3RD STORY of Level 1 printed in FULL format.

Licensing Letter

February 15, 1997

SECTION: No. 4, Vol. 21; ISSN: 8755-6235

LENGTH: 230 words

HEADLINE: Who's News:People

BODY:

Robin Sayetta, ex-Scholastic Productions, joins Discovery Enterprises as VP Licensing.

Bob Hollander, ex-Atlanta Centennial Olympic Products (ACOP), named President, CART Licensed Products LP; Jonathan Frank, ex-Major League Baseball Properties, named VP Sales and Marketing.

Steven Rubin, ex-Skechers, named Director of Licensing, KPR Sports International.

Donald Silvey promoted from VP to Senior VP Programming Enterprises & Business Development at MTV, now supervising licensing & merchandising division, and overseeing launch of VH1 into those areas.

Linda Castillon, ex-Landmark Calendars, named VP Licensing and Product Development, Global One Distribution and Merchandising, parent of O.S.P. Publishing, Zanart Entertainment, Bex and Kelly Russel Sports.

Jeffrey Hussell promoted to President-COO, Enesco, from Executive VP-Worldwide Creative.

Allyson Young, ex-1996 Atlanta Paralympic Games, named Director of Licensing B.A.S.S. Licensing division of Battle Enterprises.

Scott Rosenberg leaves as President, Malibu Comics and Senior Executive VP, Marvel Comics to acquire 50% of Platinum Studios, film and television production company with rights to variety of European comic book properties.

Larry McAllister, ex-Paramount, joins Universal Consumer Products Group as Executive Director, Clip & Still Licensing.

LANGUAGE: ENGLISH

IAC-ACC-NO: 03786265 ND ND

LOAD-DATE: September 08, 1997

5TH STORY of Level 1 printed in FULL format.

The Salt Lake Tribune

October 30, 1996, Wednesday

SECTION: Business; Pg. B4

LENGTH: 1241 words

HEADLINE: Olympics Marketing Deal Still In the Air; Logo For Olympics Goes to Market

BYLINE: BY JAY BALTEZORE THE SALT LAKE TRIBUNE

BODY:

INDIANAPOLIS -- It may be several more weeks before the United States Olympic Committee (USOC) and the Salt Lake Organizing Committee (SLOC) finalize their joint-marketing agreement for the 2002 Winter Olympic Games.

According to rules imposed by the International Olympic Committee (IOC), a deal for sharing income from corporate sponsorships and trademark licensing must be approved by year's end.

Weeks ago, the two sides agreed to a formula by which SLOC would receive most of the income from the sponsorships contracts -- usually involving multimillion-dollar exclusive arrangements with large corporations -- until its bare-bones cash needs for putting on the Games are reached. After that, the formula would flip-flop, with most of the income going to the USOC.

Still unsettled are the details involving product licensing, in which a company tacks the Olympic logo on its products in exchange for royalties or a set amount of the product, or both.

SLOC President Tom Welch met with John Krimsky, marketing director for the USOC during the USOC's meetings and workshops here, which conclude today. They acknowledged the wheeling and dealing may go right up to the Dec. 31 deadline.

"It's pretty complicated," said Krimsky. "You take one step and there's another issue that comes up. But we're making good progress." Part of the complexity arises from the differing missions of the two groups. While SLOC is concerned only with the 2002 Winter Games, the USOC oversees all the Olympic sports federations in the United States -- presumably into the next century or two.

Because the USOC needs a steady flow of money well beyond 2002, it tends to court long-term relationships with licensees. It could prove embarrassing if, say, a parka manufacturer has paid the USOC a royalty to use the Olympic rings and learns that a competing firm is selling another brand of parkas with the SLOC logo on an adjacent clothing rack.

The licensing agreement won't necessarily ban differing Olympic emblems on similar products, but it will control how it's done and who receives the dividends.

"Our major interest is how we get into the [Olympic product] marketplace," said Welch. "It's important that we make a certain amount from licensing, but it's just as important to maintain a quality and an image -- and how it will fit in Utah." Krimsky agrees.

"Some licenses may have both [USOC and SLOC] trademarks, and some that have only USOC or SLOC marks," he said. "But we specifically need the involvement of Utah-based companies because they know what sells there. And if these Olympic Games are going to be successful they have to be connected to that region."

Already, the USOC has opened two merchandise shops in Salt Lake -- at Crossroads Plaza mall and Trolley Square -- with another coming soon on Main Street in Park City. Those shelves and racks contain Olympic-endorsed merchandise of all kinds, including products with SLOC's current logo, which is scheduled to be replaced next year.

Sponsorships and licensing agreements now play a critical role in financing the biennial two-week sporting event. Together, they paid about a third of the bills for the Atlanta Games this year. If the same percentage holds for the 2002 Winter Games, SLOC will need more than $ 300 million in sponsorships and licensing to cover its costs.

The SLOC-USOC joint-marketing agreement is intended to rest-rict the seemingly free-for-all hustling under tents that covered sidewalks near Atlanta's Centennial Park this summer.

-- In other Olympic issues, Billy Payne, president of the Atlanta Committee for the Olympic Games, said Tuesday the Summer Games -- the first financed entirely from sponsorships and other private funds -- at least broke even on its $ 1.7 billion budget.

Other ACOG officials have said they expected a balanced ledger or a surplus, but always added qualifications. Payne, however, left no room for doubt.

"As we are saying here today, we have broken even on a cash basis," Payne told the U.S. Olympic Congress.

-- The IOC said Monday it agreed to a new split of American TV-rights fees that will boost USOC revenues by almost 3 percentage points. Starting with fees from the 2004 Summer Games, the USOC will receive 12.75 percent of the U.S. rights, compared with the current 10 percent.

LOAD-DATE: October 30, 1996

16TH STORY of Level 1 printed in FULL format.

