

ANNUAL 2011

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ACTIVATIVE

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**Introduction & Overview** > Interactive review of outstanding contemporary sponsorship activation focused on imaginative creative, original thinking, innovative strategies, new media and risk-takers.

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**Ambassadors & Celebrities** > A slew of star spokesperson scandals highlights the importance of authentic symbiosis and sees a new, more imaginative and collaborative brand ambassador model developing.

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**Ambush & Guerrilla** > Challenger brands and rebel marketers increasingly include lawyers in ambush/guerrilla planning as understanding risks/accepting consequences become part of campaign strategy.

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**Causes & Movements** > Despite the recession there's a steady rise in CSR/eco/ethical brand-owned initiatives, particularly activation that rewards/drives participation and provides action and utility.

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**Cyber Physical** > Isolated web work is rarely successful so sponsors are linking digital and physical elements to bring live events to life online and enhance real world experiences with digital tools.

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**Fun & Games** > Increasingly fun and games come first and sales come second as marketers commit more funds to branded entertainment in order to enhance the experience via activation play.

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**Longer Lasting** > As rights costs increase it's crucial to maximise value by planning longer lasting activation (particularly via new media) that lives both before, during and after the event itself.

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**Low Latency & Real Time** > Technology enables timelier conversations/instant engagements so brands can be more relevant by activating rights, responding to events and promoting products in real time.

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**Ownable Spaces** > Major properties are increasingly cluttered making cut through tough, so identifying less crowded, yet still dynamic, synergetic platforms that can be owned is increasingly attractive.

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**Usefulness & Utility** > Simple sponsor sales messages are rejected so providing something helpful, useful, useable/re-useable that can improve/enhance consumers' lives and create a connection.

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**Virals & Webfilms** > Online Webfilm, shared via email or social media, isn't new but is reaching strategic maturity as sponsors now use it as a serious activation platform that can see stunning success.

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**About us** >



## Activative Annual 2011

We are delighted to introduce Activative Annual 2011 - our yearly, interactive review of the best in contemporary sponsorship activation. Focused on innovative creative, imaginative strategies and future facing media, this report explores the sponsorship risk-takers and creative thinkers. Activative Annual aims to inspire, to create conversation and to stimulate debate. It is free to download, so please share, forward and discuss it with your colleagues, contacts and friends.





The work in this review demonstrates that sponsorship is more credible than ever. Spend is on the up (and rising faster than traditional advertising) and sponsorship is accounting for a growing proportion of overall communication investment. It is no longer a tactical tool just for increasing visibility and changing perception. Today it lies at the very heart of marketing strategy.

Why? Because today's cynical, time-poor consumers are rejecting traditional invasive advertising. Marketers now need to connect via more authentic platforms and communicate where consumers live rather than shout at them from the sidelines. Clever brands know that sponsorship spaces are places where consumers actually choose to be and thus, as long as marketers are prepared to give up some control and ownership, these platforms are ideal for developing company-consumer relationships.

Great activation is key – after all, most sponsors spend more on activation than on buying the rights. Simply associating a brand with an individual, a team, a place, platform or event is not enough. Connections and commitments need to be authentic and genuine. Relevant emotional trigger points must be identified and sponsors must spend time and money on understanding how consumers interact with the platforms and spaces they are passionate about. Sponsor activation must be entertaining, interactive, personal, real, useful and truly connective. It must be based around things and experiences that can't just be bought elsewhere.

If the objective is to enhance consumer experience there must be a genuine fit between brand, property and audience profile. Making a three-way connection between the brand, the property and the consumer lies at the heart of Activative's mission. To maximise rights investment activation, whether simple or complex, brands must connect these three pillars through authenticity, engagement, entertainment, interactivity, relevance, utility and to generate real value for the audience.

The last 18 months have seen much to discuss and stimulate. This report explores new strategies and innovative tactics ranging from global heavyweight properties such as the ICC's 50-Over Cricket World Cup, South Africa 2010 and the Vancouver's Winter Olympics to lower key, one-off local community events.

Everywhere we look, event owners and rights holders are employing integrated strategies to activate across future facing channels. The new model is to leverage brand equity by building consumer dialogue, enhancing the consumer experience and value of the property or event. Today sponsorship professionals are going to where the fans, spectators and consumers are, and then planning around inviting and rewarding participation.

It's been a tough year or two for many traditional celebrity sponsorships in the developed world. Sponsorship professionals



Coca-Cola > World Cup 2010  
Levi's > Ready To Work  
Kulula > World Cup 2010  
Various > Sponsored Tweets

are debating quietly dropping stars mired in scandal or tackling the issue head-on with public openness and integrity. New models based around more authentic symbiosis between brand and star and more genuinely collaborative partnerships. Conversely, brand ambassador-fronted initiatives in the East and in cyberspace seem to be flourishing as never before.

IP/sponsorship lawyers are increasingly being brought in at the planning stage as ambush initiatives see aggressive guerilla advertisers (particularly rebel brands) knowingly challenging event owners, rights holder-created and relevant legislation with a full understanding of the risks and consequences. Legal and financial penalties are increasingly just part of the business plan.

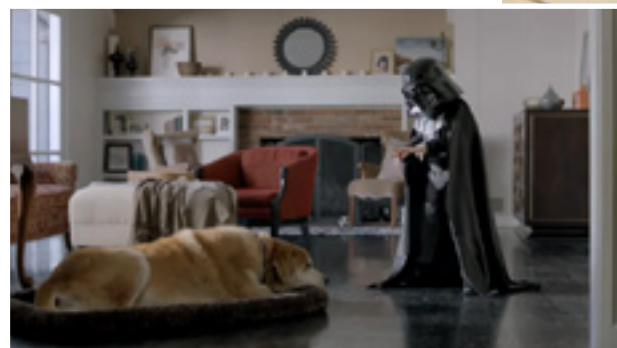
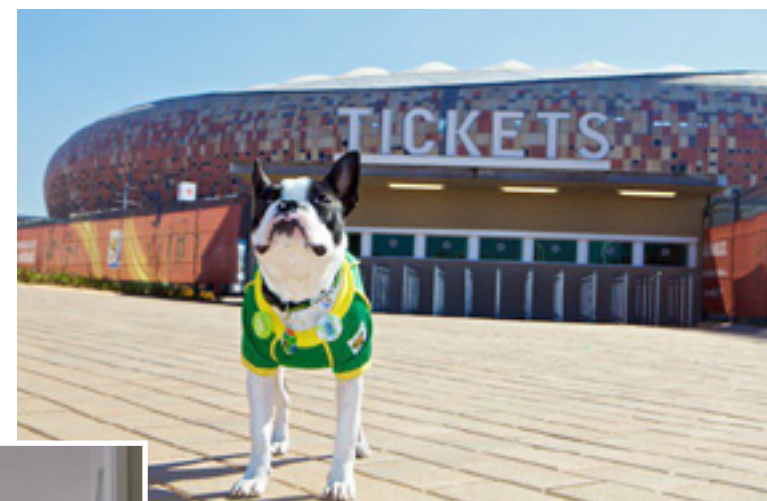
Despite the belt-tightening of the recession, much of today's stand-out sponsorship work is built on deeply committed social causes and backing ethical movements. But rather than just backing charities and causes with cash, innovative sponsors are placing themselves as the prime movers in long term CSR initiatives.

Smart sponsors and rights holders, especially in sport and music, are realising that activating rights through digital in-game/in-concert experiences based around entertainment and utilities can lead to rewarding consumer engagement and loyalty, as well as driving traffic and selling merchandise and services.

What most of the case studies in this year's Activative Annual share is creative innovation and strategic originality. This body of work proves that the days of finding sponsorship value in simple visibility benefits, or quantitative reach and frequency metrics are gone. Quant specialists are measuring against objectives rather than eyeballs – loyalty, value, perception are becoming more vital than how viewed, played or responded. New socio-cultural trends, changing consumer needs and new technologies are developing new opportunities (and threats) and accelerating the evolution of the contemporary sponsorship activation model.

Sponsorship revolves around people's passions; it is authentic content around which brands can develop consumer conversations across multiple platforms. Some of the key connections trends and emerging platforms highlighted include social gaming, content marketing, low latency and real time activation, social media spokespeople, grassroots initiatives, crowd sourcing, location based services, mobile technologies and virtual goods.

Of course these case studies aren't the only notable, controversial, innovative and value-generating contemporary examples. Activative Annual is merely a small selection for stimulation and discussion. If you are interested in more depth, more detail, more regular and more industry or event-focused services please contact us to find out more about our quarterly magazine, online monitoring and consultancy services.



Cadbury > Spots v Stripes  
20th Century Fox > Rio  
Kulula > World Cup 2010  
VW > Super Bowl TVC





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## Ambassadors & Celebrities

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Sponsorship professionals are reassessing traditional celebrity-led strategies after a slew of recent high profile partnerships have collapsed amidst damaging scandal. It seems that expensive brand ambassadors are increasingly beyond a brand's control and media proliferation means sponsors can no longer manage their stars and stories as they once could. Is the era of the brand backed celebrity coming to an end, or does the strategy just need refocusing around more authentic symbiosis and creative collaboration?





Sasha Grey > American Apparel

Tiger Woods > Nike > Earl & Tiger



**Scandals, Stars & Sponsors** > If it is not Rooney or Ribery misbehaving, or the French national squad revolting, it's Salman Butt, Mohammad Asif and Mohammad Amir charged with bribery, Contador, Armstrong, Landis and Bonds mired in doping allegations, Tiger Woods' sordid sex scandal or the NRL's Cronulla Sharks getting caught up with both drugs and sex scandals. The odd negative story has turned into a steady flow of brand ambassador scandal forcing sponsors to rethink their strategies.

It seems more ambassadors than ever before are being dropped by big brands. **Accenture**, **AT&T**, **Gatorade**, **Gillette** and **Tag Heuer** all famously pulled out of lucrative endorsements with Woods. **Coke Zero** seems to have stopped featuring Rooney as its front man. After the French team's World Cup fiasco, sponsor **Crédit Agricole** cancelled its TV campaign featuring the squad and Quick stopped using its ads starring Anelka. Cycling's doping scandals have seen **Deutsche Telekom** and Liberty Seguros disconnect themselves from direct support of professional cycling. It's also been reported that recent controversies led LG to decline renewing its shirt sponsorship with NRL outfit Cronulla Shark. **LG** have seemingly followed a slew of other backers (including **Tyre-power**, **Westfield Miranda**, **Wendy Wu Tours** and **Australia Mushroom Growers**) who have cut their ties with the team. Indeed, it has been suggested that telco **Telstra** is reviewing its entire umbrella NRL sponsorship.

These examples suggest that highly paid brand ambassadors no longer seem to offer the value and security they once did and that partnerships between celebrities and product are riskier than ever.

However, others will argue that mature sponsors have always been aware of the risks. That everyone is fallible and that elite athletes are especially fallible because of the pressure and media scrutiny. Those in this camp insist that marketers have to be prepared to feel a little heat, to build scandal response into the planning stage and only by staying involved and loyal can a brand demonstrate the deep, long-term and authentic commitment necessary for value-transfer.

Some high profile brands have stood by their men. For the moment Nike is sticking by Armstrong and Woods, **Pepsi** continues to back Pakistan's cricket team, while **Saxo Bank** and **Radio Shack** are standing by Contador and Armstrong respectively.

The odd negative story has turned into a steady flow of brand ambassador scandals forcing sponsors to rethink their strategies.

