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Angelic Pictures

Product Integration

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Re: Product Placement/Integration

Dear Prospective Product Company,

Thank you for this occasion to present the excellent promotional opportunities that are available in motion picture Product Integration. We think you'll find this presentation informative and thorough. Within, you will learn of the unique and valuable opportunity that Angelic Pictures is offered.

Not only do we extend the outstanding product placement avenues that are the most current industry standard, but also the chance to participate in potentially twelve different revenue streams, in *addition* to your normal marketing benefit.

Also, we will spark your memory as to the many product placements you have no doubt already witnessed within some of your favorite motion pictures. The very last four pages represent portions from the actual *Perfection* script that have been prepared for development by Angelic Pictures. We highlighted for you just a sampling of some visual and audio cues within these two scripts. It is our hope you will recognize your own company's marketing potential within motion pictures. Moreover, we anticipate you will decide to join with Angelic Pictures in the development of a major motion picture.

Respectfully,

Angelic Pictures

Attachments:

Executive Overview

Product promotion in feature films is the most cost-effective medium for advertisements to mass audiences. Producers of these projects retain the creative control to tailor fit commercial products seamlessly into a script to achieve the maximum effectiveness for our corporate partners. A commercial presence in a feature film blends to the rest of the story line. It is not seen as a "commercial" but as a natural extension of the plot. There is no break in programming, the audience will not leave to get popcorn, change the channel, skip over a page or turn the advertisement off. The audience is your captive as your product & brand position loom over them on 1,200 square feet of screen.

Consumer perception is at the heart of any brand. All the marketing dollars in the world will not create a loyal customer following, unless the product or company supplies all that it promises in their market positioning. By the same token unless a product or company continuously sets there positioning before the consumer, no opinion can be made.

Benefits of Product Integration

- Nation's Largest Advertising Medium
- Over 40 million viewers
- Consumer recall surpasses traditional advertising
- Recognition of product stands out to consumer during purchase
- Cannot be skipped over or ignored like Print or TV commercials
- Products have higher credibility than in traditional advertisements
- Positive reinforcement of Brand image
- Less expensive than prime time advertising campaigns
- Access to Global market
- Repetitive product exposure through distribution and syndication
- Ties product to public mainstream
- Movie Star implied endorsement

The Competition:

Cellular and digital phones have become integral in feature film. In the 1998 James Bond film, the Ericsson phone appeared clearly and customer reaction was immediate, positive and strong. Unfortunately for Ericsson the phone portrayed in the film was unavailable for 4 months after the release of the film. The value of their investment in the film was lost due to inadequate planning. In 1999 The Matrix starring Keanu Reeves, Nokia





phones teamed their product with a high-tech thriller giving them the perceived endorsement as a cutting-edge technology phone. Audiences all across the country walk out of the theater saying, "Wow! I want one of those phones!"

Your Company has worked hard to establish a brand identity. Yet brand image is constantly changing. The product and company identity should remain consistent, but to keep a tried and true advertising approach breeds stagnation over time. A brand image must be constantly renewed before the consumer. To be placed in a feature film is a good thing, it gives legitimacy, star endorsement and prestige to any product. But this gain in public opinion must be cultivated and reinforced.

Product Promotion is not a new concept in advertising. Hollywood has a long history of associating movie stars with commercial products. Product Promotion in the James Bond film, "Tomorrow Never Dies" has an estimated value of over 100 million dollars. The visuals were large and memorable, BMW, Smirnoff Vodka, Heineken Beer, Ericsson Cellular phones and Avis rental cars all contributed and profited greatly.

Or the Apple PowerBook used to save the world in "Independence Day." Everyone has seen the exposure campaign by America Online after investing heavily in "You've Got Mail" starring Tom Hanks and Meg Ryan. The AOL name resonates not just on screen, but on television, in Video News Releases, News and entertainment magazines. In today's market Product Promotion becomes news and fashion, not just advertising.