Business Week

June 3, 1996

SECTION: ENTERPRISE; Marketing: LICENSING; Number 3478; Pg. ENT12

LENGTH: 859 words

HEADLINE: THE OLYMPICS: NOT EXACTLY FUN AND GAMES

BYLINE: By Katheryn Hayes in Atlanta

HIGHLIGHT:
One of the toughest events? Product licensing

BODY:

For Atlanta-based condiment maker Oak Hill Farms Inc., the hometown staging of the Olympic Games presented a unique opportunity to introduce its sauces, dressings, and preserves to the entire world. But becoming an official sponsor of the games was out of the question for Oak Hill, whose annual revenues are less than a quarter of the $ 40 million that giants such as Coca-Cola Co. have each laid out for sponsorships. There was, however, an alternative: selling licensed products. Oak Hill has created new laurel-wreathed Olympic labels and changed the name of its hot sauce from ''Scorned Woman'' to ''Eternal Flame.'' ''We've gotten a lot of exposure from it,,'' says Wade K. Wright, Oak Hill's director of sales and marketing.

For small businesses, selling Olympic-licensed products is an affordable way to strike gold at the Games. For an average fee of 15% of sales -- but not less than a sizable, contracted minimum -- they can put the Olympic rings and logos on products ranging from T-shirts to hot sauce, from warm-up suits to diamond brooches. In all, 120 companies have paid for rights to sell 1,000 Olympic-licensed products. They include Champion Products, Hanes, and Anheuser-Busch, but most licensees are far smaller, with sales of $ 5 million to $ 10 million.While these licenses may generate big sales, it's not easy money. Among the headaches: lots of one-sided negotiating with the Atlanta Committee for the Olympic Games (ACOG) and meeting demanding sales targets required by the contracts.

Take Aerial Photography Services Inc., a maker of pictorial mugs, cards, books, and magnets, based in Charlotte, N.C. Just winning the contract with ACOG took Catherine D. Joseph, CEO of Aerial, four years of proposals, visits, phone calls, and follow-ups. Then, Aerial had to design new products and subject them to ACOG's rigorous approval process, which touches everything from artwork to product quality. It will have to add 10 employees to its 35-member workforce, and boost production and sales enough to meet ACOG's minimum royalty payments. This summer, Aerial will operate around the clock, and Joseph will have to move her family to Atlanta during the Games. The payoff: she expects a 25% revenue jump this year. ''It's been some of the hardest work we've ever done in our lives,'' says Joseph.

ACOG's demands make these deals hard to pull off. To reach its target of $ 100 million in royalty payments from licensees, ACOG is pushing for high-quality merchandise and has set sales goals not every business can reach. ''In order to take advantage of this business, you have to be very prepared,'' says Robert Hollander, vice-president at Atlanta Centennial Olympic Properties, the marketing arm of the Olympics.

While no licensees expect to lose money, few predict dazzling gains. For one thing, many fear saturation of products such as apparel -- five-ringed shirts, shorts, and sweatsuits -- that debuted years ago. ''To be honest, it hasn't meant anything to our business yet,'' says Del Whitney, vice-president at WEK Enterprises Inc., a maker of upscale sweatshirts in LaMiranda, Calif. ''Retailers are being very cautious about being stuck with Olympic merchandise.''

Goods are moving, though. During the 1984 Los Angeles Games, licensing was a marginally profitable sideline to stimulate the regional economy. Now, it's a profit center. Atlanta's licensing already has generated $ 500 million in retail sales, says Hollander. ACOG projects net royalties of nearly $ 100 million. NERVOUS. To make these targets, ACOG has set terms with licensees that leave many nervous about just making minimum royalty payments. Consider Identity Apparel Inc., a New York maker of expensive wool, leather, and denim jackets. The minimum royalty of the company's projected sales of Olympic jackets is, at 15%, higher than what major sports leagues demand. That has boosted the price of the jackets above what they would sell for with other sports logos -- dampening sales, Identity believes.

Yet Identity's objective was more than sales. Partners Miki Kagan and Lori Beth Horowitz figured they'd land large wholesale contracts with the 40 big-name Olympic sponsors. They courted all 40, but only three -- General Motors, IBM, and Coke -- made substantial orders. ''I had to fight tooth-and-nail,'' says Kagan.

For many licensees, the value of their Olympic connection will be revealed during the 17 days of the games. They are banking on big sales at an Olympics superstore. Oak Hill Farms is one of the companies swallowing the cost of space at the store: $ 15,000 for the smallest individual shop down to a few thousand dollars for shared space like Oak Hill's.

Such are the marketing imperatives of the Olympics. Retailers are giving space this summer to Olympic merchandise, so some licensees believed they had to sign on or risk losing their place. ''We felt if we didn't do it, we might not survive,'' says Aerial's Joseph.

In the end, the Olympic games present an irresistible opportunity for many small-business owners. But they had better be ready to live by the rule of the athletes: no guts, no glory.

GRAPHIC: Photograph: PHOTOGRAPH: HIGH BAR FOR THE RIGHT TO PUT OLYMPIC RINGS AND LOGOS ON THEIR PRODUCTS, LICENSEES HAVE TO PAY THE ACOG ANAVERAGE ROYALTY OF 15% OF SALES

LANGUAGE: ENGLISH

LOAD-DATE: May 30, 1996

18TH STORY of Level 1 printed in FULL format.

The Denver Post

May 15, 1996 Wednesday 2D EDITION

SECTION: BUSINESS; Pg. C-02

LENGTH: 224 words

HEADLINE: Postal Service reaches accord on Olympic souvenirs

BYLINE: The Denver Post

BODY:

The U.S. Postal Service and the United States Olympic Committee reached an agreement yesterday that will allow the Postal Service to put its Olympic postage stamps on T-shirts and other souvenir items.

The Atlanta Centennial Olympic Properties, a marketing venture between the U.S. Olympic Committee and The Atlanta Committee for the Olympic Games, was granted exclusive licensing rights for the postage-stamp artwork.

Under terms of the agreement, ACOP will control product licensing for the artwork and, with approval of the Postal Service, will sublicense the artwork to its existing Olympic licensees.

Earlier this month, the U.S. Olympic Committee threatened to sue the Postal Service over a licensing dispute involving reproducing the commemorative Olympic stamp on souvenir items. The dispute centered on the fact that United Parcel Service - not the Postal Service - is an official worldwide Olympic sponsor of the Atlanta Summer Games.

The new agreement calls for the firm that previously received licensing rights to the artwork by the Postal Service to receive a license to the artwork through an arrangement with ACOP's licensee, Sara Lee Corp.

All items produced prior to the agreement will be withdrawn from sale. On new merchandise carrying the art, the Postal Service will recover a portion of royalties from ACOP.

LOAD-DATE: May 15, 1996

27TH STORY of Level 1 printed in FULL format.