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Crédit Agricole > France Football Team

Quick > Nicolas Anelka

Nissan Leaf > Lance Armstrong

Nike > Tiger & Earl > Tiger Woods





adidas > Stella McCartney



Coca-Cola > Happiness Ambassador



VANCL > Han Han

These brands have even produced some engaging high profile activity with their stars. While Armstrong racked up some interesting work in 2010, such as leveraging his new age, Californian eco image to launch **Nissan's** new Leaf electric car, **Nike**, a brand with an eye for an opportunity, tried to leverage Woods' scandal within its advertising. It rolled out a viral featuring Woods' recently dead father delivering a lecture on ethics and morality to his son. The distinctly odd 'Earl & Tiger' web film, carefully timed to coincide with the golfer's return at The Masters, ignited debate, disgust and a slew of spoofs, all contributing to its viral spread.

Despite the attention, the viral failed to draw a line under Nike's star sponsorship vehicle's public image. Only a handful of advertisers can successfully turn sex-led, scandal-inducing strategies to their advantage.

One of the exceptions is **American Apparel**, which certainly seems to have benefited from the notoriety it gained after signing up porn stars Sasha Grey, Charlotte Stokely and Faye 'Jillian' Valentine as brand ambassadors.

**Celebrity Control** > Even when big names do behave, their sponsors are finding them harder than ever to manage. Sportsmen and musicians are taking ever more control over their own careers, lives and images.

Nowhere was this more clearly illustrated than by the LeBron James saga. When the NBA star finally decided to move from the Cleveland Cavaliers to the Miami Heat (a decision he reached in tandem with two other stars in a definitive statement of player power), he did so on his own hour-long **ESPN**-backed personal announcement show called 'The Decision'.

Nike followed up with a 'What should I do?' viral, which also spawned spoofs from comedians like Steve Carell as well as disgruntled Cleveland fans.

With all of this noise, negativity and lack of brand control, it isn't surprising to see **Ace Metrix's** recent 'Celebrity Advertisements: Exploding a Myth Of Advertising Effectiveness' study conclude that fewer than 12% of ads using celebrities exceeded a 10% lift versus average industry norms (and nearly 20% of celebrity ads yielded negative lift scores). With such poor statistical returns, it may seem surprising that the study found that around 15% of all ads in the USA involved celebrities.

Perhaps a fresh approach to celebrity ambassadors is required – one that has more substance and authenticity behind it.

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**Nike > What Should I Do > LeBron James**  
**Nike/LeBron Spoof > Steve Carell**  
**Ace Metrix**





Intel &gt; will.i.am

**Authenticity & A New Model** > Contemporary consumers are savvy and sophisticated and in control. They spot and reject hired hand sponsorships and artificial link-ups like never before. Despite the scandals and the statistics, celebrity endorsement can still be a successful strategy.

But authenticity, believable links and credible values are essential. Clever, genuine alignment is the starting point from which brands and stars must go on to develop real symbiotic relationships that aren't just a short term dash-for-cash.

Indeed, there are signs that new strategies are beginning to evolve. Established partnerships like those between Kate Moss and **Topshop** and Dr Dre and **Monster** headphones (and more recently with the sound and audio division of technology giant **HP**) intuitively make sense.

Last year image-obsessed, style-fusion star Lady Gaga joined Polaroid as creative director and was involved with the company's project to merge its two core divisions - cameras and sunglasses - into a camera sunglasses product.

Earlier this year **Intel** appointed Black Eyed Peas star will.i.am as 'director of creativity'. In this new role, the musician will work at the tech outfit (teaming up with programmers, scientists, researchers and engineers) to find new ways to communicate, create and entertain. The star's initial project will be music based. However, it is expected to stretch beyond sound into other areas of creativity.

Another example of this more imaginative approach is **adidas'** appointment of British designer Stella McCartney as the brand's creative director - with an eye on London 2012. A partnership that instinctively seems a genuine fit, based on shared values and a real skill set.

The idea behind these new appointments is two-directional with both the brand and the celebrity exploring new ways to amplify their creativity.

**Eastern Stars** > Of course it's not just Western brand ambassadors who are causing controversy and damaging the brand that feeds them. **Guinness** Extra Smooth chose musician 2Face Idibia to front the launch of the product in Nigeria, but like Woods the singer was dogged by alleged baby-mama sexual escapades. Post launch the brand refused to renew its deal and dropped him as the brand face.

But in general, developing world star sponsorships seem safer than in developed countries. Home grown celebs such as India's Sachin Tendulkar, Mahendra Singh Dhoni and Aishwariya Ra and China's Jay Chou (actor), Han Han (blogger) and Lang Lang (pianist) are all attracting heavyweight, innovative global sponsorships.

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Intel &gt; will.i.am





adidas > Lang Lang

More popular than China's biggest actors and pop stars, China's most famous blogger Han Han is something of a renaissance man. This novelist, magazine publisher, singer and race car driver, mocks high profile public figures, rages against official incompetence and is seen by many as a mouthpiece for China's youth. Whilst musicians and stars of the screen can seem somehow detached and distant, with daily digital engagement online celebrities are developing a level of sharing and intimacy with Chinese youth that is catapulting them into the sponsorship stratosphere.

Han Han, one of Time Magazine's most influential people in 2009/10, built on his growing influence as a tastemaker and trend leader via his blog's 400m plus hits. The stats for his blogs and his books sales make him possibly the world's most read writer and this is what has seen sponsors come calling.

He has a select number of brand ambassador deals from domestic brands like the online fashion outlet **VANCL**/ (for whom he spearheads outdoor and subway advertising) and for blockbuster global brands such as **Johnnie Walker**. His latest digitally led 'Sentiment Road' campaign for Johnnie Walker (developed by **Ogilvy & Mather**) aims to reinforce the whiskey brand's sophisticated position in China. Launched on both owned and bought online media (including the brand's own site, Sina's social media channels and the Chinese creative community Douban), the campaign is an introspective, and expressive collaboration with Jia Zhangke and another six innovative movie directors to document the collective dreams of China's youth.

It's his youth appeal that is key for sponsorship and he has rapidly become, like David Beckham, a brand in himself. But, of course, even sponsoring stars like Han Han are not without risk. After all, he is widely accepted to be closely watched by the Chinese authorities who reportedly used censorship legislation to force the closure of his 'Party' magazine.

Another Chinese start rocketing to international sponsorship stardom is pianist Lang Lang. After starring in the Beijing Olympics opening ceremony, this classical musician with the rock star lifestyle has become a megastar and his growing fan base has spawned a growing stable of sponsors.

The New York Times describes him as "the hottest artist on the classical music planet", his spiky hair, snappy wardrobe and modern musical approach makes him a 21st Century Chinese Nigel Kennedy.

Iconic piano maker **Steinway** sells a specially commissioned Lang Lang-branded piano (the only person the company has ever named an instrument after). But his backers stretch well beyond the music industry. He is a brand ambassador for **Sony** (for whom he recorded the soundtrack to their latest TV ad campaign) and

In general, developing world celebrity sponsorships seem safer and less controversial than in developed countries.

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Guinness Extra Smooth > 2Face Idibia

VANCL > Han Han

Johnnie Walker > Sentiment Road > Han Han

Sony > A Christmas Carol > Lang Lang

Audi > 100 Years > Lang Lang

Aegon > Masterclass > Lang Lang



Johnnie Walker > Han Han





Coca-Cola > Happiness Ambassador

Range Rover > Pulse Of The City > Michael Williams

Keep A Child Alive > Buy A Life > Katie Holmes



**Montblanc** sells his branded watch. He also has a deal with **Audi** which sees him tour the world and arrive at most shows in Audi vehicles and he recently performed at the official ceremony commemorating 100 years of the Audi brand.

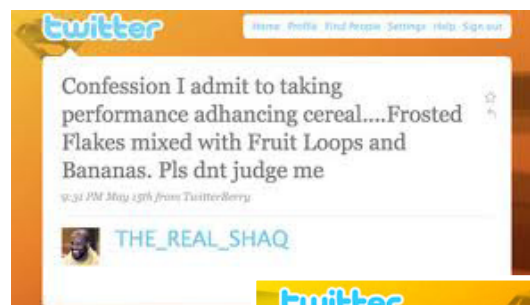
Almost everything he wears is sponsored. On stage he is usually dressed in and by **Versace**, while off stage he wears his own branded adidas limited-edition gold-trimmed sneakers. Like Lang Lang himself, fusion fashion brand **Shanghai Tang** meshes Eastern and Western styles and they have designed a special Lang Lang scarf. More recently he has signed up to represent **Aegon's** world-wide financial services. As part of this deal he provides unique lessons for young pianists via the Lang Lang Aegon Masterclass.

**Sponsored Social** > There may be a developing/developed world divide in star sponsorship strategy, but one booming space not restricted by geography is social media. Sponsored tweets are a phenomenon du jour. Twitter not only offers brands a potential conversation platform, but marketers are increasingly exploring its use for manipulating mass conversation on behalf of advertisers. Despite this running the risk of diluting the authenticity of the medium, sponsored tweets is one of Twitter's biggest trends and individuals are increasingly activating their deals through the social network. Those with 100,000 or more followers can earn significant sums of cash per Tweet. Many stars are making \$50,000 plus per month to promote brands and products on Twitter.

Shaquille O'Neal was one of the first movers in this space when he announced and launched his endorsement deal with electrolyte sports brand **Enlyten** on Twitter. Where Shaq goes, others follow and many endorsers are now charging sponsors for Twitter mentions. Musicians such as Snoop Dog and 50 Cent are being backed by brands through sites like **Ad.Ly**, a social media advertising portal which matches celebrities with brands for Promoted Tweets.

Beyond the heavyweight world of sport, music and entertainment celebrities, some serious consumer-created Twitter stars are even attracting sponsorship interest. A 17-year-old Twitter user became an overnight star as he provided an insider's view of unfolding events when the police carried out an operation against drugs gangs in his Rio favela. Spearheading an improvised real-time news service through his Voice of the Community (@vozda-comunidade) micro blog which gained 20,000 followers within 24 hours, Rene Silva became a phenomenon of the Brazilian Twitter-sphere (Brazil has 23% Twitter penetration, compared to the US' 12% according to comScore). The tweets attracted the attention of the Brazilian media and a Brazilian telecoms brand sponsored his local news outlet.

Sponsored tweets are a phenomenon du jour.



Stella Artois> Jacques d'Azur  
Shaquille > Various Tweets



But will this commercialisation of Twitter damage the authenticity of the media and sour the interactive cyber relationships between stars and fans? Many promoted tweets are preceded by the words “ad” or “spon,” but there are no international rules forcing celebrities or consumer ambassadors to highlight the fact that messages are paid-for promoted tweets.

Companies like **Coca-Cola** (with its Happiness Ambassador/ Expedition programme) and **Groupon** (with its ‘Live Off Groupon For A Year’ contest) have already had success in using Twitter brand ambassadors to influence public opinion. Since then a tidal wave of advertisers have developed Twitter based brand ambassador programmes that demonstrate the growing sponsorship power of social media, but sponsors need to get the human tone right with their Twitter promotions. One good example of this was **Stella Artois’** 2010 Cannes Film Festival sponsorship initiative starring a brand-created character called Jacques d’Azur – the King of Cannes. Stella used Twitter to bring the fictional comic ambassador to life with content based on his glamorous life. Followers could win a trip to Cannes and experience his lifestyle themselves. On site, the brand had a film bloggers lounge as a base for updates.

Late in 2010 **Range Rover** used a team of tweeting celebrities as a core part of its 12-month long ‘Pulse of the City’ project to launch its new Evoque 4x4. No less than 40 ‘influential city shapers’ (such as Michael Williams, Daisy Lowe and Ben Shepherd) were chosen to tweet about their journeys and experiences. Their comments and trips can be followed both on the Helloevoque website and via an iPhone app.

