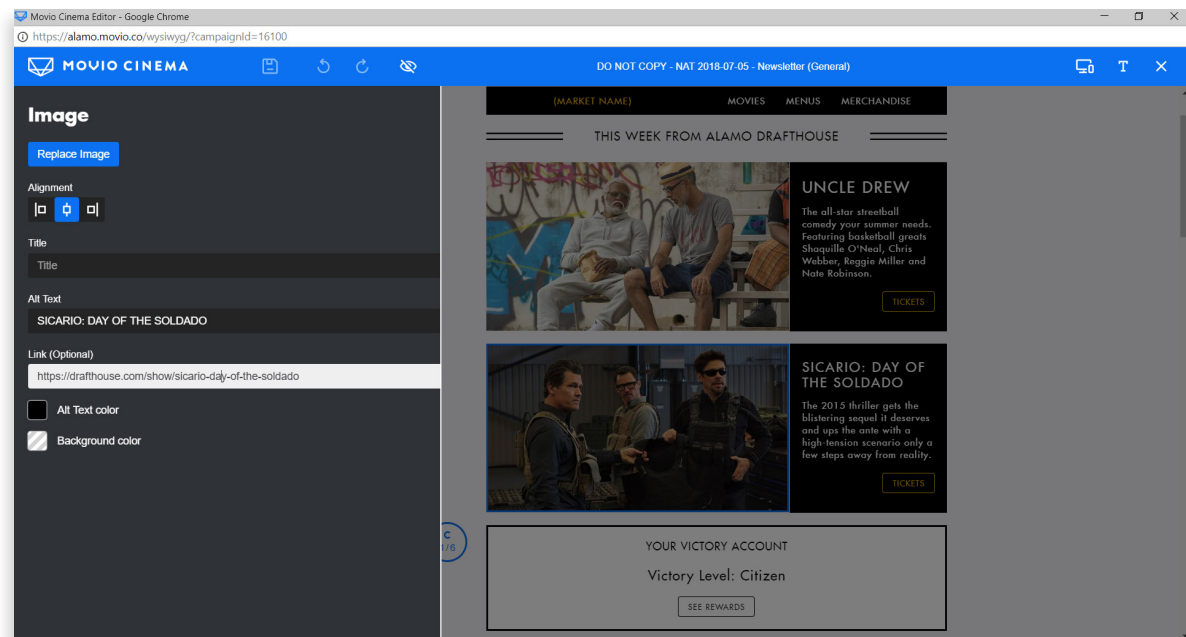
RECOMMENDED SIZES:

HERO: 600x300 png

NEWSLETTER TIER 1: 395 x 220 png

NEWSLETTER TIER 2: 292 x 164 png

NEWSLETTER TIER 3: 146 x 208 png

NEWSLETTER TIER 4: 190 x 112 png

MOVIO INTERFACE: *Alt Text* and *Link* fields are visible on the left hand side.

