



NEWSLETTER

An Entertainment Industry Organization

Lights, Camera, Action – and Brands!

Brand in Entertainment CEO Rolfe Auerbach explains why DR marketers should try brand integration.

BY CHRIS ROSICA

The President's Corner

Our first joint venture with the AIMP, the Music Industry Toolbox on February 22nd, was an astounding success. Hundreds of music industry professional flooded the Gibson Showroom in Beverly Hills to network and check out the products and services of cutting edge companies in music and income tracking.

I look forward to this evening's panel on Branding in the Music Industry, moderated by CCC Past-President Cheryl Hodgson. Please make sure to join us next month when Past-President Teri Nelson Carpenter moderates a panel of guest from overseas discussing changes in the music industry from an International perspective. Please note that this panel will depart from our usual second Tuesday of the month schedule and is occurring on Wednesday evening, April 13th.

Shawn LeMone
President, California Copyright Conference.

DVRs, TiVo and Hulu.com are just a few of the reasons why advertisers have created alternative ways to reach audiences rather than rely on traditional commercials. In movies, television programs, video games, live theater productions, books—virtually every form of entertainment—branded products increasingly have roles. Not only are products seen in passing like the cereals on the shelves in Jerry Seinfeld's kitchen, they are woven into plots. Giving products cameos or even bigger parts has become a widely used and accepted marketing practice, especially in movies.

Movie-goers have grown accustomed to seeing familiar products on screen and even having them used as plot devices. After Reese's Pieces appeared in "E.T., the Extra-Terrestrial," the candy enjoyed tremendous sales growth, according to business news accounts at the time. The romantic comedy "What Women Want" illustrates what brand integration really means—embedding the product in the storyline. In the 2000 film, characters played by Helen Hunt and Mel Gibson discussed Pepsi's brand objectives while strategizing on the Nike and Visa accounts at the advertising agency where they work.

UPCOMING EVENTS

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At a time when consumers are DVRing past traditional commercials, brand integration gets products attention they wouldn't otherwise get. Moreover, once a movie finishes its run in theaters and enters the TV and rental market, products have an opportunity for primetime exposure without marketers having to pay for a commercial in that more expensive advertising time slot. The product appears in a recurring role for the life of the film's airing of eight to 10 years with consumers tuned in to watch.

No one knows more about this method of marketing than Rolfe Auerbach, CEO of Brand in Entertainment (BIE). His Los Angeles-based company specializes in brand integration that achieves believability because it helps storytellers tell the story. Brand in Entertainment routinely draws praise from clients for getting products better known and helping them reach or surpass sales goals. After focusing on products from Fortune 1000 companies,

Auerbach developed an approach so direct response marketers can take advantage of product integration opportunities. The concept he pioneered for the DR industry now is taking off.

Necessity Is the Mother of Integration

Auerbach first got involved in brand integration to solve a problem. In the 1990s, he had a television program called "Infinite Power Workout with Frank Zane" on one of the major networks. Underfunded, he turned to brand integration to keep the show on the air. Everything seen or used on the show, from the exercise equipment and dietary supplements to the wall coverings and carpeting, was the result of paid sponsorship. Since that time, Auerbach's company has perfected the art of subtly weaving brands into entertainment in ways that far exceed simple product appearances on sets. Brand integration is preferable over product placement and has greater potential benefits for marketers. Managing Director Bob Blair of Mindshare Invention worked with BiE on behalf of consumer products powerhouse Kimberly Clark on two film projects: "Meeting Spencer" and a second film coming out later this year from Universal. He says "what differentiates [this type of marketing] is the ability to discuss integration at the development stage, getting your objectives in place while the script is being finalized rather than being tagged on at the end."

Having worked with clients representing 2,700 brands, the BiE team partners closely with entertainment content creators, going as far as offering script and plot recommendations, so clients' products are portrayed in ways that will support the desired outcome. BiE is paid for its services by the producers, networks and studios—so advertisers aren't incurring additional expenses for BiE's services on their behalf on top of what they pay the entertainment companies.

For producers, the fees brand integration raises can determine whether a film project gets green lit. Doug Schwartz, an executive producer who has worked with Sony International, Fox, Lionsgate and was the executive producer of TV's "Baywatch," says brand deals BiE negotiated for his "Little Hercules 3-D" movie made the production possible because the film budget would not have been fully funded otherwise.