Business Dateline;
Los Angeles Business Journal

September 11, 1995

SECTION: Vol 17; No 37; Sec 1; pg 1

LENGTH: 745 words

HEADLINE: L.A. firms garner licenses for Atlanta Olympics

BYLINE: Tim Deady

DATELINE: Los Angeles; CA; US; Pacific

BODY:

Though still a year off, the Summer Olympics in Atlanta has several Los Angeles County businesses gearing up to cash in.

Seven companies in the county have so far been designated as official "licensees" of the Atlanta Committee for the Olympic Games, the organizing body for the event.

Those seven are some of the 100 businesses in the United States that have won the designation out of about 7,500 companies that sought it. A spokesman for the ACOG said a few more licenses may be awarded but the total number is not expected to exceed 110.

The Southland companies hope the designation will mean millions of dollars in additional revenue over the next 12 months as the hoopla connected with the games gains momentum.

The local companies granted licenses are: WEK Enterprises in La Mirada, Authentic Fitness Corp. in Los Angeles, Bopan Inc. in Los Angeles, Equity Marketing Inc. in Los Angeles, Applause Inc. of Woodland Hills; Mattel Inc. in El Segundo and Yonex Corp. of Torrance.

What the designation mean is the seven can use the various Atlanta Olympics logos and markings on their products, and they can promote themselves as official event licensees.

Some of the seven have been selling Olympics products for several months while others have just started to get their goods to market.

"Our sales projections are for between $ 3 million and $ 4 million, so that's a sizable piece of business," said Bob Evans, president of WEK Enterprises. WEK is a clothing manufacturer with $ 17 million in annual revenues. "But we also expect that it will increase our visibility. It is a great way to get national attention and get our name out there."

WEK will make T-shirts, sweaters, sweatshirts and other tops that will carry various Atlanta Olympics logos and graphics. The items will be sold in upscale retail shops for between $ 40 and $ 70 each.

"This is the first time we have a license agreement for a big event like this. We're counting on it to be very successful," said Evans.

Complicated process

The process of getting a license from the organizing committee began more than four years ago when Atlanta was first awarded the 1996 Summer Olympics.

Bob Hollander, vice president of licensing for Atlanta Centennial Olympics Properties, the division of the organizing committee that handles the licensing, said requirements to get the designation were stringent.

"We have been very selective in who we've picked. We looked for companies with high-quality products, experience in licensing products, (which) are currently distributing the products through broad distribution channels and have a strong financial base," said Hollander.

Any business could apply for the designation but it was then up to organizing committee officials to determine whether the company's product was appropriate for the Olympics, said Hollander.

The process of getting the license included filling out an extensive application, and financial and credit checks by the organizing committee, said Hollander.

In return for the designation, companies must turn over to the organizing committee a predetermined percentage of sales revenues, said Hollander. The usual arrangement is for a licensee to give the committee between 10 percent and 15 percent of its wholesale revenues from the Olympics products.

High hopes

The committee expects to receive between $ 50 million and $ 100 million in revenue from the licensees, which will be used to fund the Atlanta Olympics, said Hollander.

A potential problem in licensing, and one that occurs particularly for big events like the Olympics, is counterfeit products.

"We're very concerned about the potential for someone to put our logo on their products without our permission," said Hollander.

"We're going to be very protective of our marks and will go after and prosecute violators."

Gary Trumbo, senior vice president and general manager at Equity Marketing, said the company has received a license to make stuffed versions of Izzy, the Atlanta Olympics mascot. The company has just started making and selling the stuffed Izzy, a cartoon-like character. The stuffed toys will retail for between $ 4.99 and $ 14.99.

"This is very good exposure for the company and we have been looking for more opportunities in licensing," said Trumbo.

Products that will be made by the local companies include swim wear by Authentic Fitness; jewelry by Bogarz; toys and games by Applause and Mattel and sporting goods by Yonex.

GRAPHIC: Photo

LANGUAGE: ENGLISH

UMI-ACC-NO: 9589402

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30TH STORY of Level 1 printed in FULL format.

Nation's Business

August, 1995

SECTION: COVER STORY; Pg. 16

LENGTH: 4014 words

HEADLINE: Hot Names, Top Dollars

BYLINE: By Dale D. Buss

HIGHLIGHT:
Product licensing -- despite some potential pitfalls -- represents terrific growth opportunities for companies of all sizes.

BODY:

Tony Zazzu has made at least one blockbuster decision in the licensing game: His company, Papermates Inc., started producing Power Rangers merchandise when the TV characters' popularity was blasting off.

Largely by selling Power Rangers pencils, sharpeners, stampers, and other school supplies under its Noteworthy brand, Papermates has boosted employment from 30 people two years ago to about 50 today. At the same time, the Chatsworth, Calif., concern has grabbed other profitable licenses, including The Mask, Batman Forever, Star Trek, and Barbie. Papermates' licensed lines generate "the glamour and glitz of our business," says co-owner Zazzu, and they bolster hope that still another blockbuster product is just around the corner.

Nonetheless, despite his success in licensed products, he says he is frustrated that he still hasn't snared a Disney property -- a hot ticket in the licensing business. Disney's blockbuster movie release this summer, "Pocahontas," is the latest in the company's string of strong product-licensing vehicles. And he's also uneasy about his company's dependence on licensed merchandise for nearly half of its revenues. "Licensing gives you instant distribution of a product that's well-recognized," says Zazzu. "It opens up çbtremendous doors for you with retailers. The right people want to see you. The problem is, if they don't perceive it to be a strong property, there's not a thing you can do to make it successful. You live and die by the sword."

Never before has product licensing offered such potential bounty for U.S. manufacturers. Driven largely by small firms, the field expanded by 5 percent last year to a record $ 70 billion worth of business in the United States and Canada, following a 7 percent gain in 1993 over the previous year. The figures come from The Licensing Letter, an industry-monitoring trade publication based in Brooklyn, N.Y.

"Licensing is hot because the consumer will buy it, and the consumer will buy it because it's got a favorite something that they like," says Beverly Cannady, a licensing consultant in Woodland Hills, Calif. "It's not new. We had the Shirley Temple doll and the Daniel Boone cap. But there are so many more media now, such as video games and all the new television channels, to give us this stuff."