▸ DRAFTHOUSE.COM

MARKETING ASSETS
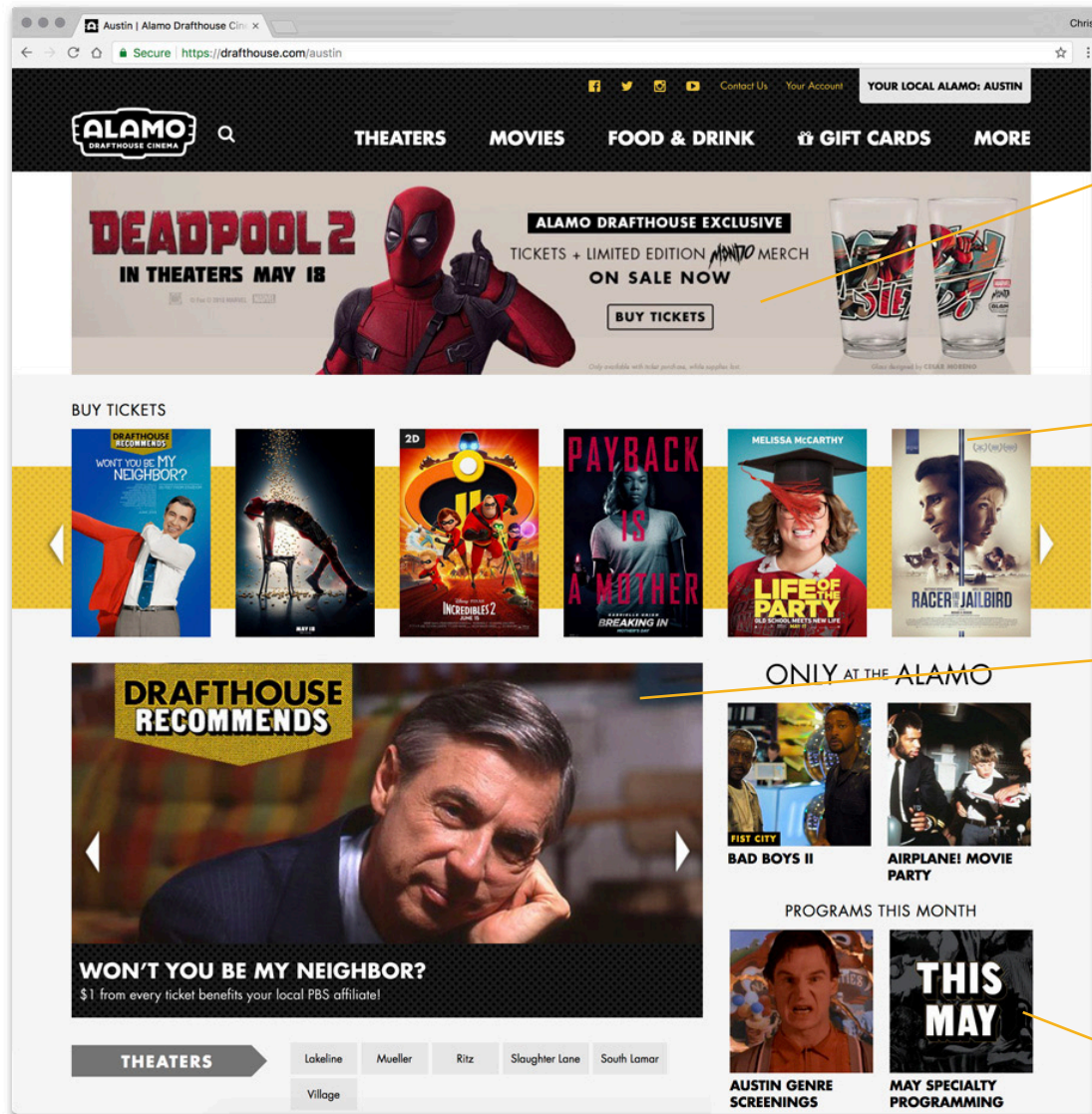
Home Page Assets

• **Web Billboard**

SIZE: 1182 x 250 px   FORMAT: PNG

OBJECTIVE: Serves as the first image guests see when visiting site; contains eye-catching imagery and a call-to-action button, i.e "Buy Tickets Now", "Buy Now"

For film billboards, imagery from the one sheet and/or official branding is most effective vs a still.

• **Poster**

SIZE: 750 x 111 px

Should always be the official poster for a First Run title. A Mondo poster should never be used for this purpose. For repertory titles, the poster should meet Alamo Drafthouse Design standard.

• **Promo Square**

SIZE: 758 x 426 px

Objective: Serves as the second image guests see when visiting site; contains eye-catching imagery. The call-to-action is not necessary on the image, as the caption will have it.

Crop Considerations: On desktop, the caption crops into the bottom quarter of the image. However on mobile, the caption is displayed atop the image. When creating assets, the cropping must be taken into consideration.