Platforms are getting in on the act too. For instance **MTV’s** Video Music Awards ceremony launched its very own Twitter Tracker app in order to push celebrity-related event tweets.

Pitching silence is a new phenomenon too. Late last year, a star-led Twitter initiative saw a phalanx of celebrities – including Justin Timberlake (4m followers), Lada Gaga (7m followers), Katie Holmes and Elijah Wood – cease tweeting as part of a charity drive for World Aids Day. Spearheaded by Alicia Keys, the idea was that these stars would cease their cyber chat until their fans coughed up \$1m for the **Keep A Child Alive** charity (which supports children affected by HIV/AIDS in Africa and India). Each star was photographed in a coffin and filmed a last tweet testimony. The aim was to tap into the impulse-giving trend and encourage fans to donate \$10 via Twitter, text, or by scanning the Stickybits barcode on the front of ‘Buy Life’ T-shirts. <

Will this commercialisation of Twitter damage the authenticity of the media?

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Shaquille O’Neal > Sponsored Tweets  
Coca-Cola > Happiness Ambassador > Expedition206  
Groupon > Live Off Groupon For A Year  
Stella Artois > King Of Cannes > Jacques d’Azur  
Range Rover > Pulse of the City  
MTV > Twitter Tracker App  
Keep A Child Alive  
Buy Life T-Shirts.





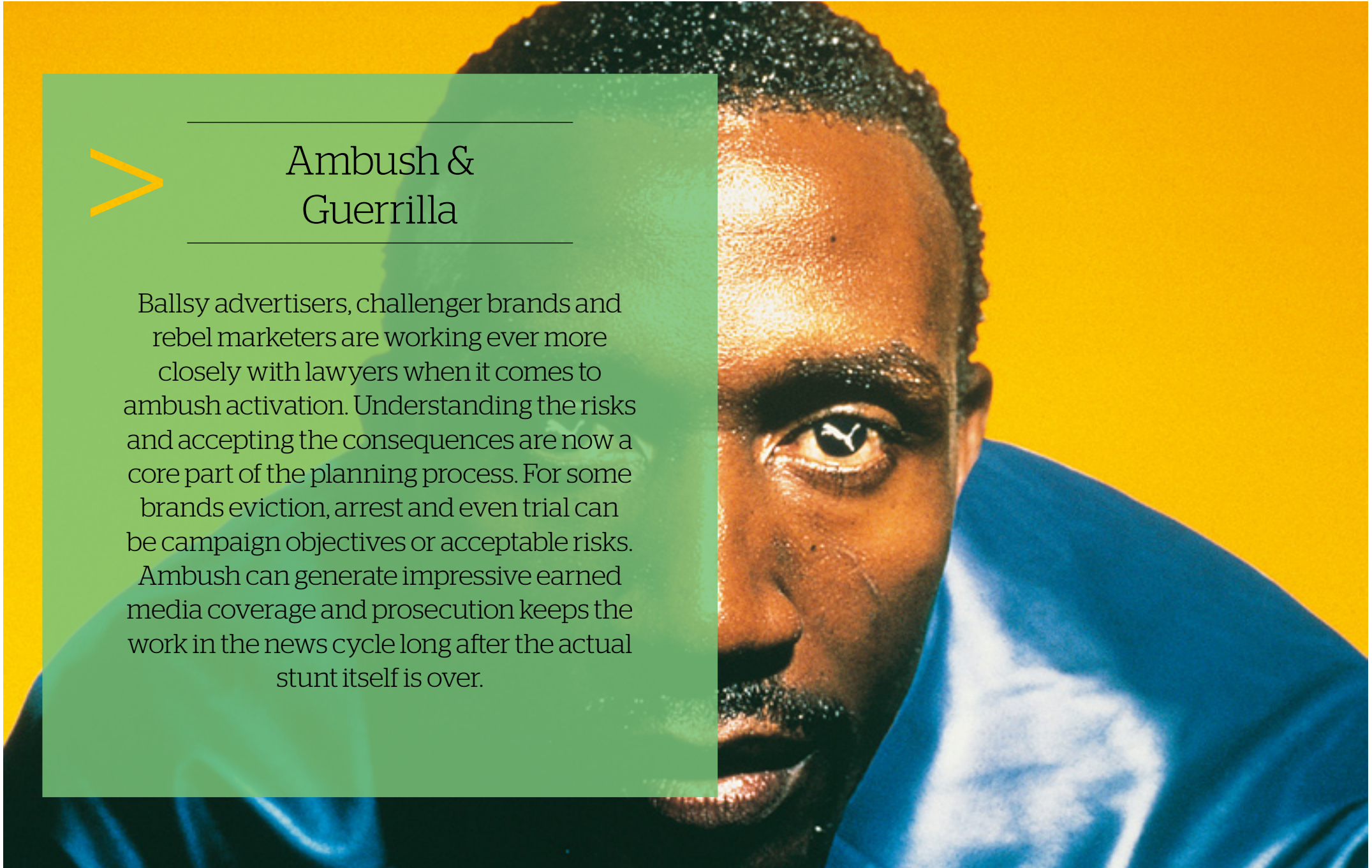
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## Ambush & Guerrilla

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Ballsy advertisers, challenger brands and rebel marketers are working ever more closely with lawyers when it comes to ambush activation. Understanding the risks and accepting the consequences are now a core part of the planning process. For some brands eviction, arrest and even trial can be campaign objectives or acceptable risks.

Ambush can generate impressive earned media coverage and prosecution keeps the work in the news cycle long after the actual stunt itself is over.



Since **Kodak's** 1984 Olympic ambushing of official sponsor **Fuji Film**, the debate has continued through Linford Christie's **Puma** contact lenses and **Dim's** Rugby World Cup lingerie models.

Event owners themselves take different approaches to ambush activity. Last year's South African World Cup saw FIFA and the organisers take a fairly tough stance in terms of prosecution, whilst those running Vancouver's Winter Olympics adopted a softer stance. Recent World Cup statistics suggest FIFA's attitude is understandable. **Two surveys showed ambush advertiser Nike ahead of official sponsor adidas as the most recognised company at the World Cup.** Despite the \$350m adidas spent on the 2010 and 2014 rights. Increasing the official vs ambush war is becoming a tussle between experiential and digital. While on-site and outdoor spaces are well protected the internet is not.

Nike online focused 'Write the future' campaign was behind the figures and the brand seems to understand that ambush marketers are essentially free to roam on the internet as long as they are not passing themselves off as official sponsors or using event owner logos and branding.

**Heavy Handed World Cup** > The last World Cup had plenty of stunts and intrigue and lawyers were kept busy in FIFA's temporary courts. In Germany 2006 Dutch beer brand **Bavaria** made headlines after employees on an in-stadium ambush mission were forced to strip down to their underwear when officials prevented them from entering the ground wearing their Bavaria-branded orange lederhosen. In South Africa, Bavaria and its lawyers were undaunted by their experience and ran a stunt that saw 36 orange-clad/Bavaria-branded women wearing eye-catching dresses in the crowd at a Holland vs Denmark. After the brand's previous experience it is unimaginable that it hadn't consulted with its legal team before its latest ambush activity.

Despite orange being the colour of the Dutch football team (and the brand), the group was ejected from Soccer City by FIFA officials and organisers arrested under the Contravention of Merchandise Marks Act (which prevents compa-

nies benefiting from an event without paying for advertising) and charged. The legal action demonstrated how committed FIFA are in protecting its rights and in this case the investment made by official beer **Budweiser**. But it also illustrates how certain brands, especially those that have done their legal research, are more than prepared to take their punishment

Perhaps the stand-out ambush campaign of the tournament saw low cost carrier and online ticket business **Kulula** challenge FIFA's legal team and sense of humour with its cheeky 'The unofficial carrier of the "you know what"' campaign across print, radio and online platforms.

FIFA reacted by demanding the brand pull the work (developed by King James, Cape Town) and sent cease and desist orders to social media running the activity claiming it infringed the world football body's trademark rights. But Kulula didn't back down too easily and responded with executions promising free flights to FIFA boss Sepp Blatter and anyone sharing his name. This angle of the story gained traction when a dog appeared on Facebook claiming to be called Sepp Blatter. The airline's marketers jumped on this, flew the dog round the country and ran a final set of ads featuring the terrier and announcing that "Sepp Blatter flies free with us".

Some reports suggest the campaign's earned media coverage was worth a quarter of a million pounds and that Kulula tickets sales grew 33% during the campaign's run (although surely that was during a demand spike rarely seen in South Africa). Since the World Cup the airline has engaged in less controversial sponsorship initiatives such as its sponsorship of the NGO Food & Trees for Africa's Project Green and working with Children's Haematology Oncology Clinic (CHOC) on its Cow Parade South Africa travelling art scheme.

**Soft Touch Winter Olympics** > The Vancouver Olympic Committee took a more relaxed approach. While it defended legislation regarding symbols, logos and associations with the event, it went easier on guerrilla campaigns merely designed to leverage the Olympic spirit.



Dim &gt; Rugby World Cup Lingerie

Bavaria &gt; World Cup 2010



- >
- Bavaria > Orange Dress Match Ambush
- Kulula > Sepp
- Puma > Linford Christie Contacts
- Dim > Rugby World Cup
- Cricket Australia > Big Ben / Don't Forget
- Sky Sports > Flintoff Sydney Harbour
- Scotiabank > Show Your Colours
- Lululemon > Cool Sporting Event





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Omega > Countdown Clock > Winter Olympics 2010



Scotiabank > Show Your Colours > Outdoor



Urban Barn > HomeOnHowe > Winter Olympics 2010



Lululemon > Cool Sporting Event...





**Is Nowhere Sacred?** > London had a pre-Olympic ambush skirmish in late 2010 when Westminster Council threatened **Cricket Australia** with legal action after the governing body of Ozzy cricket beamed a pre-Ashes taunting slogan on to that esteemed symbol of British power - Big Ben. Is nowhere sacred from ambush activity anymore?

The faces of Australia's captain and vice captain (Ricky Ponting and Michael Clarke) were projected on to the landmark alongside the copy line "Don't forget to pack the urn". The aim was to generate some pre-series banter and to settle a score from a similar incident four years ago which saw pro-English **Sky**-led ambush projections onto Sydney Harbour bridge.

The councillors, wary of the need to set an example prior to the Olympics, described the guerrilla marketing projection as "inappropriate and insulting" and initially threatened to prosecute and fine Cricket Australia £2,500 for breaching the Town and Country Planning Act.

More recently London's Newham Council (the nearest to the 2012 Stratford Olympic Park) has already warned the owner of the small Café Olympic over its illegal use of the Olympic name.

How far can rights champions go to protect their platforms? Legislation is getting tougher. New Zealand has passed stringent laws to ban ambush marketing at this year's Rugby World Cup next year and the London Olympic Games act says anyone found guilty of ambush marketing could face a £20,000 fine. Under Olympic legislation the use of the Olympic name and symbols is prohibited and a long list of protected words (such as Olympians, Olympiad, Games, 2012, London, gold, silver, bronze and medals) can't be used in conjunction with one another.

At the moment the London Organising Committee of the Olympic Games (LOCOG) claims to be focusing on a pragmatic and educational approach rather than a litigious one. But LOCOG has more power than any previous organising committee to prevent individuals and businesses violating sponsors' rights so ambushers will have to tread carefully in London.