Even with strong recent sales increases, however, licensing has slowed from its explosive growth in the late '80s. As the industry has matured, some retailers have complained that they're confused by the proliferation of licensed products, and they fear consumers may be befuddled, too. Meanwhile, licensors continue to increase the royalties they demand for popular properties. And, signed by players' strikes and worried about merchandising excesses, major professional sports leagues have been quickly weeding out licensees.

Nevertheless, rivers of licensed products continue to pour forth from small companies across the U.S. Among the licensed products recently introduced by entrepreneurs are Nittany Lion perfume (honoring Penn State University), Forrest Gump chocolates (after the lead character in the Oscar-winning movie), Ricki Lake T-shirts (hyping the hot TV talk-show host), a TV remote control that looks like a National Football League playing field, University of Tennessee mascot-shaped pasta, and software that blurts out lines from "Star Trek."

Although pitfalls and frustrations keep many small concerns on the sidelines -- or make them wish they had stayed there -- product licensing still offers tremendous avenues to growth, particularly for entrepreneurial, nimble, innovative, high-quality manufacturers. "The opportunities for small companies in licensing are bigger than ever," maintains Karen Raugust, executive editor of The Licensing Letter.

For many small manufacturers looking to jump-start growth and open the tap on creativity, the appeal of licensing has become irresistible. "It's a way of taking a name with brand recognition and applying it to your merchandise without having to do the advertising and brand building that is so expensive for any company to do," says John Detar, owner of Unique Event Products Inc., in San Diego. His six-employee company, which produces inflatable toys, made about 90 percent of its $ 3.5 million in revenue last year from professional-sports licenses.

"There's 24-hour-a-day, constant reinforcement of your brand," says Hank Roth, co-owner and vice president of Fun Designs Inc. The company, in Duxbury, Mass., entered licensing four years ago. Today, his 25 lines of snack containers, printed sandwich bags, and other food-toting products carry licensed images of properties ranging from Barbie to Batman. The licensed products account for 80 percent of sales for the 14-employee company.

"If you're a small company and you're living by your ability to design creative and different products, rather than have to go out every year and sell new and different products, all you really have to do is change the license," Roth says. "You don't have to re-sell the concept every year."

Zak Designs Inc. is one of many small businesses built largely through licensing. The Spokane, Wash., company launched a generic children's dinnerware line 10 years ago and got its first license, for Disney's Chip and Dale Rescue Rangers, in 1988. Business really took off after Zak licensed Little Mermaid dinnerware (also based on an animated Disney character) in 1989: Revenues have increased 20-fold and employment 10-fold, to about 100 people, in the past five years.

"When kids want a character item, they'll want it over everything else on the market no matter the cost or where they have to go," says Irv Zakheim, president and CEO of Zak Designs. "They'll go to extremes to get it, and parents are going to look at it. And because our product is under $ 10 and aimed at 3-to 8-year-olds, many of the kids are even at an age where they can purchase it themselves. The power of licensing is incredible." This year, Zakheim is developing a line of adult drinkware for such properties as Coca-Cola and the 1996 Summer Olympics.

Key players in the licensing industry include entertainment companies like Walt Disney Co., Time-Warner Inc., and Viacom Inc. Their sway is growing apace with the continued expansion of the licensing of movie and TV characters and symbols, a product-licensing segment that wasn't nearly as active a few years ago. Last year, driven largely by the triumph of Disney's "The Lion King" and by the continued success of Saban Entertainment's "Mighty Morphin Power Rangers" TV show, entertainment and character licensing grew at a 9 percent clip, according to The Licensing Letter, far outpacing the rest of the business.

Such results have allowed the market to put out of its mind recent licensing busts like the movies "Batman Returns" (the 1992 sequel to "Batman"), "Dick Tracy," "Swan Princess" (the 1994 New Line Cinema release), and "Barney & Friends," the public-television children's show that flashed like a meteor across the licensing sky in 1993. "There was too much Barney merchandise too fast, and it wasn't top-quality," says a veteran licensed-goods manufacturer.

Sales of music-related licenses increased 8 percent last year, driven by strong merchandise sales tied to major tours by big-name artists such as Barbra Streisand and The Rolling Stones, the newsletter says. Licensing of toy and game properties, including computer and video games, grew 7 percent.

Licensing's other major force -- sports -- is a mixed bag these days after heady growth for a decade. The baseball and hockey strikes took the wind out of the category. For example, Major League Baseball's licensing revenue last year dipped to $ 2.1 billion from $ 2.5 billion in 1993, its first year-to-year decline. Moreover, the slide is expected to worsen this year for the sport's 350 licensees as professional baseball suffers a huge attendance shortfall following settlement of the strike and the season's late start.

Concerns about quality and quantity are leading baseball and other professional sports to winnow peripheral products. Despite its rising popularity, hockey, for example, is cutting its licensee list by about 10 percent, says Michael Jacobsen, editor of Sporting Goods Dealer magazine. And in the past year, the National Football League has pared about 100 licensees, mostly of nonapparel novelties, to get down to 300.

This retrenchment is hurting small licensees in particular. The leagues prefer larger licensees that have large ranges of merchandise. Four years ago, the NFL liked John Detar's "inflatable helmets" so much that it gave him a license without requiring Unique Event to pay an up-front guarantee -- a payment against royalties that licensees agree to pay licensors. "That would never happen today," says Detar.

On the other hand, collegiate licensing is expanding, and some small licensees would rather piggyback on the enduring loyalty of the alumni of big schools like UCLA and Ohio State than deal with pro sports. It is estimated that more than 4,000 companies license some form of collegiate merchandise, mostly apparel, and that the number will grow as more universities diversify into nonclothing licenses.

Opportunities also are emerging with more and more nontraditional licensors. Pro players' associations are shopping athletes' images apart from the leagues. Other new properties range from the Canadian Mounties to the Ms. Foundation's National Take Our Daughters to Work Day to Hyperman, a new, IBM-created superhero science maven who is slated to have his own CBS Saturday-morning show this fall.

Entrepreneurs who want to delve into licensing should consider the following suggestions drawn from the experiences of business people and others knowledgeable about this dynamic industry:

Make The Initial Contact

Go directly to most major licensors to find out their requirements. The principal exceptions are colleges and universities. About 140 schools -- small as well as large -- work through Collegiate Licensing Co., in Atlanta, by far the market's biggest licensing agent.