For film promo squares, an official still is recommended over one sheet imagery.
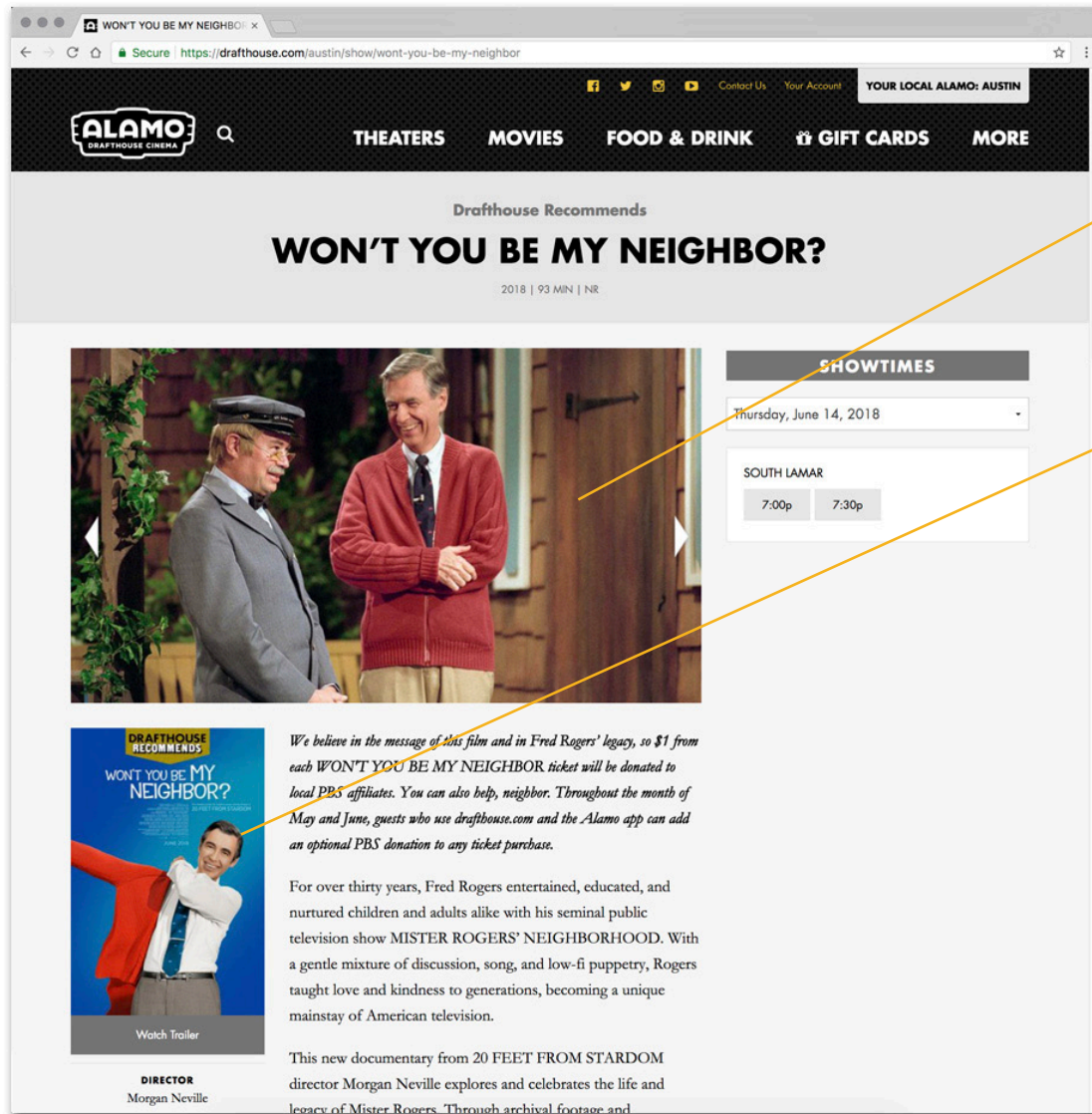
• **Sidebar**

[see Program Page]