A full-length feature motion picture including your product is the ideal vehicle for introduction to the American public. You gain exposure to potentially 40 million viewers on an average 2,600 screens across the country. The mass release of a film can work as a multi-minute infomercial for your product depending on your involvement. It makes a great promotion piece to hand to potential customers. Film footage is prime for television commercial campaigns as well as showroom demo videos.



Star Appeal

The following list are some simple examples of different product placements that have been used by movie stars in various productions:

Product	Actor	Film
Burger King	Tom Hanks	The Terminal
BMW	Pierce Brosnan	Tomorrow Never Dies
Pepsi	Meg Ryan	You've Got Mail
Pepsi	Matthew McConaughey	Ed T.V.
Coke	Arnold Schwarzenegger	Last Action Hero
Texaco	Arnold Schwarzenegger	Last Action Hero
Nicorette Gum	Jennifer Lopez	Out Of Sight
RayBan Sunglasses	Will Smith	Men In Black II
Swatch Watches	Bruce Willis	Fifth Element
Apple Computers	Jeff Goldblum	Independence Day
Apple Computers	Meg Ryan	You've Got Mail
Starbucks Coffee	Wesley Snipes	U.S. Marshalls
Starbucks Coffee	Tom Hanks & Meg Ryan	You've Got Mail
Nike	Tom Cruise	Jerry McGuire
Scotch Tape	Meg Ryan	You've Got Mail
America OnLine	Tom Hanks & Meg Ryan	You've Got Mail
Taco Bell	Sylvester Stallone	Demolition Man
Jack In The Box	Arnold Schwarzenegger	Total Recall
McDonald's	Bruce Willis	5th Element
Aloha Airlines	Harrison Ford	6 Days/7 Nights
Kawasaki Ninja	Tom Cruise	Top Gun
Michelob Beer	William Shatner	Star Trek IV
Nokia Phones	Keanu Reeves	Matrix
Pizza Hut	Mike Myers	Wayne's World
Nike	Dana Carvey	Wayne's World
Nuprin	Mike Myers	Wayne's World
Duracell Battery	Lawrence Fishburne	Matrix
FedEx	Sandra Bullock	TheNet
Luxotica Sunglasses	Charlie Sheen	The Arrival
Gargoyle Sunglasses	Arnold Schwarzenegger	Terminator
Eriksson Phones	Pierce Brosnan	Tomorrow Never Dies
Lucent Phones	Sean Connery	Entrapment
Jaguar	Sean Connery	Entrapment
Target	Rachael Leigh Cook	Josie and the Pussycats
Dunkin Donuts	Denzel Washington	Fallen
Hooter's	Adam Sandler	Big Daddy
Nextel	Sylvester Stallone	Driven
FedEx	Tom Hanks	Cast Away
2009 Chevorlet Camero	Megan Fox	Transformers
Dodge Hemi	Jessica Alba	Fantastic 4: Silver Surfer
Mini Cooper	Charlize Theron	The Italian Job
Prada	Anne Hathaway	The Devil Wears Prada

Of course a film can have many other placements within it. Here are just a few more examples from recent films:

National Treasure: Book of Secrets

Date: 21 Dec-10 Jan, 2008 Studio: Buena Vista Weekend gross: US\$100.5 M
 Featured brands: *Apple, Aquafina, BlackBerry, Borders, Cadillac, Cisco, Converse, Ferrari, Ford, Fuller's London Pride, HP, Land Rover, Mercedes, Motorola, MSN, Red Bull, Rolex, Seattle's Best Coffee, Tracker Boats, Volvo, ZTV*

The Game Plan

Date: 28 Sep-11 Oct, 2007 Studio: Buena Vista Weekend gross: US\$39.5 M
 Featured brands: *AMX, Apple, BlackBerry, Boston Herald, Coca-Cola, Corolle, Dasani, Delta, Dunkin' Donuts, Riddell, Fidelity Investments, Kodak, Lamborghini, Lukoil, Mercedes, Voss, Motorola, ESPN, Philips, PUMA, Siemens, Sprint, Southwest Airlines, Nike, T-Mobile, Sports Illustrated, Under Armour*