What some see as breaking the law and underpinning the commercial success of an event, other marketers consider a creative opportunity. The debate will continue. <



Cricket Australia > Don't forget > Ashes / London





## Causes & Movements

Despite the recession there has been a steady rise in donation-based sponsorship initiatives, particularly those that are rewarding and driving participation and interaction. There is also a clear trend for brand-led and brand-controlled initiatives operating in tandem with an independent organisation. Last year saw some impressively innovative CSR, ethical and eco sponsorship initiatives with a real trend for providing utility, expertise and action rather than just cash.





Vodafone > Pink Test > McGrath Foundation

Lace Up > Nike /Red > World Cup 2010

The sponsorship team at **Coca-Cola** has been particularly active in this area in recent months. One good recent 2011 Super Bowl related participation example of this is Coca-Cola's online tactic of giving \$1 to the **Boys & Girls of America** organisation each time a Facebook user passes a virtual coke to a friend. Thus far it has raised \$65,000. Another scheme linked to its World Cup rights saw the drinks giant donate \$1,500 to its 'Water for Schools' (aiming to provide clean water to African schools) for every goal scored in the tournament.

**Worthy World Cup** > The World Cup delivered a number of notable cause related initiatives - most of them relating to football itself.

One element of **Hyundai's** official World Cup campaign saw the auto manufacturer promise to distribute footballs across Africa to encourage participation via its '1 Million Dream Balls for Africa' initiative. Adding an individual customer-centric touch, the brand donated the balls via NGOs and they were delivered under the names of those who bought a Hyundai car during the period of the campaign. While **McDonald's**, in parallel to its Escort Programme, worked with the South African Schools Football Association to provide training and equipment for kids. It's 'Coach the Coaches' programme gave football related support to 3,000 schools all over South Africa.

Official sponsor **adidas** aligned with South Africa's Education Department to generate interest in education amongst South African kids. The scheme included ideas such as 'Adopt-A-Nation', where groups of school kids adopted one of the teams and learned about that country's history, people, politics and more. The brand leveraged its tournament sponsorship to try to link education and sport together.

Non-FIFA sponsors who backed teams and players also got in on the act. With a heritage of supporting selected African teams at big competitions, **Puma's** 'Play For Life' World Cup CSR initiative gained further profile when Puma-backed team Ghana reached the quarter finals of the tournament for the first time. Inspired by Africa's sun, sky and soil, the brand created an 'Africa Unity Kit', the world's first pan-continental football kit, to be worn by Puma's African Football national teams in 2010. A portion of the profits from the sale of Puma's Africa Unity Kit and the replica wear was allocated to programmes that support biodiversity in Africa, in partnership with UNEP's Year of Biodiversity 2010.

Puma also supported the 'Cotton made in Africa' initiative - the objective of the campaign was to improve the living conditions of African cotton farmers. The brand aims to increase the volume of cotton it sources in Africa in the future. While **Nike's**

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>  
Coca-Cola > Boys & Girls Of America/  
Coke Cheers > Facebook  
McDonald's > Coach The Coaches  
Adidas > Adopt A Nation  
Puma > Play For Life  
Puma > Africa Unity Kit  
Puma > Cotton Made In Africa  
Nike > Lace Up, Save Lives  
McGrath Foundation





GE > Robson Square > Winter Olympics 2010

cause-related work kicked off with its pre-competition ambush work 'Lace Up, Save Lives'. The scheme, fronted by Didier Drogba and developed in partnership with charity **RED**, urged fans to don red laces on their boots or trainers with all proceeds from sales going towards Aids awareness in Africa.

An innovative non-World Cup disease awareness raising initiative is cricket's Pink Test. The third day of the Fifth Ashes Test in Sydney Australia is taken over to support the **McGrath Foundation** which is committed to increasing breast cancer awareness and funding nurses. The initiative, set up by Australian bowling legend Glenn McGrath and his wife Jane, sees sponsors who have invested substantial sums in backing The Ashes series all make exceptions and get behind the pink day initiative. Ashes series and England team sponsor **Vodafone**, for example, tweaked its corporate colours and codes from its usual brand red to breast cancer awareness pink. From the logos on the Australian team's shirts, to bat handles, stumps and stadium signage – pink was the brand's colour of the test. Cricket Australia even sent its players out in pink caps, replacing the team's legendary Baggy Greens. The England team followed suit.

**Community Commitment** > Community-based events need to focus on participation and providing a meaningful, memorable experiences. Few initiatives have had more success at this than **Kraft's Hockeyville** programme. Title sponsor Kraft partners with the National Hockey League Players Association (NHLPA) and CBC in this award winning community based programme which has become a staple in the Canadian community calendar. The concept offers communities throughout the country a unique skill-based game which awards winners the chance to attract the world's best players to local hometown rinks which are renamed 'Hockeyville – the place where hockey lives in Canada'.

The sponsorship taps into a patriotic passion, generates heavy-weight positive PR on a national and a local level and has ensured that Kraft has become synonymous with the national Canadian pastime at a local level. It has enhanced the brand's grassroots image, boosted loyalty, showcased community responsibility and driven sales. Overall it provides a huge platform for brand-consumer engagement. Entry is simple, communities just have to submit a 500-word essay (and photos) outlining the unique benefits and flavour of their community. Millions visit the Kraft Hockeyville website where they vote for one of the thousands of communities that enter the competition each year – each vying for an amazing prize which includes a National Hockey League Pre-Season game, \$100,000 to update the local rink and a CBC Hockey Night broadcast special (the runners-up get \$25,000 to upgrade their local arenas).

Community-based events need to focus on participation and providing a meaningful, memorable experiences. Few initiatives have had more success at this than Kraft's Hockeyville programme.

>  
Kraft > Hockeyville



British Gas > Pools 4 Schools > London 2012

Olympus > Share The Experience



**Education Effort** > One much admired business to community education-led scheme is **Aegon's** role as founding partner of the education-led Breakfast Club initiative in Scotland. Closely watched and much praised by sponsorship professionals, this global insurance giant is not only the principle backer but is genuinely deeply involved in this Edinburgh-based community initiative. The flagship scheme in its Aegon's Community Involvement Programme (which also includes education programmes such as The Young Enterprise Scheme and the Scottish Education Board's Business Partnership) is showing genuine results with club members reporting higher exam attainments, improved school attendance and enhanced concentration. The aim is to maximise children's educational opportunities which in turn will lead to brighter and more secure futures.

An even more direct learning approach is found in **British Gas'** 'Pools 4 Schools' scheme which physically put temporary pools across the UK in areas identified by the brand as 'aquatically deprived'. Linked to the utilities giant's wider sponsorship of British Swimming and the government's Department of Children Schools and Families, the idea behind the activity came from Olympic medallist and British swimmer Steve Parry. In an attempt to react and rectify statistics showing that in some communities four out of five kids were unable to swim upon leaving primary school, Pools 4 Schools actually installs mobile pools in school halls and gyms, provides teachers and sometimes elite swimming stars and opens them up to schools and community groups. Since its launch in May 2009 the programme has reached 160 schools, provided 100,000 swimming lessons and by July 2010 had met its initial objective of teaching 10,000 non-swimmers to swim 10 metres unaided.

**Eco Experiences** > At the simple end of the eco sponsorship scale this year is Coca-Cola's Fan Cans innovation. The drinks giant has been activating its MLB and NFL sponsorships with a sustainability message via their Fan Cans: a funky line up of sports themed recycling bins supporting its wider "Give it back" recycling programme. 100 plus colourful bins in the shape of 'baseball batters' helmets are placed in high traffic areas throughout the stadium environment. The aim is to connect the brand, the team and the fans with the green movement (hints here of last year's Live Nation and Waste Management's 'Recycling Rocks' initiative).

At the Vancouver Winter Olympics official sponsor Coke also rolled out its new, cleaner, greener vending machines across the site. Developed in partnership with Greenpeace (which was founded in Vancouver back in 1978), 1,400 of the automated beverage units were spread across the Games Zone.

Since its launch in May 2009 British Gas' Pools 4 Schools programme has reached 160 schools, provided 100,000 swimming lessons and by July 2010 had met its initial objective of teaching 10,000 non-swimmers to swim 10 metres unaided.

>  
Aegon > Breakfast Club  
British Gas > Pools 4 Schools





Coca-Cola > Fan Cans > NFL

Phillips > National Theatre



Also at the Winter Olympics fellow official sponsor **GE** linked up with the local authority of British Columbia to revitalise a dilapidated local public space and built an impressive Arthur Erickson-designed skating rink downtown in Robson Square. The rink and its surrounding environment showcased the latest GE eco lighting and cooling technology and the \$2m project certainly provided a brand-backed post games legacy for the city.

Another interesting, technically complex eco sponsorship scheme is **Phillips'** award winning five-year collaboration with London's National Theatre. An environmentally-led lighting partnership running under the Dutch electrical giant's 'Sense and Simplicity' big idea. The brand provided technology and equipment worth £500,000 to replace the theatre's external and internal lighting systems with dynamic, energy efficient design. Programmable eco-friendly LED lighting programmes offered multiple palettes and patterns to paint the building in spectacular style. The scheme delivered a 70% reduction in lighting energy and £100,000 per year in energy savings costs. Thus enabling the theatre to focus its economic firepower on what it does best – drama.

**Sky Arts'** sponsorship of the Hay-On-Wye Literary Festival has expanded significantly since it began back in 2007. In 2010 it brought its flagship programme, The Book Show (fronted by Mariella Frostrup), and built much of its sponsorship activation around it through daily broadcasting, online interactive initiatives and programming, studio tours, a collective Sky Arts festival book, as well as more conventional sponsorship elements. But one of the more interesting aspects was Sky's Rainforest Rescue Experience – a slice of the unique natural Amazon rainforest habitat.

The three year Sky Rainforest Rescue campaign in partnership with **WWF** aims to save 1 billion trees in the rainforest of Acre in northwest Brazil. Part of Sky's commitment to minimising its impacts on the environment and inspiring action on climate change, this aspect of the sponsorship also included a dedicated Sky Shuttle Bus between the festival site and the surrounding villages throughout the festival, encouraging visitors to leave their cars at home. Day tickets cost £2, all of which will be donated to Sky Rainforest Rescue.

Another highly committed contemporary outdoor eco initiative sees **Olympus** link up with the US National Parks Service for its 'Air Web Camera' and 'Share The Experience' programmes. The former scheme tracks and analyses air quality in 16 national park locations including the Grand Canyon, Yosemite, the Great Smokey Mountains, and the Washington and Lincoln Memorials in Washington DC. The latter is a consumer-led photo contest encouraging visitors to experience the nation's parks' beauty but to take only photos away with them and thus leave the parks untouched for future generations.

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>  
Coca-Cola > Live Positively > Give It Back  
Live Nation > Recycling Rocks  
Coca-Cola > Eco Vending Machines  
GE > Robson Square  
Phillips > National Theatre  
Sky Arts > Haye-On-Wye  
Sky > Rainforest Rescue  
Olympus/US National Parks > Share The Experience





Levi's &gt; Ready To Work &gt; Braddock, PA

**Social Movements** > An even more intriguing and powerful recent trend sees brave advertisers actually driving authentic movements by placing them at the heart of the brand philosophy and mission. Levi's 'Ready To Work' commitment to revitalising and redeveloping the Pennsylvania town of Braddock is part of the brand's wider 'Go Forth' idea. Whilst not officially a sponsorship, Levi's partnership with Braddock sees it provide two years of financial and legal assistance that spans assistance for a community centre and an urban farm, as well as supporting and igniting the mayor's strategy of attracting contemporary craftsmen, creative entrepreneurs and artists to settle and work in the town. Of course, the entire programme lies at the promotional media heart of much of Levi's advertising – from documentary films, TV work as well as press ads and outdoor posters.