NOTE: Templates are available at: **DRAFTHOUSE.COM/BRANDING**

Show Page Assets

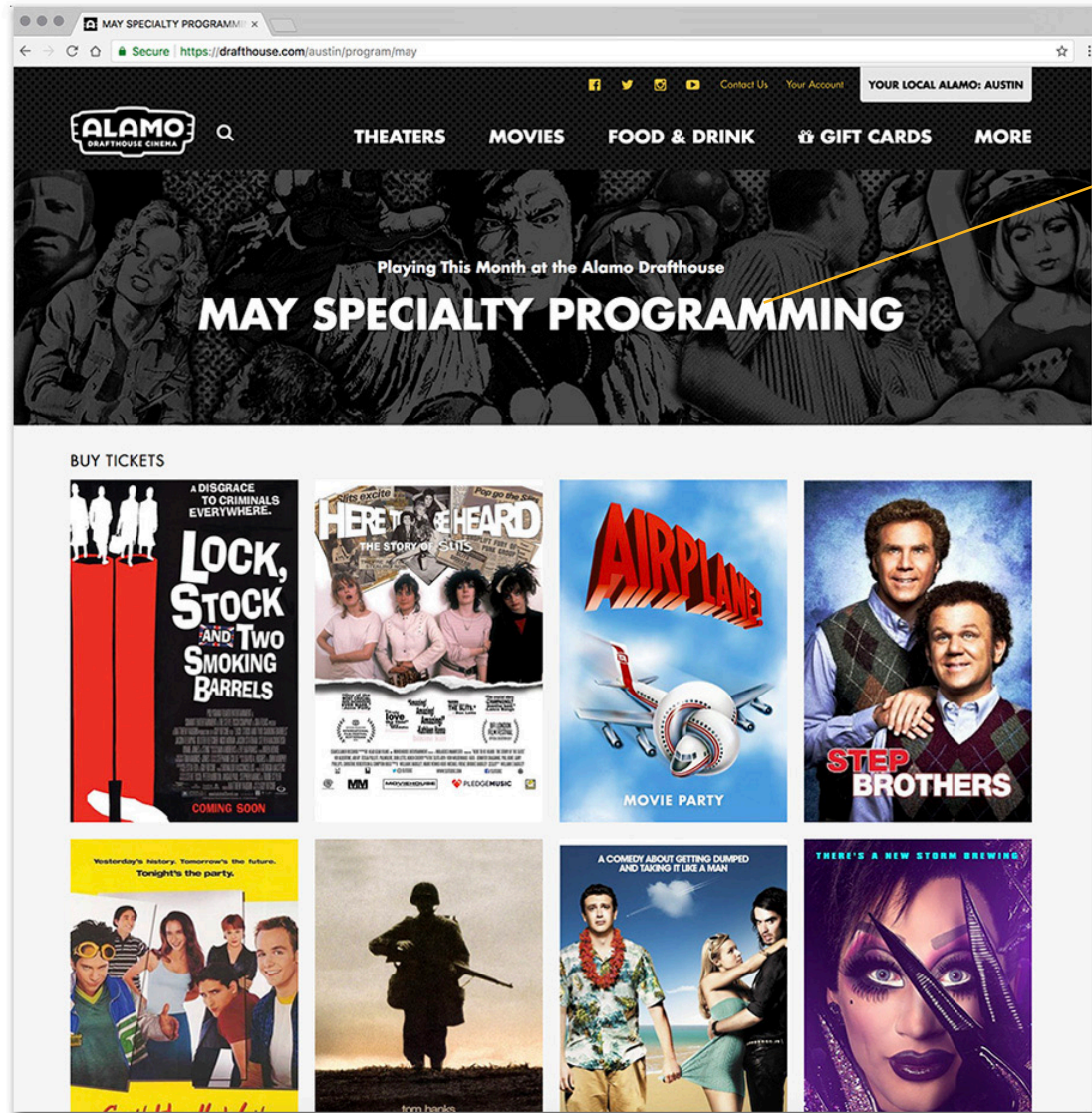**• Show Page image**

SIZE: 900 x 507 px

Should be an official film still that doesn't spoil the film or contain too graphic imagery. A secondary image could also include value-added imagery such as approved food photography of the special menu.