Others, including Notre Dame, Georgetown, Michigan, Indiana, and Duke, handle their own licensing.

Although you can venture into this sometimes-quirky world on your own, you might be better of enlisting the help of a licensing consultant or an attorney -- an expert who knows the field and has the relationships that can open those first doors for you. Expect to pay such an expert a retainer and a small percentage of sales.

Definitely get seasoned advice if you're trying to evaluate a number of properties. "Seeking out and acquiring licenses can be a full-time job," says Sheldon Morick, president and CEO of Janex International, a Woodland Hills, Calif., company that makes licensed children's appliances. "You get a reasonable return from hiring a consultant."

Document Your Qualifications

The best candidates for major nationwide licenses have a track record in the target product line, distribute nationally, have good sales representatives, and can provide substantial documentation, including balance sheets. "Licensors don't want you to use their property to get into business; they want you already to be in business," says licensing consultant Cannady.

Your company also must demonstrate sophisticated and perhaps proprietary graphics and design capabilities. "The days of taking a decal and slapping it on a product are over," Cannady says. She notes, for example, the striking soft-plastic flashlights sculpted by Janex, one of her clients, in the shapes of cartoon and movie characters.

Finally, you also must convince licensors that your company can handle the boom that might come your way. "That isn't easy, because oftentimes the addition of a license for a smaller-tier company can really catapult them into the big leagues, where they might not have been before," says Neil Newman, vice president of marketing for Viacom Consumer Products, in Los Angeles. The company licenses properties such as "Star Trek" and "The Andy Griffith Show."

Know The Bottom Line

Typically, licensees agree to pay 5 to 12 percent of wholesale revenues to the licensor over the period of the agreement; the specific percentage depends on the industry and how hot the property is. Royalty agreements almost always include a guaranteed minimum return to the licensor and advance payment of typically 20 to 50 percent of that guarantee. Thus, for example, if revenues from a licensed product were expected to be $ 1 million at retail, or about $ 500,000 at wholesale, a small company might be able to get started by paying as little as a $ 5,000 advance, or 1 percent.

The length of a typical deal is two years, with a general range of one to five years. If sales take off, all you owe the licensor is the fixed royalty, including the advance guarantee you've paid, until contract-renewal time; but if sales disappoint, you're committed to pay all of the guarantee anyway. Because of this, even a newcomer to licensing will take a handful of properties in order to spread the risk -- hoping that even one moderate success will help cover the guarantees of any properties that turn out to be duds.

The stakes involved are getting higher for licensees because most licensors are raising royalties. For instance, the National Basketball Association is nudging its typical royalties from the high single digits to 10 percent and beyond, according to some licensees. And many well-received Hollywood properties now routinely are priced in the teens.

As Viacom's Newman says, the Starship Enterprise "does not get backed out of the garage for free."

Select Your Markets Carefully

In many market categories, small companies have little hope of swooping in and disrupting long-standing relationships between major licensors and existing big licensees. But many other segments are wide open to small manufacturers.

For example, for 23 years, Janex has succeeded at manufacturing and selling flashlights and battery-operated tooth brushes, book lights, and other children's products carrying images such as Mickey Mouse and Spiderman. "The big companies tend to leave us alone because we stay within our niche," says Morick, the CEO, whose company has about 10 employees. "We make practical products for kids which have value beyond being a toy, and larger companies aren't necessarily interested in that."

And by staying up to date on licensors' changing priorities, you can find new niches. Collegiate Licensing these days is searching specifically for nonapparel licensees and for companies willing to manufacture goods linked to some of the company's smaller schools. For example, Collegiate just lined up licensees for Appalachian State University, in Boone, N.C., because retailers in nearby Charlotte were getting requests for school apparel.

In short, choose markets that are relatively unoccupied, and respond quickly to licensors' changes in marketing and product emphases.

Find A Lonely Niche

Of course, if you have an innovation that fits into a previously unoccupied niche and really tickles the fancy of a licensor, you can throw most of the other rules out the window.

That's how a small-company owner got MCA Universal to grant him a license for a patented water-powered watch tied to the new Kevin Costner movie, "Waterworld." That's also what Detar, the toy manufacturer, managed to do when he proposed to the NFL a seemingly incongruous new product: inflatable, softball-sized balls with team imprints. "It's not the shape of the ball, it's the association with a team or the NFL that makes them sell," he says. "The league was a little surprised when we brought them the idea, but they ended up liking it."

Star Trek is one property that "depends on smaller companies coming in with fresh products to keep licensing programs refreshed all the time" because the property is 30 years old and is being continually reinvented, Newman says.

Vincent Bitetti is principal owner of one Star Trek licensee, Sound Source Interactive Inc., a Westlake Village, Calif., company that produces synthesized sounds. From a $ 1 million company in 1991 with seven employees, Sound Source has been transformed at warp speed into a $ 4 million concern with 25 employees largely because of the success of its Star Trek Audio Clips software. The software attaches sounds to computer functions: Hear Spock say, "Computing now, Captain," every time you open a file, or Captain Kirk bark, "Get off my bridge!" when you eject a floppy disk.

"We just had an idea that no one else had thought of -- or at least hadn't exploited in the same way," says Bitetti, who founded Sound Source in 1988. "Sometimes those kinds of things are right under your nose."

The Pasta Shoppe, a Nashville start-up, has burst onto the licensing scene with dry pastas shaped like university logos and mascots. The first varieties, University of Tennessee and Vanderbilt University pastas, proved so popular with alumni when the products debuted last fall that the company was planning to license the imprints of 33 schools by the opening of football season and to include teams of the nation's six biggest athletic conferences by Christmas.

Co-owners John and Carey Clarke Aron had left New York City software-development jobs with plans to start a fresh-pasta shop when Clarke Aron came up with the collegiate idea. "But because we were a new company," John Aron says, "we had to spend a lot of time with colleges making them understand that we were serious about managing the quality and the risks of being involved with a food product. They weren't sure at first that they wanted to bother with it."

Print-A-Shirt Inc. used to depend on licensed sports apparel for the vast majority of its sales. But as that business has become more competitive on the national scale, the 30-employee company, in Omaha, Neb., has deliberately pared sports licensing to about half of its revenues by redirecting itself to regional and event-related markets like the NCAA Final Four basketball tournament. "We thought we'd be better off in the long run focusing on what we were good at, and in this region of the country," says Jeff Huff, the firm's president.