The strategy behind the programme is to align the brand with solutions to the economic crises and the downturn of America's former industrial heartland. These solutions are based on a set of brand values that includes contemporary pioneers, hard work, creativity and, of course, marketing that makes a real difference.

This more direct brand-cause approach could have repercussions for rights holders and more established sponsorship structures. This year's Super Bowl slots may all have been sold before the end of last year, but long standing space buyer at the US's biggest annual sporting platform **Pepsi** pulled its Super Bowl budget last year to switch to its own CSR platform. It switched its \$20m investment to its Refresh concept which uses consumers suggestions and online votes to support a range of education, health, ecology and community projects.

This interactive initiative with consumers/drinkers has caused heads to turn across the industry and has gained significant columns of press coverage too. The brand claims that more votes were cast within the programme than during the previous year's presidential election.

Other recent connected Pepsi moves saw the brand launch its PepsiCo10 incubator scheme (in partnership with Mashable and Highland Capital Partners) to encourage entrepreneurs and help encourage new businesses and smart innovators as the country begins to pull out of the recession. <

An even more intriguing and powerful trend sees some brave advertisers actually driving authentic movements by placing them at the heart of the brand philosophy and mission is a more recent phenomenon.

&gt;

Levi's &gt; Ready To Work

Levi's &gt; Braddock

Pepsi &gt; Refresh Everything

PepsiCo &gt; 10



## Cyber Physical

Digital may be all the rage, but isolated internet campaigns are rarely successful and in most cases it is vital to link the digital and physical. This isn't simply a matter of employing integrated media platforms, but in the sponsorship space it's about connecting those on and offline with brands and events. Cyber-physical systems - from aerospace to healthcare - are designed to combine/co-ordinate computational and physical elements. In marketing, cyber-physical initiatives connect the online/technical and the real/physical worlds.





Nowhere is the physical-digital issue more vital than in books, films and music. After all, these entire industries are being revolutionised by digital technology. The world of books, which initially seemed to hold the digital tide back longer than music and film, is now undergoing an e-reader/kindle/iPad-inspired revolution and perhaps that is why so much contemporary book-related sponsorship activation includes innovative mechanics that span the digital-physical divide.

**Sony's** sponsorship activation of World Book Night in March 2011 was spearheaded by an in-person, physical launch event as well as an online cyber book club discussion. Sony is the principle sponsor of World Book Night, a UK charity inspired by World Book Day which aims to encourage and promote reading and give away one million books (in the form of 25 specially selected titles).

This year's activity, tied in with promoting its dedicated e-Reader digital reading device, saw the brand host 'A Good eRead' – a live virtual book club discussion on Twitter. Margaret Atwood fans participated in a two hour, real time, online discussion on her latest book *The Blind Assassin*. By following @WorldBookNight and using the hashtag #agooderead fans could receive live updates, share their own views and opinions and hear those of the author.

On the traditional, physical side Sony's activity saw the brand back the launch event hosted by Graham Norton and featuring literary stars such as John Le Carré and Alan Bennett. The brand had a stand at the event, offered free drinks, demonstrated its eReader which was pre-loaded with World Book Night titles.

**Festival Fun** > Connecting the physical with the digital doesn't have to be complicated to be effective. Airline **Emirates**, a brand steadily expanding its arts and educational commitments, is title sponsor of the Dubai Festival of Literature. The event brings together big name international writers, established Emirati authors and emerging talent for readings, talks, debates and social sessions. To extend the initiative's reach beyond the physical festival and its attendees, the airline

gave away thousands of books from its festival list of leading Arabic and international authors (from Martin Amis to Maha Gargash) on flights, in airport lounges and at other airline properties and venues throughout Dubai. Customers who physically read the books are encouraged to share their enjoyment by passing them on to friends and relatives. The entire initiative is connected online and by registering the book on the website participants can track a book's progress around the world and each reader can post their own comments and thoughts.

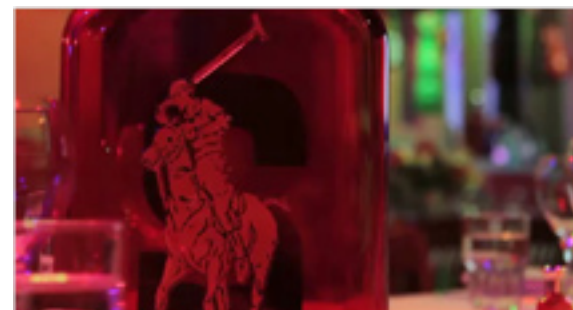
There were several fun and funky cyber physical campaigns at the last Sundance Film Festival. For instance sponsor **Ralph Lauren** ran an extensive set of cyber and real world initiatives to promote its Big Pony Fragrance Collection. On the physical side it showcased a short film by Bruce Weber. The film includes a musical collaboration with One Republic and the brand also put on a live performance. On the cyber side it also ran parallel Twitter-based scavenger hunts, provided interactive social media photo booths, Facebook Places Competitions, QR code initiatives and even linked the virtual and the real by offering non-attendees the chance on Twitter to win a dedicated song specially written for them by One Republic.

In the UK last year cider brand **Gaymers** links the virtual and physical sides of its £5m music festival sponsorship programme for 2010. Its Facebook Music Quiz connects with its in-festival experiential Lost Orchard space. As part of its integrated programme developed by **Frukt Music**, Gaymers buys the rights to be the official cider at 18 or so of the UK's leading festivals including Glastonbury, Bestival, Download, Wireless, Reading and Leeds and at 13 music venues around the country such as The O2 and Brixton Academy.

In addition to the usual pouring rights and in-event branding it uses this strategy to reach out and connect with music lovers across the country through a variety of channels. By way of pouring rights, event presence and associated branding, plus on-pack activity at the festivals and live events it aims to reach 4 million plus music fans. But it stretches this audience with its digital



Ralph Lauren > Big Pony > Sundance Film Festival



Connecting the physical with the digital doesn't have to be complicated to be effective.

>

Sony > World Book Night

Ralph Lauren > Big Pony > Sundance

Gaymers > Facebook Music Quiz

activity that includes its Facebook music quiz, social network presence and app developments.

**Location Based** > Some location-relevant event initiatives are as simple as just informing people where a fan or a friend actually is. In Israel **Coca-Cola** hosts three-day festivals for teens called 'Real Life Like'. Each of these events, held in Coca-Cola Villages, are like brand-backed mini-holidays and are open to less than 1000 teens each time. Because of their popularity (they are usually over-subscribed), those who do attend are usually more than pleased to be there and to tell everyone they know that they were there. So Coke linked with Publicis E-dologic in connecting RFID technology with Facebook by inserting a chip into the festival event wristbands. Spread around the venue were RFID readers and each time an attendee touched their wristband against a reader it automatically sent an upbeat message to their Facebook profile saying where they were and how much fun they were having.

The aim was to generate positive buzz (and perhaps a little jealousy) among all attendees Facebook friends. This created impressive numbers, with 35,000 real Life Likes registered generated 150m Facebook views and responses.

Another clever and perhaps more useful recent activation idea leveraging this trend was **adidas'** Waptracker at the **Virgin Money** London Marathon (Virgin having replaced the former established event sponsor **Flora**). An RFID chip attached to an individual runner's shoe connects with markers along the course and enables fans and followers to track a runner's progress via an app that connects to Facebook and/or mobile phones. The executions promoting the programme also spanned the cyber and physical worlds with both outdoor and digital support. To enter the scheme runners simply had to text a word/number and adidas sent on a link to the mobile tracking service where they could enter their own race number and the system did the rest. As technology gets ever cheaper more people are able to engage personally in such events either from the seats, the sidelines or the sofa.

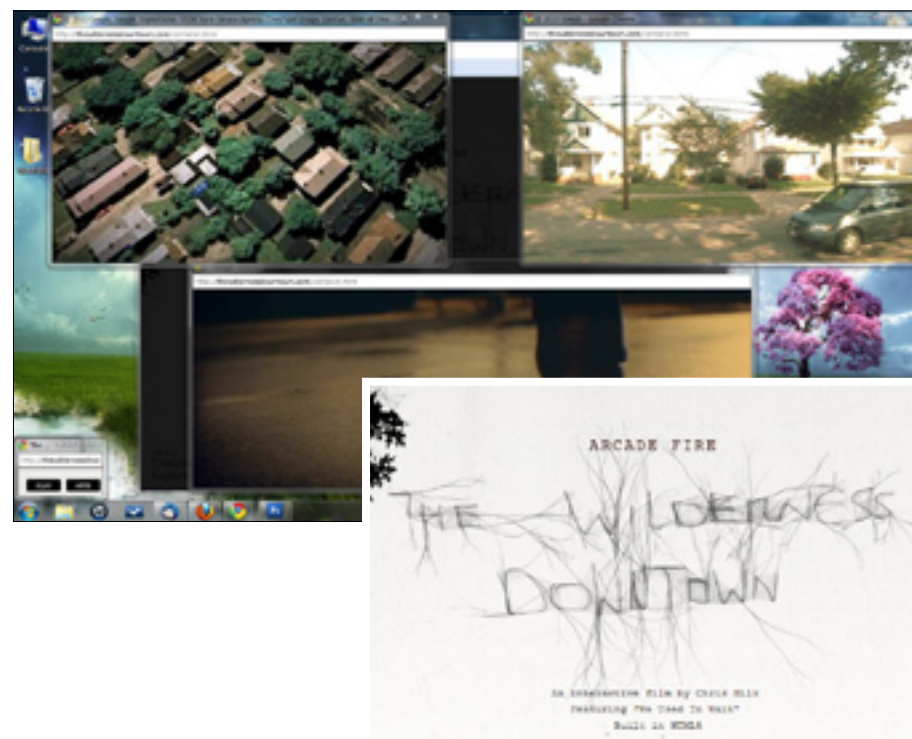
Not strictly traditional sponsorship, but rather a brand alliance initiative saw band **Arcade Fire** partner with **Google** to create amazing animation and footage to form The Wilderness Downtown. Combining the band's 'We used to wait' (a song about nostalgic letter writing) with mash-ups from Chrome and Google's location-based Street View and Maps (and interactive drawing and writing tools) creating a personalised, unique experience for each viewer as he or she runs through the streets in which they grew up. Unfolding via multiple browser windows, it incorporates each viewer's childhood address to create individual, original videos that connects the music with personalised storytelling. A personalised, shareable music video inspired by the web rather than by television and using the web browser as an artistic medium.

Location based can be old school too. Last year, in what was a last minute decision **P&O** sponsored **Nomad Cinema's** location based movie initiative. Innovative and quirky Nomad offers quality film screenings in stunning settings ranging from circus big top tents and manor houses to public parks and drive-ins. Films are chosen to match specific locations and audiences (Gladiator, for example, was screened in a roman fort). This movies- on-the-move programme targets ABC1 audiences and last year engaged with 2.4m film goers via 100-plus events with a 92% sell out record. P&O used the sponsorship in each individual location to engage, drive awareness and change brand perception.

In 2011 Nomad teams up with **Pearl and Dean** and is offering sponsors the opportunity to further develop the concept and be an integral part of the experience by choosing locations and films that match the sponsor's objectives and becoming a key part of the digital and social media campaign.

**Localised Perimeters** > With TV viewing figures of 100m plus per match, pitch side advertising at South Africa 2010 certainly offered reach. But today's more forward-thinking sponsors are seeking alternatives to the traditional invasive,

But today's more forward thinking sponsors are seeking alternatives to the traditional invasive, catch-all garish messages that detract attention from the real action.