• Poster

SIZE: 750 x 1111 px

Program Page Asset

• Hero image

SIZE: 1600 x 900 px

OBJECTIVE: This image displays behind white Page Title text. The top third of this image is what is generally displayed on most screens but on mobile, more of the image is displayed. This image can be eye-catching, but consideration must be taken for legibility of the white text displayed over it.
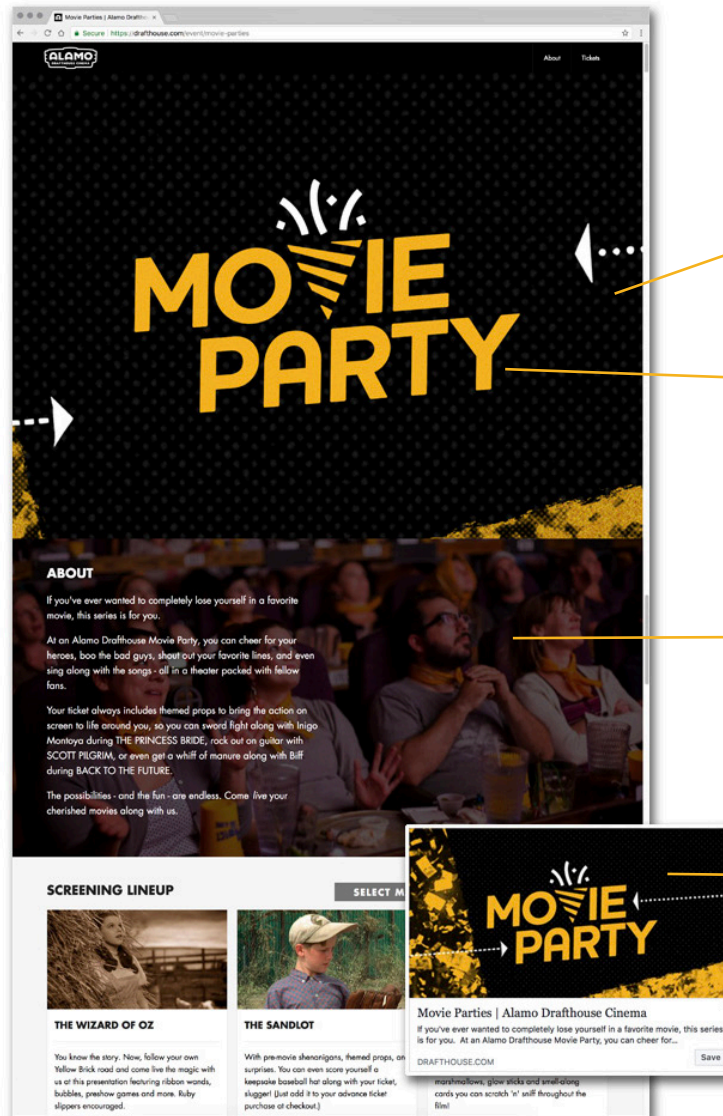
• Sidebar image

[located on Home Page]

SIZE: 600 x 600 px

OBJECTIVE: This image displays on the side of the home page and links to the program page.

Event Page Assets

• Cover image

SIZE: 1920 x 1080 px

OBJECTIVE: With the combination of the Title Treatment, this is the first image people see regarding the event. It should be eye-catching and consideration should be taken with how it will display with the TT on multiple screens.

• Title Treatment image

SIZE: 1600 wide px   FORMAT: Transparent PNG

OBJECTIVE: This is displayed over the Cover image. For an event related to a single film, use the Film's Title Treatment. For a series, use the Title Treatment of the series.

• About image

SIZE: 1920 x 1080 px

OBJECTIVE: This is displayed under the About Blurb which justified left. The image should not be too distracting from the text and the focal point of the image should be on the right.

• Meta image

SIZE: 1600 x 900 px

OBJECTIVE: Serves as the image automatically displayed when the page is linked on social media. It should closely match the FB ad typically associated with the campaign.

COPY

SHOWPAGE

SHOWPAGE COPY

Philosophy

Showpage copy is a shill -- we're selling our love for movies. The tone is personal, knowledgeable, trustworthy, and enthusiastic. The goals are to get people excited about coming to see the movies that we've programmed, make our showpages fun to read, and represent the Alamo Drafthouse voice and brand correctly.

Length

All show page blurbs run 100-150 words, unless specifically requested or approved.

Content

Imagine that you are telling a friend about a film they should see. What are the notable points that are most intriguing? What language would you use that would most convince them to go? Whatever you would say to your friends to convince them to come see this movie with you -- that's what we want to communicate to the audience. We like to speak in the first-person plural ("we") when inviting others to join our fun. But showpage blurbs are never written in the first person singular ("I"). As a rule of thumb, just talk like you talk: opinions, slang, loose grammar, web lingo (WTF!?) -- all are acceptable. We're shooting for breezy, light, fun to read, and personal. Blurbs should read more like an email than an essay -- but a bright, literate email to a friend you are trying to impress.

Blurbs are not synopses, and Alamo Drafthouse showpages are not Wikipedia. A good rule of thumb is to use at most one engaging sentence describing the plot, and only if necessary ("tracking one man's descent into madness as he tries to . . ."). Many of our best blurbs get away with just a couple of words describing the genre ("fast-pace heist film starring . . .") or tone ("a nihilist exploration of . . .").

SHOWPAGE COPY

Content cont.

• We are not interested in trivia relating to the making of the film, unless the backstory is so powerful that it makes you want to see the movie

Correct example: The fact that director Koji Wakamatsu actually burned his own house down to get that amazing shot for UNITED RED ARMY tells us that the film is spectacular and passionate.