Consider Taking A Risk

Another way to score in licensing is to place a big bet on an unproven property that you're convinced has big potential. The now-classic example of how well that sort of thing can turn out, of course, is "Power Rangers."

By all rights, the success of that property shouldn't have happened. Created in Japan, "Power Rangers" was brought to American Saturday morning TV in 1992 by Saban Entertainment, a children's programmer based in Burbank, Calif.

It was the entertainment descendant of "Teenage Mutant Ninja Turtles," some said, without the Turtles' exotic reptilian nature and engaging Valley-talking dialogue. Some experienced licenses, including Zak Designs, quickly passed on the Rangers.

Papermates' Zazzu didn't find Power Rangers instantly appealing, he says, but an executive acquaintance at Saban told him that the property was "getting very good attention by retailers. So we took a flier." Papermates was one of the few companies that got in on Power Rangers before sales tied to the property took off.

Make The Sports Team

While entertainment licenses are demanding enough, many small licensees say that they draw the line at pro sports. While a manufacturer with even limited design capabilities can do a single Batman property, major pro-sports licensees must come up with a separate image for each team in the league, whether it's as simple as a decal or as complicated and expensive as a plastic mold.

"You can't come and say, 'I can make a really cool Orlando Magic hat,'" says the NBA's Land. "You need to be able to do it for all the teams, because they all share equally in licensee revenues."

The long strike badly damaged pro baseball of course, but licensees like Gordon Peele, president of P&K Products Inc., in Elgin, III., take the long view. His company licenses all major pro sports on waste-baskets, throw rugs, wall clocks, bumper stickers, and 30 other items. The baseball strike hit P&K hard, and Peele had to lay off 20 of his 100 production workers.

But Peele has been in the business for 27 years and has survived other player walkouts, including the 1982 pro-football strike, when NFL-licensed merchandise accounted for 70 percent of his business. "Now 90 percent of our manufacturing is sports licensing, so we really have no choice but to look at things optimistically," Peele says. "But fans are funny. They'll come back."

Try A Knockoff

One less-expensive way to tap into the fervor created by licensed properties is to create products that approximate them. For example, dinosaur-related items of all sorts did well when "Jurassic Park" dominated movie screens in 1993. And in the wake of "The Lion King," many companies have brought out generic products with wildlife themes.

In Brown Deer, Wis., 23-year-old Darrin Reasby got a deal for Starter Corp., the big NBA-licensed sports-apparel maker, to sell his clothing designs. But Reasby, who operates Mountaintop Design Inc. from his parents' basement, also plans to bring out his own GBA (Ghetto Basketball Association) line with graphics reminiscent of the NBA.

Spread Your Bets

Holding multiple licenses can offer significant economies of scale. Miki Kagan and Lori Horowitz, co-owners of the apparel maker Identity Inc., in New York City, last year began making jackets for Major League Baseball's new Negro Leagues line. They picked up an NHL license at a trade show and soon added permits to make products tied to some colleges and to the '96 Summer Olympics. "It's cost-effective to have more than one license," Kagan says. "If you've got sales reps going around the country selling your goods to retailers, it's easier if they have more lines to sell."

Pick Only Winners

That's the toughest discipline of all, and it gets more difficult as available licenses proliferate. One particular licensing consultant, for example, is able to advise clients on nearly 250 different properties currently available.

So how should you select? Look at who's backing a property and scrutinize track records. If it's a children's license, always find out who has the master toy license; if it's a major company such as Mattel or Hasbro or Bandai, you may be on to something. Try to find out if peripheral promotions might boost the property's profile, like those by fast-food restaurants.

Consider pursuing old reliable characters -- like Looney Tunes, Peanuts, Garfield -- even if they're not especially hot sellers right now. If properties are unfamiliar to you, spread your investments among, say, five new children's TV shows instead of concentrating on just one.

Roth, of Fun Designs, conducts "focus groups" of children ages 4 to 10 who are schoolmates of his two young children. "We show them our drawings and product models, and they'll gravitate to the ones they like best. If they're excited about a character and they can articulate why, we take it the next step," Roth says. "It's not foolproof, and it's not scientific, but it works for us."

Jonny Lieberbaum, owner of Swago T-Shirts, in Fort Lauderdale, Fla., looks for "very undervalued properties. It's no different than what a Realtor would do with real estate." He also simply pursues what he's interested in. "Most of the licenses I've bought were just characters that I was into as a kid," he says. "It hasn't been any real science."

"The biggest companies out there have failed with licenses," Zazzu says. "They go through a whole marketing staff and all that research, but even they can never tell what the public is going to buy." In the end, he adds, "you hear the information that's being given you by the licensors, you probe around, and then you go on your gut feelings."

GRAPHIC: Photo 1, Properties such as Barbie, Batman, and the Power Rangers bring "glamour and glitz" to Tony Zazzu's California toy-licensing business; Photo 2, Product licensing offers major potential for U.S. manufacturers, as Papermates Inc.'s co-owner Tony Zuzzu has found; his firm's products for children reflect popular characters such as Barbie and Batman. Cover Story; Photos 1 and 2 by BART BARTHOLOMEW; Picture 1, no caption; Graph, Total Retail Sales Of Licensed Merchandise, 1982-1994, SOURCE: THE LICENSING LETTER; Photo 3, Sports licensees Lori Horowitz, and Miki Kagan of New York sell apparel bearing the logos from baseball's old Negro Leagues, the NHL, and the '96 Summer Olympics. PHOTO:

TOM SOBOLIK -- BLACK STAR; Picture 2, no caption; Photo 4, Undervalued properties have made money for Jonny Lieberbaum's Florida T-shirt company. "Most of the licenses I've bought," he says, "were just characters that I was into as a kid."; PHOTO: KEN TOUCHTON; Picture 3, no caption; Photo 5, The baseball strike forced Illinois sports licensee Gordon Peele to lay off 20 people, but his business has bounced back from previous sports strikes. PHOTO: L TODD BUCHANAN; Picture 4, no caption

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HEADLINE: Sponsors go for gold // Sponsors warm up a year before Games

BYLINE: Bruce Horovitz

BODY:

Forget the 100-meter dash. Never mind the basketball finals. Perhaps the most important record for the 1996 Summer Olympics already has been set: sponsorship moola.