I, Robot

Date: 16-22 Jul, 2005
 Studio: Fox
 Weekend gross: US\$52.2 M
 Featured brands: Audi, Converse, Dos Equis, FedEx, JVC, MV Agusta, U.S. Robotics, Panasonic, Prudential



Fantastic 4: Silver Surfer

Date: 15-21 Jun, 2007
 Studio: Fox
 Weekend gross: US\$58.1 M
 Featured brands: Best Buy, Budweiser, Circuit City, Corona, Cup Noodles, Daily News, DC Shoes, Dell, Dodge, Dolce & Gabbana, Dos Equis, E!, Ford, Fox, GE, Gillette, Hummer, Marvel, Mercedes, MetLife, Midway, Moët & Chandon, Nationwide, Nestlé, New York Post, New York Sun, Nokia, Ray-Ban, Slurpee, Volvo, W Hotels





How you can participate

There are many levels of product promotion within film features, ranging from background set dressing to exclusive products used by the stars and mentioned by name in the script. You need to find the exposure level that fits your needs and budget. There are typically six tiers of product exposure, each with its own price structure:

1. Product Participant – This is the classic product placement used by most producers. It is merely the representation of your product on screen. It normally qualifies as set dressing. The only way it could be identified, would be if you already know it was there. This entry level is useful for back marketing with your own advertising and marketing departments. The production company will be proud to mention your contribution in the closing credits as well as a listing on the official project website.

2. Corporate Representation – Your company or product logo will be displayed in various places through out the project. Although it is not spoken in the script, your logo and product may be seen in a variety of places throughout the film, including on T-Shirts, billboards, or perhaps a truck in the background. Again, the production company will be proud to mention your contribution in the closing credits as well as a listing and link to your website will be on the official project website.

3. Star Action – The principal talent in the feature will use your product on screen. Your logo will appear prominently with the image of the talent. This supplies the coveted implied star endorsement that may be effective in your own advertising campaigns. Your logo and a link to your website will be on the official project website.

4. Custom Scripting – In addition to your logo and product appearing in the film and used by the lead talent, your product will be verbally declared by name in the movie. In some cases principal talent could even represent your company as an employee in the film. The script will contain references to your product and brand position statement. This level of exposure is prime for advertising commercials, sound bites and radio promotion. This is a most effective form of promotion as it strikes the audience repeatedly on multiple levels, allowing for greater exposure and impact of your brand positioning.

5. Exclusivity – This level of exposure takes the competition out of the picture, quite literally. Exclusivity exists on all levels. You can choose to be the only product of your type displayed. You can choose to be the only product actually used by the stars of the project, you can even be the sole exclusive line seen, used and heard through out the project. Of course the cost to acquire an exclusive position must cover the amount that a production may have collective through all the other sources in your market.

6. Development Participant – This particular level is a unique one that will offer to businesses an opportunity to participate in the ongoing revenue stream of a particular motion picture. By providing a percentage of a film's Development funds, the Development Participant then becomes a limited partner of the motion picture venture. It is significant to note that participants could have the Development funds returned upon securing of production financing, which occurs even before cameras roll. For more on the Development process, refer to the Providence document "Movies as an Industry."

Backmarketing

As an example of a promotion between Hyatt Regency and the producers of “America’s Sweethearts.”

On back a callout reads:

“CALL FOR SPECIAL AMERICA’S SWEETHEARTS PACKAGES.”

This movie was filmed at:
 Hyatt Regency
 Lake Las Vegas Resort,
 Spa & Casino.



There was no Taco Bell in “Star Wars, Phantom Menace,” but there was Star Wars in Taco Bell, and Star Wars was also in numerous advertisements, commercials and on the packaging of many other consumer products.

BMW.com now has mini-movies featuring their cars on their own website.

Coke.com/HF has a mini-movie featuring only their product in the Happiness Factory.