Incorrect example: The fact that Tom Selleck was the actor originally cast in the role of Indiana Jones is not relevant to our pitch for people to see RAIDERS OF THE LOST ARK at our theater. It's a fun fact to learn after you've already seen the movie.

• Quotes from reputable sources can be added to blurbs, as long as they are used sparingly and contribute to the selling of the movie. Quotes should be no longer than two sentences and can be placed before or after the blurb on the showpage.

Correct example: "Akira Kurosawa's masterpiece has been widely imitated, but no one can come near it."
-- Pauline Kael on SEVEN SAMURAI

Incorrect example: "THE DARK KNIGHT has good fight scenes." -- Your Friend Who Has A Movie Blog

• Unique aspects of the screening that are considered strong selling points should be placed above the blurb and in bold. If applicable, use location-specific features within the website backend to make sure your unique screening features only display in your market.

Correct example: Director Robert Zemeckis in person!

Incorrect example: New monthly specials available on the menu!

• Movie titles are written in all UPPERCASE, but are not bold or italic.

SHOWPAGE COPY

TONE

Be positive. We only show movies that we love, and want to share. Negativity is not part of the Alamo Drafthouse voice. We encourage blurbs to be funny and charming, but not at the expense of the movies. Write about what you like. Be affectionate. There is no mean-spirited, mocking ironic glee at the Alamo Drafthouse -- "so bad it's good" does not exist in our universe. There is only the horizon-expandingly, mind-bendingly, and sometimes completely unintentionally, brilliant.

Correct usage: LADY TERMINATOR has a joyful disregard for logic and humanity.

Incorrect usage: LADY TERMINATOR is mind-bogglingly stupid.

We don't put down one movie to trumpet another. If you think a certain movie is better than something that the Coen Brothers made, it does not matter. There is no need to dampen the enthusiasm of a Coen Brothers fan by making an aside about how you don't like their movies. For example, this is what we do not want: "It's as funny and stylish as the Coen Brothers, without their condescending misanthropy."

Write seriously about silly things, and be willing to be silly about serious things. This is a general piece of advice about our voice. We want to show "high art" in its most accessible light -- Jean-Luc Godard does make movies about girls and guns after all -- and "low art" often deserves to be taken more seriously than it is.

SHOWPAGE COPY

Alamo Drafthouse Blurb Examples

These are examples of showpage blurbs that best represent the Alamo Drafthouse voice.

If you have questions, contact George Bragdon at: **george.bragdon@drafthouse.com**.

24 HOUR PARTY PEOPLE

An equal ode to post-punk hedonism and forgetting to file your business tax returns, 24 HOUR PARTY PEOPLE stars an on-point Steve Coogan as Tony Wilson, the fake-it-til-you-make-it impresario behind one of the greatest record labels in all of indiedom. Factory Records was an ambitious hothouse located in Manchester, the center of Britain's frigid, industrial North -- and this Altmanesque dance party of a breezy proto-Britpop biopic fires up the stories of its favorite sons: Joy Division, James, Happy Mondays and Wilson's own sweetly chaotic "unreliable narrator" vector. Coogan's Wilson is detached, bemused, resigned, almost the Jack Benny of Punk Rock as he cheats and squirms his well-deserved way into music history.

MR. ARKADIN

Like CITIZEN KANE in reverse, Orson Welles' MR. ARKADIN aka CONFIDENTIAL REPORT tells the story of an elusive billionaire (Welles) who hires an American smuggler to investigate his past, leading to a dizzying descent into a Cold War European landscape. Darting across Europe as fast as his debtors chased him, Welles stuffed this dizzying, pulpy funhouse with inventive camera tricks, hallucinatory images, and whiplash-inducing narrative bombast. The film's history is also marked by chaos and confusion. There are at least eight different cuts of the film (none strictly definitive), three radio plays, a novel, and several long-lost sequences. We'll be screening the 99 minute CONFIDENTIAL REPORT cut of the film from an archival 35mm print via Janus Films.

"Jorge Luis Borges famously described CITIZEN KANE as a labyrinth without a center. MR. ARKADIN does have a center. It's a maze designed by the Minotaur." -- J. Hoberman

SHOWPAGE COPY

Alamo Drafthouse Blurb Examples cont.