Arcade Fire > The Wilderness Downtown

>  
 Budweiser > BudHouse  
 Budweiser > Bud United  
 Coca-Cola > Real Life Like  
 adidas > London Marathon > WapTracker  
 Arcade Fire / Google  
 Nomad Cinema  
 Castrol > Castrol Ichi-Go  
 Sky > Specsavers > Hawkeye





IBM &gt; Seer &gt; Wimbledon 2010

catch-all garish messages that detract attention from the football action of previous World Cups.

In South Africa it was **Anheuser-Busch's** strategy that stood out simply by localising its product advertising to suit the specific teams playing and their domestic TV viewing audiences. The approach, which utilised the brewers global portfolio, was simple. When Brazil were playing it was **Brahma** on the billboards, and for Argentina games it was **Quilmes** on show.

The beer marketers also integrated its pitch perimeter digital billboards to link to its other activation initiative using it to steer fans to its central World Cup BudHouse social media campaign by displaying its URL, [www.budunited.com](http://www.budunited.com). BudHouse was an online reality show combining Big Brother with the World Cup, leveraging digital interactive platforms such as YouTube and Twitter and promoting viewer-housemate communication. The Cape Town house was home for 32 competition winners (each representing a different team). As the tournament progressed and teams eliminated, matching housemates were also ejected from the house. The overall winner presented the Budweiser 'Man of The Match' award at the final.

**Rise Of The Machines** > It's not just existing machinery, such as the **Samsung**-sponsored ski lift at Sundance, but **specially created and connected technical marvels built as a core part of sponsorship activation that have become a trend in recent months**. Machines, from robots and transportation devices to tracking and measuring inventions are becoming an increasingly popular part of sponsorship activation.

One award winning Japanese cyber physical idea came in the build-up to the World Cup in the form of **Castrol's** giant 'Castrol Ichi-Go' machine. BP Castrol Japan asked OgilvyAction Japan KK to explore its 'Best Performance' idea and build awareness through the advertiser's FIFA World Cup sponsorship rights. With interest in football at a 16 year low in Japan, minimal media budget and the challenge of making

a genuine connection between engine oil and football the agency came up with an innovative cyber physical initiative. They set themselves the task of building a massive machine capable of delivering the world's fastest ever free kick.

With input from engineers and players and development details outlined online during the build process (with cyber input and ideas encouraged from followers during the process), the Castrol Ichi-Go machine broke records with its 200km/hr free kick taking. Cyber buzz and word of mouth saw the project covered by more than 150 Japanese media outlets (worth an estimated \$5.5m) and media coverage reaching 80 different countries. The objectives were largely achieved and the machine was a popular guest on TV shows and at events and exhibitions.

Another Japanese piece of marketing robotics saw **Nike** ask football fans to tweet their messages of support for the national team pre- World Cup. A microsite was created to showcase all the messages, but the best of them were then carved into a life sized statue of Japanese footballer Marcus Tulio Tanaka. Built by Kawasaki's robotics and technical division, the sculpture was placed in Nike's flagship Tokyo shop and cameras provided live streaming footage of the inscription carving process.

**Specsavers'** Hawkeye sponsorship (via Sky Sports) is another great example of how new cyber physical platforms and devices can themselves be turned into sponsorship platforms. It may seem obvious in retrospect, but connecting the Specsavers brand with Hawkeye's accurate and practical application of digital imaging technology was a clever insight by the brand and agency MEC. Especially appropriate when one considers the increasing competition the company is facing from new online rivals such as [glassesdirect.co.uk](http://glassesdirect.co.uk).

The scheme resulted in viewers seeing the brand's logo on screen for several seconds alongside each Hawkeye transmission in the Ashes series. The brand's own results data says Specsavers received 17 exposures each day of play, equivalent to over 875 ABC1 Men TVRs,

and reaching around 8m viewers. Delivered impressive airtime value at a ratio of 5:1 compared to traditional TV advertising costs. It also generated significant PR too.

While the initiative was surrounded by controversy over whether Sky had broken product placement rules, it certainly succeeded in reinforcing consumer perception of Specsavers as optical professionals and vision experts. A link was created between the brand and the Hawk-eye visual technology used to track ball movement and position and help decide those hard-to-detect big cricket and tennis decisions. This helped connect the brand with innovative, accurate visual technology.

If other sports, such as football, do eventually bring more technology into the game then it will not only eliminate refereeing errors but also open up new opportunities for the right sponsors.

A more artistic creation saw Sky Arts back its sponsorship of the Hay-On-Wye Literary Festival last year by working with art students to commission a machine sculpture for the brand's central event stand. Made from old DVD and video players the work was influenced and inspired by two ideas; bookworms connected to the event itself and medieval gargoyles linked the event to its location which is near the famous carvings at Kilpeck Church.

**Augmented Reality** > Augmented Reality (AR) describes live direct or indirect views of a physical, real-world environment with elements added to/augmented by computer-generated sensory input (eg sound or graphics). This technology is an increasingly popular tool for sponsors to make the most of their event experience. The rise of both location-based mobile services and augmented reality has led to a trend for sponsorship and event related mobile-based scavenger hunts in recent months.

Boot brand **Sorel** ran just such an initiative around the Sundance Film festival last time round. Attendees and hangers on were challenged to track down one of 10 virtual Sorel bears (the brand logo) via a mobile application.

When a searcher finds a bear and sends a photo of him/herself with the animal they become eligible for a range of prizes and VIP access to festival events and screenings. The hunt takes players across Park City (Sundance's home town) and includes QR codes on Sorel outdoor billboards and posters.

Official Wimbledon sponsor **IBM**, which helps inform and provides the tournament organisers (as well as the players, coaches, media and fans) with scientific and technical tools, generated a richer tennis experience. From simple elements such as the scores, to schedules, statistics and serve speeds. One of the more interesting recent additions to its Wimbledon campaign has been the IBM Seer. An augmented reality app, for iPhone and Android that serves up the above data combined with elements such as "Seer through the wall" technology enabling users to see live play from the show courts. IBM twitterers inhabit the All England Club to keep app users abreast of the latest live information, gossip and updates on everything from the shortest queues for strawberries to which and where stars and players are moving through the site as well as linking with Facebook fan sites. <



Sony > World Book Night



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Sorel > Sundance

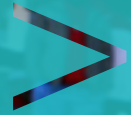
IBM > Seer > Wimbledon



Sorel > Scavenger Hunt > Sundance Film Festival 2010

IBM > Seer > Wimbledon 2010





## Fun & Games

One of the principal tactics for creating consumer value in contemporary sponsorship is to provide branded entertainment and several notable pieces of activation are really putting fun and games first and selling second. Of course this trend can disturb senior management in large corporations who are reluctant to commit funds to entertain rather than sell, but the smart sponsorship professional knows that so much advertising is now morphing into entertainment.



Innovative sponsorship initiatives based on branded spaces aren't limited to temporary events and spaces like the Olympics or the World Cup. Some original approaches have been taken in permanent spaces too – such as at the world's largest indoor theme park Ferrari World Abu Dhabi. The rights are effectively content-based partnerships and mix local brands with international partners. Other than the title sponsor itself, others backing this vast space include **CNN**, **First Gulf Bank**, **Mountain Dew** and **Shell**. Each brand brings activity or content to the venue. For instance Mountain Dew offers up the G-Force Ride, while First Gulf Bank presents a family-wellbeing focused initiative called Junior GT – a driving school for children who will receive training sessions on road safety and driving instructions as they drive through a scaled down streetscape.

Participatory, sponsor-backed entertainment was certainly the dominant approach taken by rights holders at the World Tour Finals last year – the culmination of the men's tennis tour at The O2. The official sponsors seemed determined to turn the fan zone into an entertainment experience that matched the tennis itself. **Highland Spring** Hot Shot Tour tested fans reaction speeds and hand-eye co-ordination and challenged fans to mini tennis. **Corona's** beach bar offered refreshment and entertainment via gaming tables and sun beds for relaxation. **Barclays** offered spectators the opportunity to pose alongside the iconic Premier League Trophy and **Lacoste** supported its Andy Roddick fronted Lacoste Challenge fragrance with its own set of challenges. Perhaps most interestingly, **FedEx** set up its 'Artball' nets where fans could create their own tennis racket or tennis ball portrait by hitting paint-covered tennis ball at a target canvas. This live activity linking to the brand's wider above-the-line advertising.

An element of **Kit Kat's** sponsorship of the Abstract USA show at the Rijksmuseum Twenthe gallery in the Netherlands was meant to be a bit of fun but caused quite a stir in the artworld. Abstract shapes and geometry featured strongly in the exhibition which included works from artists like Frank Stella and Larry Poons. Leverag-

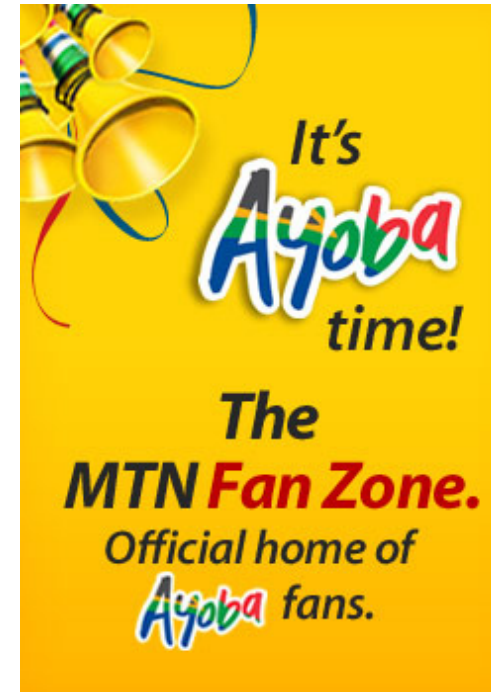
ing this, amidst the works on show was a large red triangle canvas courtesy of the Nestle chocolate brand. The simple work with no underlying meaning had a central position in the gallery. It appears to be part of the main show and aims to offer respite from the more meaningful works on the walls. The label beside the painting simply had the brand's tagline "Take a break, have a Kit Kat".

**Fan Zone Fun** > Fun in the fan zone is evolving into something altogether more sophisticated than a drink, a band and a big screen. The World Cup saw several new fan zone fun-led ideas emerge. **Coca-Cola** was at the forefront of this in South Africa. Its logo and identity splashed around bars, stages and its own Open Happiness zones which included local dance troupes and musicians. Supporter zones around the stadia included large Fly Emirates branded areas (decked out to look like part of one of its aircraft) which offered a penalty shoot-out game where a virtual goalkeeper tried to stop fans from scoring. Another official sponsor **Hyundai** organised a Soccer Trickster competition, which gave fans the chance to showcase their skills with two Goodwill balls. Online, Hyundai's YouTube page, 'Discover Hyundai', offered live footage from Fan Fest's around the world.

South African mobile brand **MTN** also focused on FIFA Fan Fest fun to create a carnival mood with vuvuzela contests, dance competitions and ticket prizes. MTN also ran branded 'fun zones' around host cities with mobile handset models alongside table football tables and Playstation consoles.

**Sony** offered an interactive experience allowing fans to try 3D TVs to match the first 3D World Cup broadcasts which the brand also beamed in to thousands of Sony stores around the world.

Of course, there are similar examples from most major contemporary events. For instance, official sponsor **Bell** hosted the Bell Ice Cube at Vancouver's Winter Olympics. A 3,000-square-foot downtown celebration zone, the Ice Cube entertained the crowd with music, athlete speaker and signing sessions and a showcase of Bell's latest technology.



MTN > Fan Zone > World Cup 2010

American Express > Farmville



Fun in the fan zone is evolving into something altogether more sophisticated than a drink, a band and a big screen.