Opportunities for merchandise promotion in your back-marketing campaigns include:

- Talent from the movie within product advertisements (as in the example above)
- DVD commercial and Special Features presence
- Contest to give away a walk-on speaking role in the movie
- Contest to give away an internship (behind the camera) in the production
- Contest could be in the form of “Enter To Win” drawings and/or
- Contest could be in the form of employee incentives
- E-Bay auction of items actually used in movie, such as the “Austin Powers” VW, or “Wilson” (volleyball) from “Castaway” and perhaps something of yours?

Your opportunity is only limited by the imagination of your Marketing Department.



PRODUCT INTEGRATION

THE FILM INDUSTRY

The year 2001 marks the one hundred-sixth anniversary of the birth of cinema. On December 28, 1895, in Paris, France, Louis Lumier became the first to publicly screen a projected film to a paying audience. However, it would be on the other side of the Atlantic that the film industry would gain its popularity and develop into a viable medium.

Public film exhibition languished until the 1920's, when Adolph Zukor (Paramount), Harry Cohn (Columbia), Carl Laemmle (Universal), Louis B. Mayer (MGM), William Fox (20th Century Fox) and Harry and Jack Warner (the Warner Bros.) forged an Industry and revolutionized the arts, entertainment and culture of a nation and the world.

PRODUCT PLACEMENT

From its earliest days, there has existed in the film business a delicate balance between the interests of art and commerce. Nowhere in the motion picture industry is this precarious marriage more readily apparent than in the practice of *product placement*. Product placement occurs when a name-brand consumer product is used as a prop in a film, for instance when Tom Cruise wore Ray Ban sunglasses in "Top Gun" or Burt Reynolds drove a Trans Am in "Smokey and the Bandit."

Although product placements can and do occur by chance, more frequently they are the result of *agreements between corporate America and Hollywood* which are intended to benefit both parties. The corporate marketers desire the unique, high-profile exposure of their products and the resulting implied endorsements. The studios, benefit through associated cost reductions, corporate-sponsored movie promotions and placement fees.

Product placement first occurred intentionally in the film business in 1930's, but it was not until the 1980's that its practice evolved into a full-fledged industry. By the end of the decade all of the major studios had opened departments specifically dedicated to product placement and it began to gain wide-spread recognition as a viable promotional medium. It has since attracted the ever-increasing attention of corporate marketers, the academic world and the press.

TYPES OF PRODUCT PLACEMENT

There are *three basic types of product placement*: visual, spoken & usage or interaction.

- A visual placement occurs when a product, service or logo can simply be observed.
- A spoken placement occurs when an actor or off-screen voice mentions a product, service, or corporation.
- A usage or interaction placement occurs when an actor or actress actually handles or interacts with a product, service or corporation. A placement that involves usage or interaction often includes both a visual and spoken element as well. This last scenario is the one that is most desired by companies.

BENEFITS TO CORPORATE AMERICA

IMPLIED ENDORSEMENTS

Product placement rarely uses a hard-sell approach. Corporate marketers must therefore rely on more subtle methods of communicating a message to their consumers. An implied endorsement is perhaps the most powerful mechanism by which corporations can hope to deliver a message to the audience through a placement.

One significant advantage of product placement, is that these implied endorsements are often made by major actors or actresses which frequently do not appear in television commercials. For although we may never see Clint Eastwood and Coke's polar bear doing a Texas two-step while singing "Always Coca-Cola" on a TV commercial, we may be able to watch him drinking a Coke Classic in a movie after having just saved a bus load of children from maniacal terrorists.

In this sense, *product placement delivers a powerful, yet subtle impression*. Such scenes are inevitably going to appear with the resulting endorsements taking place. The corporate marketer figures, if Tom Cruise is going to wander up to a bar and ask for a beer anyway, why not make it a Bud? Hopefully they made a deal to be in the movie.

FAR REACH (LONG LIFE & GLOBAL)

Another advantage of product placement is its far reach. The vast reach of product placement can be attributed to the ever-expanding global distribution channels for feature films. The normal distribution for a studio feature starts with an initial high-profile domestic theatrical release on over a thousand and sometimes up to five thousand screens across the U.S. and Canada. The "domestic theatrical" run lasts a few weeks to several months and studio films typically reach tens of millions of people.