SHIVERS

Sex! Pus! CRONENBERG! SHIVERS is an unstoppable engine of gross-out anxiety. Shot on the cheap by first-time-feature-filmmaker David Cronenberg and overflowing with nihilistic perverts, horny zombies, and lil' beasties who look like penises with alligator heads, it's no surprise that this was the most taboo-annihilating Canadian horror movie of 1975. The house doctor in a newly developed suburban high-rise invents a parasite that's "a combination of aphrodisiac and venereal disease that will hopefully turn the world into one beautiful, mindless orgy!" Of course, the monster cuts loose in the complex and transforms the residents into undead ghouls who lust for sex in every way imaginable. And unimaginable. Feeling like NIGHT OF THE LIVING DEAD as reinterpreted by John Waters circa DESPERATE LIVING, SHIVERS is a ridiculous-yet-disturbing snapshot of Cronenberg's developing obsession with sexual body violence. Prepare to party!

SIXTEEN CANDLES

John Hughes' alchemic ability to transform ordinary teen life into something extraordinary is no better exemplified than with SIXTEEN CANDLES. Molly Ringwald is utterly relatable as Samantha Baker, whose problems include a crush on a taken (and we mean REALLY taken) boy named Jake Ryan, and a preoccupied family who completely forgets her birthday. From the freshman nerd (brilliantly essayed by Anthony Michael Hall) to the hot senior (the enigmatic Michael Schoeffling), these characters are stripped down to their most basic truth, then layered with earnest angst and authentic humor. SIXTEEN CANDLES masterfully captures the reality of high school, while still offering the dream of a happy ending.

›COLLATERAL

MERCHANDISE | OFFICE

COLLATERAL

Merchandise

Merchandise is an important facet of the Alamo Drafthouse Cinema. It provides an additional revenue stream and also allows our patrons to celebrate our brand outside of the cinema.

Items chosen as Alamo Drafthouse Cinema merchandise should be of the utmost quality. They should represent our culture, style, and timelessness. Below are examples of acceptable merchandise options. Again, all logo usage and background control rules should be expressly followed as detailed in the LOGO section.

Please use the Promotional Material Approval form when a design is ready:

drafthouse.com/austin/support

Contact **design@drafthouse.com** for further information.

NOTE: *All promo merchandise must be approved by the Design Department*
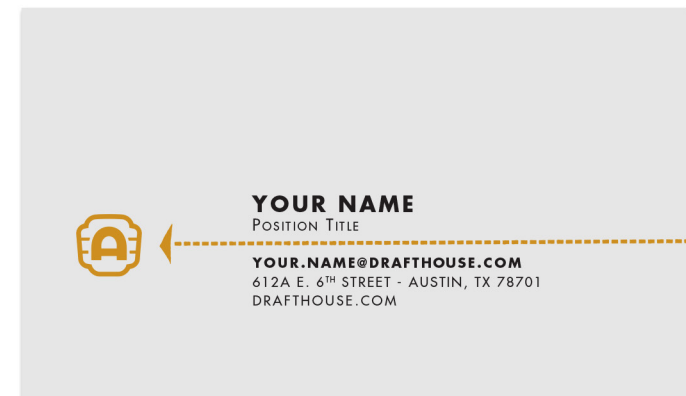
COLLATERAL

The Alamo Drafthouse Cinema paper system is simple, fun, and easy to use in every scenario from printing on letterhead to sending an electronic document via email.

BUSINESS CARD

If you require new or updated cards, please fill out the form located at:

drafthouse.com/austin/support

The Alamo Design Department will create the art and email you the necessary files and the link to our online card printer.

You will be required to place the order and upload the art.

YOUR NAME
POSITION TITLE

YOUR.NAME@DRAFTHOUSE.COM
612A E. 6TH STREET - AUSTIN, TX 78701
DRAFTHOUSE.COM

COLLATERAL

Envelopes & Letterhead

The envelopes and letterhead are 2/0 (2 colors on the front, blank on the back) and should be offset printed on a bright white, uncoated text with a minimum weight of 100 lb.

A template of the letterhead exists in both InDesign and Word forms.