The 1996 Summer Olympic Games will begin in Atlanta one year from today. By then, an expected 45 sponsors from Coke to Kodak will have kicked in a record $ 500 million - nearly twice the $ 265 million sponsors anted up for the 1992 Summer Games in Barcelona.

It took arm-twisting aplenty - and some serious soul-searching - to coax many companies to pay the hefty fees for the Atlanta Games. Sponsors were forced to ask themselves: What do I get for my money? The painful answer echoed by many marketing experts: not much.

"You'll see a lot of gnashing of teeth and wringing of hands when these Games are over," says Katharine Paine, CEO at Delahaye Group, a corporate image-consulting firm. "Sponsors will be asking themselves: 'Oh God, now what do we do to justify all the money we just spent?' "

Many of the biggest sponsors will pay about $ 40 million - nearly twice the $ 25 million top-tier sponsors paid four years ago in Barcelona. For that, they get the right to flaunt Olympic logos in their ads and on their packaging. And they get prime access to Olympic seats, hotel rooms and even athletes. But at the Games themselves, sponsors can't so much as hang their banners in front of TV cameras. Ads are no-nos at all Olympic venues during the 17 broadcast days. And days after the Olympics' end, a minority of consumers have a clue which companies were sponsors, polls show.

Of 100 Olympic sponsors reviewed since 1984, consumers draw Olympic connections with only half, according to polls by ad agency DDB Needham immediately after each Olympics. With so many sponsors, it's no wonder. The 1996 Summer Games look like a sponsorship smorgasbord. Thirty-four worldwide and U.S. sponsors are in tow with 11 expected to sign on the next few months. Nissan signed on last week.

Visa is so convinced the Olympics is the world's top marketing platform that it will spend more money advertising during the 1996 Olympics than it has spent on any event, says Michael Beindorff, executive vice president of marketing. "You have the whole world watching for 2 1/2 weeks," he says. "Where can you find a better stage?"

Besides sponsorships, $ 1.1 billion more must be raised from ticket sales, NBC's broadcast fees, and product licensing revenue to cover the $ 1.58 billion cost of the Games. By contrast, the Barcelona Games cost less than $ 1 billion to put on.

To generate income, officials have concocted sponsorship categories that border on the silly. King World, distributor of game shows Wheel of Fortune and Jeopardy!, will promote its sponsorship with Olympic-themed shows that might feature athletes' relatives. Still, there are compelling reasons for companies to link with the 1996 Olympics:
-- They're on U.S. soil. American consumers go ga-ga over Olympics at home. And these Games at least sound historical. It will be the 100th anniversary of the modern Olympics - the Centennial Olympic Games. Advertisers are enamored of that term.
-- Sponsorship can bolster a company's image. A recent survey shows 64% of consumers say they are more likely to buy products made by Olympics sponsors because sponsorships help make it possible for the athletes to compete.
-- Gobs of people watch the games. More than 85% of U.S. households will tune in for some part of the Games, compared with 60% that clicked on the Super Bowl.
-- The electricity of the Olympics can be a powerful way to impress clients and reward employees.

Coca-Cola, and other consumer giants such as McDonald's and AT&T, are in this for one reason: image. But image has never come at such a price. Atlanta-based Coca-Cola kicked in an unprecedented $ 50 million for a sponsorship. Because the Games are in its back yard, Coca-Cola is expected to spend $ 150 million more to promote its status as the Olympics' "official" soft drink.

Coke hasn't fared too badly with sponsorships. One day after last year's Winter Olympics, a respectable 43% of consumers polled by Performance Research recalled that Coke was a sponsor. But 57% mistakenly thought Wendy's was an official sponsor while the real sponsor, McDonald's, was selected by only 34%.

This time around, McDonald's has effectively blocked Wendy's by purchasing all available fast-food ad slots during NBC's broadcast.

Companies rarely make back in increased sales what they spend on sponsorship costs, says Michael Marsak, a marketing consultant.

Just ask Hilton and Kellogg.

Hilton was the official hotel of the 1992 Summer Games, but only 8% of consumers were aware of that just weeks after the Olympics ended, according to a DDB Needham poll conducted by Jim Crimmins. Worse yet, 9% thought the sponsor was Holiday Inn. Kellogg also was a sponsor. But only 20% of consumers named Kellogg's Corn Flakes as a brand sponsor while 35% named Wheaties.

Kellogg and Hilton no longer are Olympics sponsors. Hilton declined to comment. However, Kellogg spokeswoman Karen McCloud, says: "We can't justify their high fees."

The sponsorship spotlight can blur even more when similar companies have to share it. Delta paid about $ 30 million to be the official airline of the Atlanta Games. But longtime sponsor United paid less than one-quarter of that to be the official airline of the U.S. Olympics Team. Both will feature different

Olympic signage in their upcoming marketing efforts.

"There is certainly an opportunity for confusion in the consumer's mind," says Dick Veatch, manager of promotions at United. "Obviously, we're not thrilled about it."

Delta has started placing the Olympics symbol on everything from its business cards to ticket jackets. Later this month, it will even unveil one aircraft it has painted, nose to tail, in an Olympics theme, says Delta's Terrence Burns.

Home Depot has added a wrinkle that critics say will further confuse and dilute the Olympics image. It paid $ 40 million for its sponsorship. As part of the deal, it asked 28 vendors to help pick up the costs. In exchange, those suppliers - from Black & Decker to Armstrong - get to have a sign bearing this message posted by their products in Home Depot stores nationwide: "Proud Member of the Home Depot Olympic Family."

Without that deal, "we couldn't have afforded the sponsorship," says Home Depot's Dick Hammill.

But critics say it sets a bad precedent. The Olympic rings rank among the most-recognized symbols in the world. "The prestige of the rings has got to be diluted when you suddenly find them by every power saw," Lesa Ukman, executive editor of IEG Sponsorship Report.

Olympic officials scoff at the criticism.

"Change is part of every successful business entity," says Bill McCahan, chief marketing officer of Atlantic Centennial Olympic Properties. "We hope to leave behind some marketing legacies that will be used by others in the future."

While the Games might be about the spirit of competition, sponsorships are about winning at all costs. No company exemplifies that more than Coca-Cola, which some say is the sponsor most responsible for bringing the Games to Atlanta. "The Olympics will help us build our brand - and increase sales - in 125 countries," says Coke's Stu Cross.