Next, an "international theatrical" run takes place, normally a few months later, followed by numerous ancillary markets including; home video/DVD, pay-per-view, premium cable channels, and finally broadcast television. Each of these distribution channels are further opportunities for the film to be seen and for the product placement to be observed which, in turn, increases both its reach and frequency.

Also, unlike a TV commercial which appears only during a particular program and then vanishes unless another fee is paid, *product placement is imbedded within the film and*



travels with it, for the films life. The actual life of a placement, therefore, is extremely long and as long as *people continue to view the film, the placement continues to receive exposure.* Product placement, as a result, is basically forever. Therefore, with one effort you can reach millions around the world, possibly forever.

LOW COST

The actual cost of product placement is extremely low relative to other forms of promotions or advertising. "The 'cost per thousand' of product placement versus TV or print is pennies versus dollars. It is very economical," states Tony Grana, Director of Production Resources at Universal.

LOW CLUTTER

A frequent and ever-increasing problem in traditional advertising is the overabundance of advertisements which fill the airwaves, cable channels and pages of traditional media. This phenomenon is known as "clutter." *A lack of clutter is one of the key advantages of product placement.*

The first level of advertising clutter is within a media vehicle itself. Magazines, newspapers, radio and television are all loaded with ads which constantly interrupt the programming or even the articles. Theatrical movies, on the other hand, are free from advertising interruptions, as are many of the ancillary distribution channels for films, such as home video/DVD and premium cable channels such as HBO.

Product placement does not interrupt the flow of the film and is therefore less obtrusive than other forms of advertising. The artistic sensibilities of most directors and concern about over commercializing their films helps to keep the total amount of placement within any given film to a minimum. Hence, most films are not cluttered with product placement.



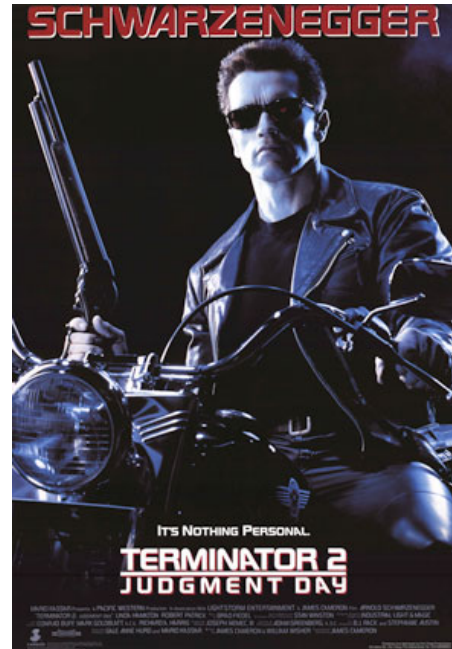
The second level of clutter is adjacent to the vehicle. Although some theaters show ads during the previews, most do not. In fact many major studios have policies which prohibit such advertising. A few theaters have commercial slide shows preceding the films, but these appear while the lights are still on. Even so, this is still far from the level of clutter one encounters on broadcast television.

The third level of clutter is within the immediate environment; i.e. the theater and lobby. Aside from movie posters, the occasional banner, and the previously mentioned slide shows, movie theaters themselves are devoid of advertising. This places the audience in a clearer state of mind from the onset and, therefore, they are *more likely to enjoy the*

film and observe the product placement within it. Since at each level, there is a virtual dearth of advertising, this provides the corporate marketer with an extremely clutter-free medium within which to use product placement as a promotional tool.

High Profile

The film industry places a tremendous emphasis on the theatrical distribution of its own films. A massive marketing campaign precedes the opening of nearly every Hollywood feature film with the usual goal of driving the opening weekend. After this, word-of-mouth takes over and ultimately determines the fate of the film's domestic release; a hit, a bomb or somewhere in between. A film which is successful theatrically is virtually assured success in all other distribution channels. Plus, a hit film becomes more than mere entertainment, it evolves into a cultural phenomenon; a permanent and ever-present part of the pop-culture landscape.