>

Ferrari World

ATP > World Tour Finals > Art Ball

Highland Spring > Hot Shots

Kit Kat > Abstract USA > Rijksmuseum

Coca-Cola > Open Happiness

Hyundai > Discover Hyundai

Bell > Ice Cube



**Cyber Social Gaming** > Online gaming offers sponsors the chance to extend fun and games to an audience far beyond the live spectators and social gaming is at the forefront of this trend. With 200m plus Facebook users playing games on the site, social media is perhaps the hottest new gaming space.

**Farmville** has led the way and sponsors have followed. Brands that have put sponsored items and elements into Farmville range from **Farmers Insurance** and **McDonald's**. The latter used the platform to further project its real/local food idea and offers farmers/gamers special crops that bloomed into golden arches and red and yellow balloons and also a McCafe drink to energise/power-up virtual farmers to boost their activity and productivity. Brand alliances within the game have extended to currency as **American Express** extended its Member Rewards Points Scheme into the game through virtual goods.

Even charities are getting in on the act, as Farmville players were also offered the chance to buy white corn and sweet potato seeds. All proceeds went to victims of the Haiti earthquake via the World Food Programme (raising \$1.5m in just five days).

Another interesting recent cyber gaming initiative sought to change the traditional book experience. A partnership between **Microsoft's Bing**, **Random House** and **Jay-Z** promoted the launch of the rapper's autobiography 'Decoded'. Droga 5 worked with publisher Random House to develop an interactive game that aimed to position the book as a holy grail to the musician's fans. The pre-book launch game challenged fans to find specific pages from the book that had been incorporated into unexpected real physical world locations – from cheeseburger wrappers to billboards to plates in a restaurant.

Lasting around a calendar month, fans could log on to a website developed with Bing search professionals and find clues that would reveal the hiding place of these pages. A New York City based competition, the game took players to Bing Maps several times a day as they solved the clues and searched the city to find the precious pages and read the book

before its official release (and to win signed copies and concert tickets too). The top prize saw one player solve all the clues and win a Jay-Z Lifetime Pass – a pair of tickets to any Jay-Z concert in the world.

**Campaigns As Games** > Perhaps the most interesting, interactive and multifaceted contemporary gaming campaign is **Cadbury's** activation of its rights as the Official Treat Provider of London 2012. **The Spots vs Stripes initiative** has been raising awareness of the brand's official role two years before the games and the campaign has been steadily ramping up as it involves more and more people in its fun and games initiative. From its universities, village fetes and sports club launches, to a flagship event in London's Trafalgar Square and its ever expanding digital presence



Kit Kat > Art

across the internet, microsites, virals and social media sites such as Facebook and Twitter, Cadbury is getting people involved in competition across the UK.

The campaign followed on from Cadbury research which found around 30% of UK adults claim not to have time to play games and yet 68% believed in the importance of finding time to play games.

Focusing on the feel-good factor associated with playing games the activation is designed to encour-

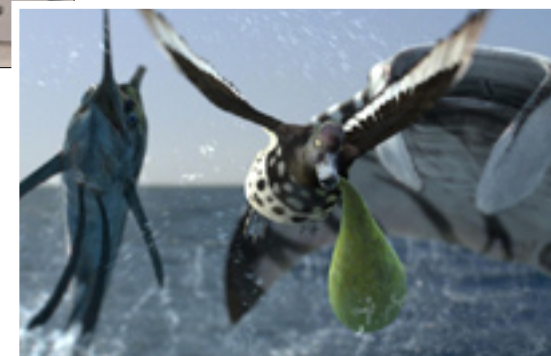
age enjoyable participation in games/sport across all age ranges. Mass participation is the aim and the work revolves around fun rather than elite sports performance. It's about the ethos and feelings behind the Olympics rather than world class achievement. The campaign may initially sound complicated, but it is really quite simple: pick a team (spots or stripes) and play a game (Custard Cricket or Balloon Bellyflop perhaps) and log your scores online.

This is a compelling example of sponsorship activation that reaches beyond logo, packaging prize giveaways and awareness via association.

The brand's Olympic ties don't stop with Spots v Stripes, it is also official sponsor of the Weymouth and Portland National Sailing Academy – the Olympic sailing venue where it will be supporting both elite and grass roots initiatives.

Cadbury doesn't limited it's fun and games approach to Spots vs Stripes. Another recent family-fun style sponsorship saw the brand link with the National Trust (NT) to run Easter Egg Trails focused on family togetherness and bringing back the mystery of Easter. Advertised on-pack (well on-egg) and at a dedicated website, there are more than 200 trails across NT properties throughout the UK.

Cadbury also offered up extra fun and games with space hopper and egg and spoon races and kids received Cadbury Egg-head Easter Eggs on trail completion. <



Cadbury > Spots v Stripes > London Olympics 2012

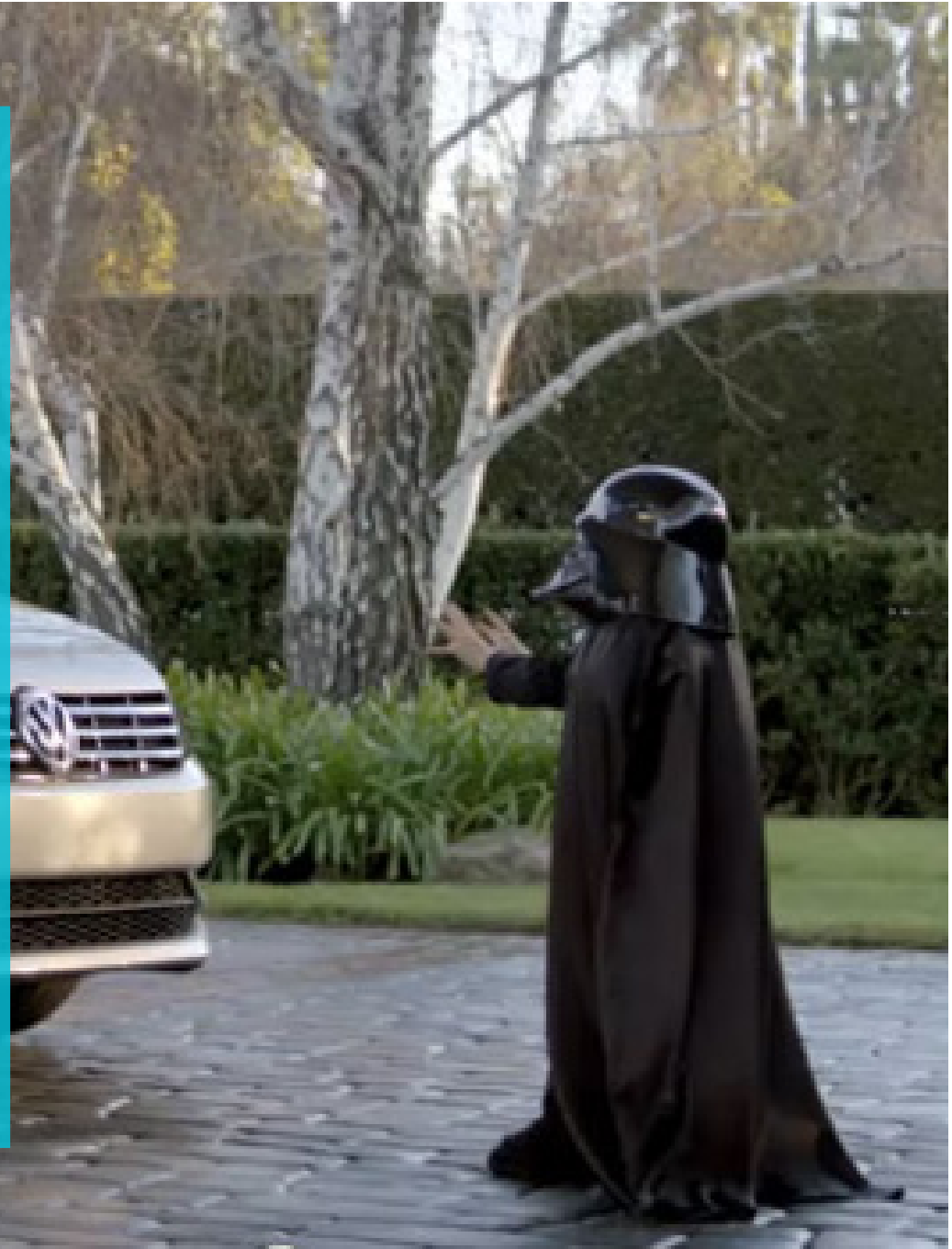
Perhaps the most interesting, interactive and multifaceted contemporary gaming campaign is Cadbury's activation of its rights as the Official Treat Provider of London 2012 - Spots v Stripes.

- >
- Cadbury > Spots v Stripes
- Cadbury > National Trust > Easter Egg Trails
- Farmers Insurance > Farmville
- McDonald's > Farmville
- Bing > Jay-Z > Decoded



## Longer Lasting

As the popularity of sponsorship grows, so does the price of rights and this means it's crucial to activate in ways that makes sponsorship initiatives live longer than the event they are based around and reach beyond just those who attend events. Campaigns with longer life maximise value and cost effectiveness. Whether experiential, digital, social or even traditional, brands buying rights or purchasing expensive TV slots for one-off events are basing their strategies around lengthening the life of that single moment and creating a longer lifespan for their campaign.







Nowhere is this longer life trend more clearly illustrated than at the 2011 Super Bowl.

A single 30-second ad buy in a big game, or one set of sponsorship bumpers for a blockbuster TV event no longer represent value alone. Marketers are focused on using new tactics and technologies to stretch these campaigns into days, weeks, months and in some cases even years. Not just a longer tail, but also a longer lead in. Whilst traditional media (from outdoor, display and on-pack) often extends work by a few days or a few weeks, it is digital (via approaches such as customer creation or social media) that is increasing employed to stretch campaigns by months.

**Super Bowl Stretch** > Nowhere is this trend more clearly illustrated than at the Super Bowl. With the cost of 30-second slots for the February 2011 self styled greatest show on earth reaching \$3m for spot, it's no surprise that brands are stretching the stories around their Super Bowl ads. The championship game's 110m TV audience is certainly huge, but is it enough to merit that kind of investment for just a few seconds on television? For more and more marketers and sponsorship heads the answer is 'no'. The money is only worth it if the advertiser can extend the spot's lifespan. What the event owner and the broadcaster can offer alone is no longer enough.

This year, most of the Super Bowl advertisers - from **Audi** and **Budweiser**, to **Coca-Cola**, **Mercedes** and **Volkswagen** - have expanded their footprint of the match-day TVC.

Super Bowl TVCs are events in themselves in the USA and to further emphasise and play on this fact one current tactic is to offer viewers early access, sneak previews, extended versions and customisation of the 30-second spot. This can stretch the value of the investment further. Others offer spot extensions and add-ons via mobile versions, wallpaper and screen-savers. Bud Light took this approach for its 2011 work. The brand's Facebook fans were asked if they could guess the storyline of the Super Bowl spot using its 'Unlock the spot' app. Those who guessed right were given access to a secret

online version of the Bud Bowl advert. Coca-Cola has also spent several weeks inviting fans to submit their own consumer created 'Virtual Coke cheer' photograph in return for an early viewing of the Coke TVC. At least 6,500 consumers found this alone a luring enough offer to send in an image. This year, 'The Force', VW's movie-like Super Bowl ad for its Passat model, had already reached YouTube's number one most watched slot with 6,500 views on the Friday before the Sunday Super Bowl.