Coke will have Olympic images on products and ads. It is also sponsoring the Olympic Torch Relay and building a temporary Olympic City theme park. Marketing experts say Coke is doing all this for one reason: to keep Pepsi out.

Coke, a sponsor since 1928, is locked into the Olympic box, says retail consultant Marsak. Should Coke ever drop out, he says, "Pepsi would snatch it and rub it in Coke's face."

Worldwide sponsors Top level. Can use all of the symbols; exclusive use of the five-ring logo. Access to tickets, hotel rooms, athletes, cultural events, hospitality village.

Coca-Cola, Bausch & Lomb, Eastman Kodak, IBM, Matsushita/Panasonic, Time Inc., Visa International, Xerox, United Parcel Service, John Hancock.

Centennial Olympic Games Partners Some access as worldwide sponsors, but can only use Atlanta Games, U.S. Team logos.

Anheuser-Busch, AT&T, Delta Air Lines(1), Home Depot, IBM, McDonald's, Motorola, NationsBank, Sara Lee/Champion, SMH/Swatch.

1996 Olympic Games Sponsors Provide services to the Games. Can negotiate event tickets, access to athletes.
Avon, BellSouth, Blue Cross and Blue Shield, BMW, Borg-Warner Security, General Motors, Holiday Inn, King World, Nissan, Randstad Staffing Services, Scientific-Atlanta, Sensomatic Electronics, World Travel Partners, York International.

1 - Atlanta Games sponsor only Source: Atlanta Committee for the Olympic Games. Research by Tammi Wark

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HEADLINE: Olympics sponsorship at all-time high.1996 Olympic Games in Atlanta, Georgia

BYLINE: Waddell, Ray

BODY:

ATLANTA - With corporate involvement in the 1996 Olympic Games higher than it has ever been, it's clear that corporate America will continue to play a large role in sporting events of all types.

Sponsorship of sporting events was the subject at a panel called "Developing Strategic Sports Marketing Relations," part of Sports & Event Management 95, an annual conference produced by the International City/County Managers Assn. (ICMA), held here April 20-22.

Speakers were Donald Campbell, managing director, Fantastic Sports Promotions Inc.; Lisa Delpy, assistant professor, George Washington University; and Hill Carrow, director, Olympic Sponsorship development, Sara Lee Corp. (SLC).

Carrow said that Sara Lee has gone well beyond being just a coffeecake and cheesecake company. "Our mission is to be the best consumer branded concept in the world," said Carrow. "We're a $ 16 billion company, with half of our interests in food and the other half in apparel."

SLC's involvement in the Olympics is two-pronged, Carrow said. As a sponsoring Olympic Partner, the company is involved to the tune of $ 40 million, $ 20 million of which is in-kind in the form of exclusive knitted apparel. In Olympic product licensing, a 10 percent royalty goes to the Games.

"With $ 20 million going to the Games up-front, we have to generate $ 200 million in sales to liquidate our commitment," said Carrow.

Carrow said that SLC had committed $ 15 million to television buys on the NBC telecasts of the Games. Five brands are involved, with the most high-profile brand being Champion performance-oriented athletic wear.

"Champion is the most natural fit," said Carrow. "We intend to leverage its use by outfitting the Olympic teams, including the Olympic Parade and award uniforms, blazers, loafers and travel wear. We contributed 57 items per athlete for the Winter Games in Lillehammer, Norway"

Other SLC brands tied in with the Olympics include Hanes, which will be used to outfit all of the Olympic volunteers, and L'eggs, which will sponsor women's athletics. We're also working with the governing bodies of Olympic sports," said Carrow. "Champion is the largest sponsor in the U.S. of volleyball, and we also sponsor basketball's Dream Team."

For in-store retail opportunities, Champion will create a "store within a store," with a whole section dedicated to the Olympic merchandise.

"We know every time we sell a product with the Olympic logo, we have to pay a royalty," said Carrow. "We think we'll get our $ 20 million back, but we'd really have to blow it out to get the rest back. However, we know that there is a lot of soft value to our Olympic sponsorship."

FANTASTIC

Campbell, who came to the Atlanta office of Fantastic Sports Promotions after 12 years with MCI, where he reviewed, evaluated and managed national sponsorship opportunities, discussed how to go about securing corporate dollars for a sporting event.

"If you want to get to second base, you need to know how to focus your proposal," Campbell said. "First of all, you need to make sure of the corporate health of the company you approach. Read the business section of your local paper and the Wall Street Journal. A lot of companies are down-sizing or right-sizing,'and when people lose jobs and a company falls on hard times, it's not a good time to go to them and ask for money."

If a company has a large presence in your community - or should - it may be a good company to approach. "If they're not interested, go to their competitors," said Campbell.

Flexibility is critical. "This is not a game, but you have to try to find opportunities to get the corporate logo out there within the realm of not making people mad," said Campbell. "When I was at MCI, he wanted to put a sign up at the Hollywood Bowl, but they didn't allow signage. So we went to a guy's house that overlooked the Bowl and gave him $ 100 to put the sign in his back yard."

When a sponsorship is secured, the company should be well-serviced, Campbell said. "We tell everyone that we're going to over-deliver," he said. "If at some point you have to go back to the contract then you probably don't have a very good relationship with the sponsor."

During Campbell's tenure with MCI, the company was associated on a national basis with Major League Baseball and Major League Baseball Properties. "Like it or not, baseball is America's pastime, and it won't go away," he said. "I believe that in the cities where they field competitive baseball teams, they'll forget all about the strike. But in markets like Milwaukee and San Diego, where baseball isn't great shakes, there will be an impactful situation."

Campbell described Major League Baseball as 28 small businesses with very well-known employees and large payrolls. "When dealing with baseball teams, you become very ingrained to "no' as a first response," said Campbell.

He cited former Oakland A's marketing vice president Andy Dolich, now president of the Golden State Warriors of the National Basketball Assn., as one of the more savvy marketing people in baseball.

"He'd tell you what he could do and the price is x'. If x' was more than you had in mind, then you'd have to negotiate. And you always had to use baseball cliches like 'that's not in the ballpark' or 'how do we get to first base?' Andy truly was a negotiator, and that's not the way a lot of baseball teams do business."

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