It is perhaps this factor, more than any other, which drives corporate marketers to use product placement as a promotional tool. For what company would not want one of its products to be elevated to stardom like the Ray Bans worn by Tom Cruise in "Top Gun" and "Risky Business" or Arnold in "Terminator 2" or for that matter, Will Smith in "Men In Black II, with the famous line "I make these look good."

Optimum Viewing Environment

Although the extensive reach of a feature film product placement is a result of the many and ever-increasing distribution channels for feature films, the theatrical movie-going



experience offers both filmmakers and corporate marketers the ultimate opportunity to expose their respective products. In addition to the lack of clutter, the theater experience is far superior to most all other methods of simultaneously reproducing images and sounds. Today's modern movie theaters are vastly superior in grandeur to all other non-theatrical alternatives, such as home video/DVD, cable or broadcast television. Even the most sophisticated so-called home theater systems pale in comparison to the average movie theater experience.

The resolution, size, and aspect-ratio achieved through motion picture projection allow the images to convey a depth, brilliance, and power which is simply unachievable through even the best picture tube or home projection technology. Likewise, although

closer to theater standards, even professional home theater systems cannot deliver the sound quality of a commercial theater sound system.

Such high quality image and sound reproduction systems offer corporate marketers an environment which can *depict their products and services in the best possible light*. So, not only will millions watch Clint Eastwood drink the previously mentioned Coke Classic after saving the kids, they will be able to see the Coke can ten feet tall, with no discernible grain, and hear the fizz in Digital Dolby on a THX surround sound system.



A Captive Audience

Another advantage of feature film product placement is the ability of this medium to deliver a *captive and more accurately measurable audience*. Movies, particularly in the theater, grab the attention of a specific audience more so than most all other forms of entertainment. TV and radio are frequently used as a type of companion or ambiance which are left on while other activities, like; cooking, cleaning or homework, are taking place. *The movie-viewing experience, even at home, is thought of more as an event, which is thus better able to capture the viewer or specific audience's attention.*

The investment of additional time and money required to view a movie in any of the early stages of distribution prior to broadcast television, such as theatrical, premium cable, pay-per-view, or video/DVD require an additional expenditure, such as the ticket price, rental cost, pay-per-view fee, or premium cable channel surcharge. This translates into a higher value being placed on the activity and thus a *greater likelihood the consumer will watch the entire film and be exposed to the placement* contained within it.

Additionally, watching a film in a theater or renting one from the local video/DVD store requires an additional expenditure of time and energy which is not required of the typical broadcast or cable TV experience. Unless, of course, one counts pressing the button on the remote control as; a viewer vested effort.



The *feature film viewer is thus a truly captive audience* for the film including the placement. For the corporate marketer *investing in product placement, a captive audience not only translates into a significantly greater chance a viewer will actually see the placement, but it also enables more accurate measurement of exposure levels relative to traditional advertising.* This is because the message is actually embedded within the content. This is because the number of people who actually see the placement is about the same as the number of people who watch the film.

Keeping their attention.

Advertisers have always been vexed by the problem of determining how many people are actually seeing their ads. There is a large amount of uncertainty and a potentially huge disparity between the actual number of people reached by the program versus the number exposed to the commercial. In TV this simply has not been easily quantitative.

The numbers supposedly reached do not reflect the number of people who actually are watching the program, merely those which have been recorded as having tuned-in for a period of time, perhaps not even the entire show. As mentioned earlier, the supposed viewer may not be actively watching the program or they may be channel surfing, particularly during the commercials. Others may leave the room or mute the volume during the commercials. In any case, a show's Nielsen rating overstates the number of people that are actively watching the entire program. Even fewer still are actively watching the commercials. Especially now with the advent of the TiVo or DVR.