Among some of the company's many successes, BiE supported the launch of the Gillette Fusion, securing the brand in an episode of Donald Trump's "The Apprentice" TV show. The razor turned out to be the second biggest consumer product launch in history. According to Robert DeMartini, now president and CEO of New Balance Athletic Shoe Inc. and formerly chief marketing officer of Gillette, Auerbach's team "is very nimble and creative...and knew how to work with all parties involved to maximize value for our product launch."

BiE also hit a home run for Embassy Suites by integrating the hotel chain's brand objectives into one of the most watched episodes of "The Apprentice." The episode challenged the competitors to redesign the hotel staff uniforms as part of a larger re-branding effort. "BiE even arranged for Ivanka Trump to visit our hotel for the night of the showing, and the integration proved to have a positive impact on the brand nationally," says John Lee, vice president of brand marketing for the hotel chain.

Finding Perfect Fits for Brands

"We have a fantastic cast of people who can position the brand in the best way possible," says Auerbach. "Brands can become part of a film's overall marketing strategy, including social media outreach. It's a matter of looking at all the mediums in which the film is being presented—Facebook, games, etc.—and finding a good fit for the brand. This provides another opportunity for advertisers to engage their audiences and stretch their marketing dollars."

With the cost of filmmaking so high, it is no surprise the entertainment industry regards brand integration as an important revenue source. It's also a win-win from the perspective of marketers, especially because having their products in movies means they have the potential of being viewed intact on pay-per-view, on-demand or DVD rental long after the initial cinematic release ends.

Getting DR Spots Into Films

In pondering how to include DR products in films, the light bulb lit up for Auerbach when he realized footage of actual infomercials could appear. (Auerbach believes DR marketers have been slower to seek out brand integration opportunities than conventional advertisers because up until very recently their traditional business model was working exceptionally well and getting results.) Although theater-goers can't respond immediately, they certainly can remember the product name and later search for it on the Internet. Viewers watching rented movies at home can pause the movie to jot down a phone number or URL.

To make it easier, BiE makes sure the toll-free number and website address are shown larger than they appear in the infomercial or spot. Not only are both the phone number and URL larger, the contact information is exclusive to the movie, meaning the response rate can easily be tracked. This provides an invaluable tool for measuring the ROI of the brand integration. BiE so far has positioned or is negotiating to complete DR products in 15 out of the 37 movies in its slate with major stars in 2011-2012. Twenty-two movies still remain available for DR product integration in the coming year. Usually, only one DR client's infomercial appears in a movie so they won't compete against each other for attention.

The film "25 Hill" about financial challenges threatening the existence of the All American Soap Box Derby, as told movingly through the story of a young boy whose soldier father was killed in Afghanistan, includes the Dual Saw™ from Omni Reliant Inc. and TireRack.com, to name just two BiE clients in the production. When insurance company Geico learned of the real-life problems of the Akron-based derby it became a major underwriter of the event itself and, under the guidance of BiE, got involved in the film. An actor playing a Geico executive also has a speaking part in the movie.

Corbin Bernsen, an actor and producer, conceived of the idea for "25 Hill," wrote the screenplay and stars in the movie. His Team Cherokee Productions and Home Theater Films have "always been advocates and believers in brand integration into filmed entertainment done properly." Bernsen explains why he values the relationship this way: "BiE, having occupied the space well before others, knows not only how to 'get' brands into films, but does so in a way where the film experience isn't interrupted and at the same time, provides the brand great visibility." He adds that BiE's "ability to work seamlessly with filmmakers makes them the leader in the field."

Among other movies already released that incorporate BiE clients are "Pure Country 2: The Gift" featuring singer George Strait (Kymaro Body Shaper from BJ Global Direct) and "Hard Breakers" (Flirty Girl Fitness from Savvier). Movies don't have to be hits to make it big for the brands in them. Auerbach can name a list of box office flops that, nonetheless, helped move lots of products. "Films that never attracted large audiences in theaters have a second life and sometimes even develop a cult following, giving brands another shot at getting noticed," he notes.

To explain exactly what BiE does, consider the film called "Vengeance" due to start shooting later this year. In it a lead character released from prison sees a TV spot for Doc Wilson's WreckingBalm tattoo remover and decides to use it. The product advances the storyline and fits seamlessly into the movie narrative. From a marketing perspective, having a movie character heed the call to action in a DR commercial is a grand slam.