Contact **design@drafthouse.com** if you require either physical printed materials.
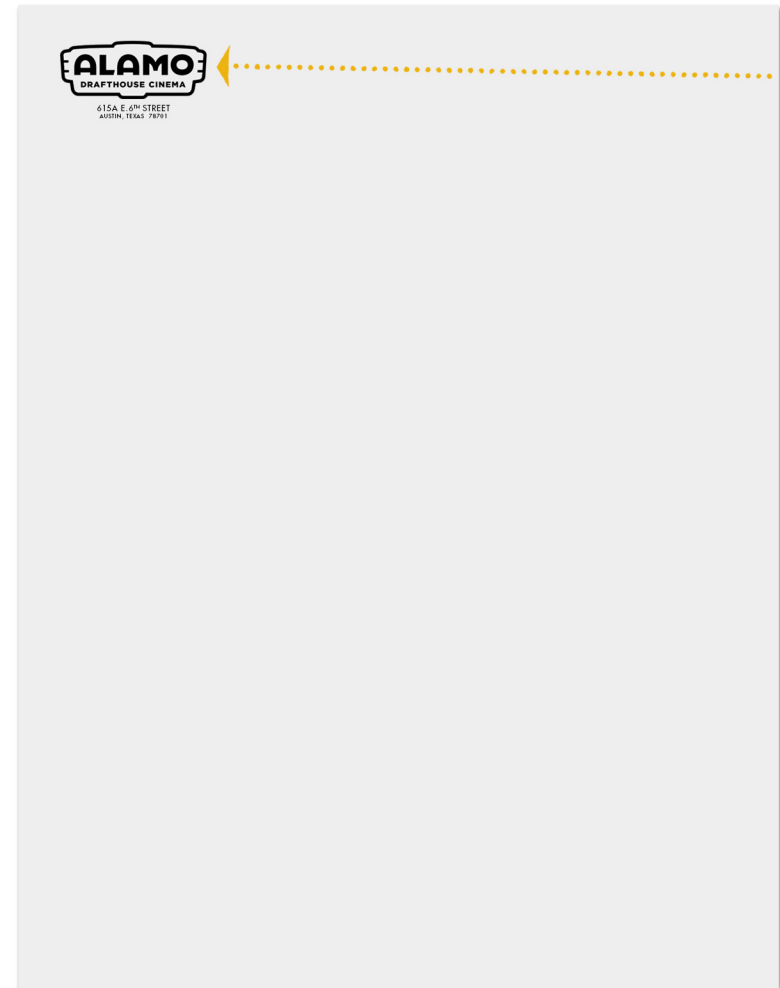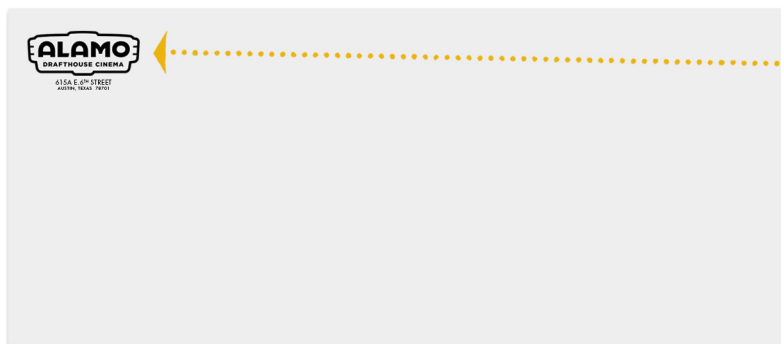
NOTE: Templates are available at: **DRAFTHOUSE.COM/BRANDING**

EMAIL

EMAIL IDENTITY

Email Signature

In an effort to simplify, email signatures should include only the following:

Correct Use

Your Name
Your Title
Alamo Drafthouse Cinema
555 555 5555 c
drafthouse.com
--
"Best Theater in America"
-Entertainment Weekly

Correct Use

Your Name
Your Title
Alamo Drafthouse Cinema / Venue
555 555 5555 o
555 555 5555 c
555 555 5555 f
drafthouse.com
--
"Coolest Movie Theater in the World"
-Wired

Incorrect Use

Your First Name
555 555 5555
yourname@drafthouse.com
www.drafthouse.com

Incorrect Use

Your Name
Your Title
Alamo Drafthouse
http://www.drafthouse.com
Best Theater in America
Coolest Movie Theater in the World

Font should be set to Sans Serif (normal). You may use one of the following quotes below:

"Best theater in America" -Entertainment Weekly

"Coolest movie theater in the world" -Wired.com

"The best theater ever" -Time Magazine

Thank You!