Therefore, when compared to television advertising, *corporate marketers who invest in product placement are better able to determine the number of consumers they actually have reached through their efforts.*

Starting Early

Many people advise holding back as long as possible with Product placement. As a production gets closer to principal photography, the property masters and scenic designers get more and more desperate to fill their sets with realistic items. True in the last minutes before filming, a company can easily slip their product into a scene for relatively little money. However, you get what you pay for.

By the time production begins, all the big decisions about product integration and strategic placement have already been made. The deal with a possible competitor has already been reached. As the set dresser quickly grabs your product to adorn a table on the set, the lead actor will already be interacting with a rival product that long ago secured their interest in the film. Who gets a bigger payoff on their investment? Let the consumer be the judge.

There are potentially hundreds of places for products to be integrated into a script. It is in the early phases of development that advertisers have the most input and sway to how their product is presented.

The following few pages illustrate possible branding within a script.



EXT. **CAMPUS** - MORNING

A good 200 yards away across the courtyard are TYLER HAYDEN and ERIC KELLER, both early 20s, college students.

Eric stands in his follow-through after just swinging a **golf club**.

TYLER
Nice swing!

ERIC
Nice driver! Is this that new **Nike**?

Tyler nods as Eric takes some more swings.

TYLER
The Sum02.

ERIC
You sell clubs now too?

TYLER
No, just the clothes. **Nike** sent over a bunch of them as freebies.

ERIC
Sweet! Can I have one?

TYLER
Sure. So when we do the photo shoot on Sunday, you'll be swinging one of those bad boys and wearing a few shirts from my new **Fairways and Greens** line. Waddya think?

Eric eyes Tyler's **clothes**.

ERIC
Niiice. Where do you find time for all this?

TYLER
Some of us wake up before ten every day.

ERIC
Hey, I wake up before ten sometimes.

TYLER
Yeah, when you want to get out of the chick's place before she wakes up.

Eric takes another swing.

TYLER
You keep swinging clubs like that and **Pahr72** will have the perfect spokesman.

EXT. **GOLF COURSE** - AFTERNOON



On the green, Eric easily **putts** in his final stroke to beat his opponent.

The golfer reaches into his **wallet**, pulls out the money, and pays Eric.

GOLFER

By one lousy stroke. If it weren't
for that lucky drive. What kind of
driver is that anyway?

ERIC

The **new Nike Sum02**. I got it from
Pahr 72. You should check them
out. And while you're at it, you
can get some better shirts there
too. Cuz that stuff you got on
right there may work with the
ladies on the Senior Tour
but not here man.

INT. **BUSINESS CLASSROOM** - AFTERNOON

Tyler and Jason are giving their business presentation to the professor and class.

Behind them is a sundry of **golfing accessories** and **clothing samples**. Jason controls a **laptop** presentation complete with charts, financials, market penetration, etc.

TYLER

and we've just signed our first
big charity event, the Annual
Narcoleptic Benefit Event. And with
our up-and-coming golfing spokesman,
we'll have a brand-name with a
famous face. And we plan to continue
the success we've already had so
far by expanding our catalog online.

Tyler smiles with pride. *This* is going to be the best idea the professor has ever heard.

BUSINESS PROFESSOR

I don't see how you're going to
compete with well-established brand
names like **Ashworth**.

TYLER

Well, as I said, we've already won
over a few select clients and more
are sure to fol ...

BUSINESS PROFESSOR

Yeah ... it'll never work.

Tyler's smile fades.



Think Strategically

Your brand has received a lot of care and attention to bring it to where it is today. The same amount of thought should be used in how to best take advantage of the greatest form of advertising available. You can add prestige, style and a bigger than life perception of your product to a captive audience of millions of consumers.

In the 1979 Australian action film Mad Max a prominent sign stated “*Speed is proportional to Cash... how fast can you go?*” More than just financial investment, you need to look at issues of control and integration. The sooner you get involved with the production process, the more your investment will pay off when the film reaches the public. Will you be a star or set dressing? The decisions are yours. Producers of motion pictures are the gatekeepers to successful product integration and promotion. To align your self with or indeed to become a producer yourself provides the most assurance that your product will shine on the big screen, while competitors are lost in the background.