Another great example of BiE's work is under negotiation to appear in an upcoming movie called "A Different Kind of Love" starring Richard Dreyfuss. The actor plays a pudgy older man who falls in love with a much younger woman. Early in the film, he sees a commercial for a diet supplement and orders it. The Dreyfuss character incorporates the supplement into his weight-loss regimen and viewers will watch him try to slim down as the plot unfolds.

But Wait, There's More

BiE has brokered deals giving DR companies the right to subsequently use in their own infomercials footage from the film in which their products appeared. That implied third-party endorsement adds credibility and, inserted into either a short- or long-form spot, can dramatically enhance the finished infomercial. The approach can generate buzz in the media and stoke online conversations, making it another great way to stretch marketing budgets further. It's also a useful tactic in developing a brand, not only as a promotional sales tool.

BJ Fazeli, founder and president of BJ Global Direct, has used this tactic. "We view product integration not only as a means of direct response selling, but as a novel way to build the Kymaro brand," he says, speaking of one of the many lines his company markets. Fazeli believes positioning Kymaro products like the Body Shaper in films complements the line's association with the world of fashion and has lent marketing support to line extensions.

Try It, You'll Like It

DR companies reluctant to jump into brand integration with both feet can test the water first. Brian Williams, executive vice president of BiE and a go-to guy for creative ideas, said once advertisers try it, they return again and again, making it a permanent fixture in their marketing mix. "For people on the fence, we have many options to experience the process and judge the results. Something that reassures newcomers is that BiE takes measures to ensure the outcome will turn out well for brands. We become the product police—in a friendly

way," says Williams. A BiE staff representative stays on sets while a client's product is being filmed to make sure everything goes according to plan. "There are never any surprises."

BiE goes out of its way to make it easy for brands to try integration for the first time, according to Auerbach. He and his team will walk clients new to this type of marketing through the process and work with them on developing their campaign. "We can find fits for brands of all shapes and sizes. And our producers know if they do good work for our clients, the clients will come back," he adds.

One way to test drive integration is to insert a brand into a film during post-production. Although the product won't be part of the plot, it will have visibility, which never hurts and could result in a sales bump. "Think of an attractive actress seen working out with a piece of exercise equipment," explains Auerbach. This approach works especially well for companies with existing products positioned to capitalize on emerging trends. Slotting into a movie already shot saves time and can get products in front of viewers at the peak of a product's lifecycle.

Almost every product can find a place in film, but Auerbach recommends against giving an unrecognizable or new item a debut in a movie. That's because viewers won't realize the product is genuine and will confuse it as something dreamed up by the screenwriters to fill a need for a relevant prop.

American pop culture has come a long way since Groucho Marx got a laugh when he threw a floundering Thelma Todd a Life Savers candy instead of a flotation device after she fell out of a canoe in the 1932 film "Horse Feathers." Whether the makers of the iconic American candy paid to include Life Savers in the Marx Brothers movie remains shrouded in history. But it's clear brand integration can make a mint for both the entertainment industry and savvy businesses that use the marketing method effectively.

Judging by the long list of satisfied customers within the entertainment and consumer products industries, Auerbach and his innovative Brand in Entertainment staff have proven they know what it takes to make integration highly rewarding for all parties concerned.

Chris Rosica is author of "The Authentic Brand" (TheAuthenticBrand.com) and an expert in online reputation management, media training, crisis communications, public relations and Internet marketing. He is managing partner of Interact Marketing (www.InteractMarketing.com) and president and CEO of Rosica PR. Contact Rosica at chris@rosica.com.

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Panelist Biographies

ROLFE AUERBACH - ROLFE AUERBACH – BRAND IN ENTERTAINMENT

Rolfe Auerbach is a veteran entertainment and advertising executive with seven Telly Awards, five Vision Awards, and an Emmy nomination to his credit, Auerbach is President and CEO of Brand in Entertainment. Since its inception in 2000, Brand in Entertainment has integrated products and brands directly into the storylines of some of the biggest movies, television shows, webisodes, concerts, music videos and video games in the world. As President and of Brand in Entertainment's predecessor, HP Media, Rolfe created and operated the Product Integration Organization for Fox Television Studios orchestrating the incorporation of paid products into the television productions of Fox, MGM, Lionsgate and Paramount. He created product integration for the music industry for labels such as Atlantic, Lava, Elektra, RCA, Arista, Universal, Jive and Sony.

JODY B FRIEDERICKS - DMI MUSIC & MEDIA SOLUTIONS

Jody B Friedericks is currently vice president/executive creative director, lead strategist and conceptor overseeing all creative, marketing and promotions at DMI Music & Media Solutions. Clients include AARP, American Licorice Company, Beam Global, Build-A-Bear Workshop, Cisco, General Mills, Macy's, Nestlé/Powerbar, Tommy Bahama.

Prior experience includes positions at VARIETY, INC. (Creative Director), UPSHOT (Creative Director), AMBROSI & ASSOCIATES, INC. (Graphic Designer). Past clients include Coca-Cola USA, Diageo, Ford Motor Company,

and Mirage Resorts. Freelance clients include JACKSON HOLE FILM FESTIVAL, BLABBER BABY, E. LEAVEN FOOD COMPANY, ECO BY DESIGN, and TELESCOPE.

KYLE HERMANS - SYNECTICSWORLD

Kyle has developed his innovation profile working alongside a selection of cutting edge organizations, agencies and brands within the innovation, advertising and marketing arena, with 15 years experience in both full service advertising and concept design in his native South Africa, Europe and the US, .

Kyle joined in developing the Global reach of the European Synecticsworld office and in 2009 opened the California, Los Angeles office focusing on the global growth of the firm in North America and Asia Pacific.

While passionate and committed to all areas of innovation, Kyle's expertise lies in consumer and market insight, foresight, brand positioning, and new product invention. Kyle works with clients to create a lasting organizational climate for innovation to assist them reaching into the deep structure of consumer wants, needs and beliefs to activate new ideas, make breakthrough discoveries and put relevant products into the market that provides sustainable financial return.

Kyle works in a wide range of industries and countries and Recent multinational clients include: Levi Strauss, Cisco, Nestle, Unilever, Reckitt Benckiser, J&J, TD Bank, Taco Bell, KFC, Pizza Hut, Coke, Powerade, Google, Linked in, Queensland Rail, Philips & Liberty Mutual to name a few.

Kyle's last 24 months saw him visit 10+ countries for a variety of fortune 500 companies facilitating them to millions of dollars in sustainable growth and breakthrough's.

Kyle has a Bachelor of Arts degree and is a Master practitioner of Neuro Linguistic Programming and systemic innovation methodology TRIZ.

At play Kyle spends his time with his family and learning new creative approaches to life from his three children, Leya, Miya and Skye. Kyle is a passionate performing and recording musician and is charitably involved in matters of the environment and helping others achieve personal growth and transformation.

JENNIFER LYNEIS- UE3 PROMOTIONS

For over ten years, Jennifer Lyneis crafted a solid expertise in consumer promotions and marketing for the music and entertainment industry. Her innovative concepts in marketing recording artist through large corporate events attracted attention from record labels, movie studios, and booking agents nationwide. "I believe we can bring new acts to the attention of the buying public with great rewards to the corporate sponsors and all involved." She has coordinated tour sponsorship for Miller Brewing Company, Heineken, TMobile, and Verizon to name a few as well as various charities benefiting arts and entertainment. "Aligning your artist with a major Brand is a more effective way to bring it to the masses and current ever changing market."

Jennifer's previous work promoting acts to national radio has earned her Top 40 Promotion team of the year in 2003, Hot AC Record Promoter of the Year in 2004 and AC record promoter of the year in 2008. She has worked with Grammy award winning and nominated acts such as Jack Johnson, Brian McKnight, Nelly Furtado, and Barry Manilow to name a few as well as numerous up and coming acts.

Jennifer Lyneis has become a staple in the music industry as one of the most sought after radio promotion and brand marketing consultants. President of Ue3 Promotions a marketing firm specializing in Artist Development, Radio Promotions, Corporate Sponsorship and a division handling Music Licensing for Film, Television and Video. The company's mission is to provide a haven for developing acts that require old-fashioned artist development, as they build mainstream status.

BRUCE STERLING

Known to many as a Musical Director, Producer, Arranger, Talent Broker and now Independent Artist Developer, Bruce Sterling has worked with some of the biggest names in the music industry.

Born in (Central America) Panama and raised in Southern California, Bruce grew up to be exposed to a very diverse and extensive record collection that belonged to his Mom and Dad. Later his brother Eduardo exposed Bruce to develop a taste for live music, which his brother often played in their garage with various neighborhood groups. After receiving many other musicians influences Bruce was able to obtain a talent scholarship to attend Long Beach State University (Jazz Ensemble) which later developed Bruce Sterling as an acclaimed musical director, composer, and arranger.

He has published over 72 songs and musical scores through BMI Publishing and as a composer is a member of BMI Music for 20 years. Bruce later shared out of those many compositions a Top 10 single with award-winning artist Karyn White... He has worked with more than 20 platinum artists, and over 10 international artists to his credit as well.

Bruce Sterling's Musical Direction credits include the BET's Live from L.A. Rick Dees Show, which helped him branch out to work with such artist's as: Tracie Spencer, Chante' Moore, Bobby Brown, Monica, Destiny's Child, Tara Kemp, Aaron Hall, Ralph Tresvant, Sisqo, BBD, Color Me Badd. Later Bruce formed a alliance with the world famous producer, musician and of course American Idol's own Judge "Randy Jackson" to start their own agency for musicians & vocalist called; "ACTIV ENTERTAINMENT". Which in-turn open many opportunities for Bruce Sterling and his company AEI to musically direct and artistically produce for artist such as: Beyonce, Christina Aguilera, Mariah Carey, Pink, Jennifer Lopez, Kelly Clarkson, Alicia Keys, Nelly Furtado & Faith Evans as well as providing musicians for the sultry styles of Sade, Jill Scott, Dionne Warwick, Patti LaBelle, from the smooth crooning styles of Stevie Wonder, Clay Aiken, Brain McKnight Babyface, Eric Benet' to Latin sensations like; Paulina Rubio, Marc Anthony, Gloria Estefan & Juanes'. And lets not forget the Hip Hop World which Bruce has helped mount bands for such artist as; Tribe Called Quest, Outkast, Ceelo, Black Eyed-Peas, Bubba Sparax, Ying Yang Twins, & Dem Franchise Boyz.

Bruce Sterling's many entitlements include working and artist developing many child & tween artist that have become the superstars that you know today such as; Miley Cyrus, (2)x Grammy award-winning artist Adele, Leona Lewis, Christina Aguilera, from Jessica Simpson, Ashley Tisdale, Bianca Ryan, Drew Seeley and latest young artist "Eli Stefanko from Elly's Room"

Bruce Sterling's television background as a Musical Director, Arranger, Supervisor includes; The Grammy's, American Music Awards, Saturday Night Live, In Living Color, MTV Music Awards, The Jamie Foxx Show, The David Letterman Show, Jimmy Kimmel Show (House Band), The Alma Awards, The Tonight Show and appearing more than any other musician on The Arsenio Hall Show. And Bruce Sterling's attributes continue as talent producer for NBC, ABC, CBS, The Disney Channel, Telemundo and Univision Networks. Bruce Sterling serviced such landmark films as; Ray, DreamGirls, Back To The Future, Nutty Professor, and the Classic Eddie Murphy film; "Coming To America" as one of original members of "Sexual Chocolate" what fun Bruce Sterling has accomplished in over 2 decades. Which has continued into packaging and providing musical brands and producing special event shows for; The GROVE SUMMER CONCERT SERIES with Will Smith, Jada-Pickett Smith, Alanis Morissette, Minnie Driver, Kenny G, Michael Buble', MAGIC JOHNSON'S MID-SUMMER NIGHT, KIIS-FM WANGO-TANGO, PRISM AWARDS, YWCA OF GREATER L.A., & THE AMERICAN IDOL TOUR not to say the least HIGH SCHOOL MUSICAL and it keeps on going...

GREG WEISMAN - Partner / Shareholder with Silver & Freedman, PLC

Greg Weisman is the Chair of Silver & Freedman's unique Apparel Industry Practice Group. Greg serves as "outside general counsel" for over 100 brands in the apparel, footwear and accessories communities. As such, his practice encompasses a wide array of transactional matters including trademark/copyright protection, employment issues, intellectual property licensing, corporate/M&A and all types of business and commercial agreements. Mr. Weisman also represents several high-profile musicians, athletes, actors and celebrities in connection with their merchandising, endorsement, branding and other "non-entertainment" and "off-the-field" business endeavors, both within and outside of apparel.

Greg has participated as a guest lecturer at UCLA Extension, FIDM, Otis College of Art & Design, and ITAA on business and legal issues concerning the fashion industry. He has lectured on licensing, IP and manufacturing at the MAGIC apparel tradeshow in Las Vegas, given seminars on Action Sports athlete endorsement contracts and pending Copyright legislation for the California Fashion Association (CFA), Surf Industry Manufacturer's Association (SIMA), and the International Association of Skateboarding Companies (IASC). He is a recognized expert for trade magazines and publications in the branding, fashion and apparel space.