The on-pack ticket competition has matured into something much more rounded and longer lasting. For example, Kia's 'One Epic Ride' initiative for the launch of its 2011 Optima Sedan may revolve around a Super Bowl TVC, but this integrated campaign included per-game above-the-line work across print and TV, below-the-line dealership elements, as well as online web-based and social media work. One key element was the 'One Epic Contest' strand where consumers could win a car by finding various clues spread across different media channels and eventually solve a master puzzle. The final clue was, of course, hidden in its Super Bowl commercial.

Mercedes-Benz, with its first-ever Super Bowl activity, is also a running a pre-game online competition offering competitors the chance to win C-Class Coupés. Its 'Tweet race to the big game' initiative saw two-person Twitter teams use social media and contact volumes to compete for the cars online (and win cash for their chosen charities too).

Sponsors also recognise new viewer multi-tasking trends. Data suggests that 50% or more of those watching the game on TV in the US are simultaneously communicating on other devices like email, text, phone or social media.

Movie studio **20th Century Fox** leveraged this insight in its Super Bowl work for its new Rio movie release. It partnered with hot online game Angry Bird and inserted a code within the frames of its big game TV spot that directed viewers to a special online Angry Bird gaming level. Those who cracked the code and



when everyone else zigs, zag!



Nike > Bleed Blue

completed the game level won a VIP trip to the film premiere.

Tactics aren't always based on new technology. Using a straightforward, traditional media-based tactic, Audi gave a longer life to its Super Bowl ad investment via, well, more TV ads. Its crescendo spot was a 60-second 'Release the hounds' TVC during the Packers v Steelers clash. It also ran prelude spots to this 'main event' during the NFL Playoffs to set up the redefining luxury message they ran in the main event. But you can't get away from the march of technology and Audi also included a Twitter hashtag in its Super Bowl spot to encourage conversation about the commercial.

**Maximising v Minimising Exposure** > Sponsors are not only stretching time, but also trying to deepen the of exposure of their rights to maximise their rights value. Official London 2012 and (British) Team 2012 sponsor **Visa** recently signed a multimillion pound deal with media giant **News International** in order to further lengthen the reach of its sponsorship deals.

News International's titles will become official newspapers of the British Olympic team and will have privileged access to many British athletes including in-demand starts such as heptathlete Jessica Ennis and swimmer Rebecca Adlington. The papers will launch an associated promotional campaign and the agreement includes both editorial and advertorial content within the agreement (with Visa getting ad space in return for this content and access).

How this will evolve, particularly online considering News International's decision to go behind an online pay wall, remains to be seen.

Of course, when there is a trend there is a counter trend and Nike focused on a shorter, intense approach with TV work for its 'Bleed Blue' campaign at India's Cricket World Cup.

While most brands are stretching the time-span of their event-related sponsorships, Nike focused its TV buy only on the business end of the tournament. Perhaps this was based on the insight that the competition's format was

widely viewed as being far too long, with the opening stages featuring numerous uncompetitive games which had the potential to turn viewers off. So it was only when the tournament entered the quarter final stage that Nike rolled out its six TVCs, followed by four spots for the semi-finals and the final itself. Nike waited for the big games because these it felt provided the sporting moments that the band could leverage and amplify and it was when real interest amongst fans kicked in. When everyone else zigs, zag! <

>

Nike > Bleed Blue

Bud Light > Unlock The Spot

Coca-Cola > Virtual Coke Cheer

VW > The Force

Kia > One Epic Ride

Mercedes-Benz > Tweet Race To The Big Game

20th Century Fox > Rio > Angry Birds

Audi > Release The Hounds



20th Century Fox > Rio/Angry Birds > Super Bowl





## > Low Latency & Real Time

Life is speeding up and so is advertising turnaround time. Technology now enables timely conversations and instance response. The faster a brand responds to events the more relevant its dialogue with its consumers becomes. For sponsorship activation, event and experiential communication low latency and real time advertising is crucial. It can directly involve consumers in live events in ways previously unimagined.

Whilst it is technology enabling this trend, it's not necessarily about new digital media platforms but more about sponsors and marketers focusing on preparation and being alive to possibilities and building flexible responses into their planning. Rapid response and real time advertising isn't necessarily simply or cheap, but it does capture the mood of the consumer, keeps the brand conversation relevant, enables mood sharing and can provide longevity to a campaign.

**Live Communities & Parallel Participation** > **Pepsi** activated its ICC World Cup sponsorship in India with its deeply integrated, multi-faceted 'Change the game' campaign. It aimed to capture the imagination of India's cricket loving population and attempt to connect with the game (and with consumers) via an innovative, unconventional approach. The insight behind this was partly based on the fact that the game of cricket itself has undergone so much change in the last few years – from new shots to alternative formats. Thus the campaign's objective was to challenge the status quo and for the brand to attempt to own anything in the game that is innovative (and reflects the unofficial spirit of the brand).

As well as a slew of apps, games, downloads, wallpapers and star features, this turbo-charged campaign included a number of live or almost live elements. Principle amongst these was the 'Get social with cricket' element which invited viewers to 'gang up with their friends via Twitter and Facebook' and create your own virtual live communities to comment and chat about the games as they were in play. This initiative came complete with educational and instructive guides and help. Another low latency angle of the campaign was the online Mexican Wave. During games, users were encouraged to invite their friends to the site and create the biggest wave ever – and the best entries were aired live in the stadium.

**TV Turnaround** > The first significant steps in the low latency trend were taken at the Beijing Olympics. Rights holder **Visa** was quick to incorporate real Olympic footage of Phelps to publicise his 7

golds in its TV work, while athlete sponsor **Nike**'s next-day response to the injury failure of Chinese superstar Liu Xiang was the immediate release of a 'Love Sport, even when it breaks your heart' campaign in the hurdlers homeland.

The World Cup took the tactic forward and by London 2012 we expect low latency work will become mainstream. **Carling**, a brand with a long heritage of football sponsorship in the UK, turned round traditional TV spots at lightening speeds during the World Cup. Through the tournament TVCs from its 'You Know Who Your Mates Are' campaign directly referenced the scores. Three revised versions of an existing ad were recorded with characters either looking happy, neutral or sad (to reflect a win, a draw and a loss). Then the beer brand's agency Beattie McGuinness Bungay recorded a staggering 804 voice tracks covering all possible England match outcomes (including a 10-10 draw). The appropriate soundtrack voiceover was then added to the TVC live in the broadcast studio so that during the first ad break an appropriate ad would run. Uniquely, broadcaster ITV had agreed with the advertiser that in the event of a very late goal in an England match, the channel would slightly delay the following ad break to ensure the right spot was ready in time.

Other quick response examples from the tournament saw Nike respond to the news that England captain and brand ambassador Rio Ferdinand was ruled out of the tournament through injury with an internet based campaign across football sites using the copy 'As You Line Up For The Anthem, I'll Be There. Captain Turned Supporer. Still Behind You. For Our Time Has Come'. While several brands such as Curry's and Specsavers reacted to England's World Cup exit with creative relating to Frank Lampard's disallowed goal

**In-Play Promotion** > In-play advertising is something of a holy grail to brands and sponsors who are offering game related services and products. Betting companies are often quick to spot opportunities and new trends and they lead the way in real time, direct response advertising.



Carling > Know Who You're Mates Are > World Cup

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Pepsi > Change The Game > Cricket World Cup





Nike > Love Sport Even When It Breaks Your Heart

Simply associating  
a brand with an  
individual, a team, a  
place, platform or event  
is not enough.

Again, in the UK football arena, **Bet365** is running an ongoing Ray Winstone fronted campaign with half time TV spots including live in-play odds. The Premier League sponsor offers live betting stats for punts such as 'next scorer' and 'final score'. It wasn't long ago that the idea of live odds TV advertising was a pipedream, but today it has become a reality.

Rival bookie **William Hill** reported strong year-on-year growth in January 2011 largely due to increased awareness of its own in-play product (which saw a 114% rise in turnover). William Hill helped spearhead the trend with its own direct response campaign launched alongside the start of the UEFA Champions League group stages. The brand and multi-sports sponsor, which offers 100 ways to bet in-play, rolled out a TV and radio direct response campaign (with a Sex Pistols backing track). Developed by The Bank, the campaign had an interesting twist. William Hill blended the classic and the contemporary by taking the unconventional step of giving each member of the Sex Pistols a £500 charity bet (with winnings going to each band member's charity of choice).

The next step in real time advertising is likely to see the trend extend to the internet, social media and mobile spaces on devices designed for the 'right here, right now' generation where ads will serve live to relevant users having live relevant conversations and currently accessing ad-relevant content. <

In-play advertising is something of a holy grail to brands and sponsors who are offering game-related services and products.

>  
Carling > You Know Who Your Mates Are  
Specsavers > Disallowed Goal  
Bet365 > In Play  
William Hill > In Play  
Pepsi > Change The Game



William Hill >



Bet 365! >



## Ownable Spaces

Big sponsorship platforms - from sports events to music festivals - are becoming ever more cluttered and cutting through is tougher than ever. With so many official brands involved, so many rights holder slots available and so much internal competition, even those marketers looking for official sponsorships are finding it tough to cut through the legal noise. One option is to identify a brand parallel and synergy with a slightly less crowded space, a lesser known sport, or a smaller country and attempt to own it.







Sky > Sky Ride

Owning a space takes particular focus and genuine commitment. A commitment to something niche can be dangerous and limiting – even if you own it. Most importantly, sponsors should think very carefully indeed about their targeting and the potential reach of any alternative spaces they are considering.

**Team Tactics** > While rival **P&G** is a Worldwide Partner of the London 2012, **Unilever** has gone down the local team partner's route. For instance, its backing of the Belgian Olympic team under the idea of '1m children become Olympic Athletes' revolves around encouraging and inspiring kids to work harder and play more sport in order to help achieve their Olympic dreams. The campaign includes the event-led 'Golden Sunday' initiative in Brussels that connects parents and kids and provides opportunities to try out new, less accessible and mainstream sports.

This is just one of many examples of big brands backing smaller teams and sports for London 2012 – a tactic that is becoming a true trend. Especially when

it comes to backing host nation teams which will likely get that added profile boost domestically. It's not just the bigger and better known sports and events that are getting brand backing. **Aviva** may be a long term backer of British athletics and **British Gas** has done some impressive and award winning work with its sponsorship of British swimming, but lesser known sports are also receiving substantial sponsorships.

One of Britain's biggest companies, **Tesco**, has chosen canoeing and kayaking to get to grips with the games. One key link between the brand and the sport is that Tesco's corporate headquarters is very near to the Lee Valley Water Park which will host Olympic canoeing and kayaking. So it is almost a local, community initiative for the giant retailer. An advertiser with an eye for an opportunity, not only is Tesco backing the team and its members in their Olympic preparation, but it has now started to sell canoes in its UK stores.

Another non-mainstream sport with brand backing is British fencing. Insurer **Beazley** has provided £1m

of sponsorship over a five-year period to fund full-time training for team members and for a national academy. There may be several key reasons behind Beazley's decision. Firstly, an underfunded sport with little financial backing means that the brand can actually make a genuine difference to the team. Secondly, British fencing has been steadily improving and now has some genuine medal prospects – which should boost brand presence. And thirdly, there is a rise in interest in fencing in some surprising parts of the country. Traditionally an upper class sport for the wealthy, it has now got a foothold in geographic pockets suggesting it might be able to break free from its elitist heritage – for instance east London's Newham is now a producer of some of the best British fencers.

In case you were wondering, it's not just British brands backing British teams for London 2012. German electronics giant **Siemens** sponsors British Rowing and American giant **GE** has an association with British Triathlon for the games – both minority sports in which British competitors have genuine medal prospects.

Owning a space takes particular focus and genuine commitment. A commitment to something niche can be dangerous and limiting – even if you own it.

An underfunded sport with little existing financial backing means that a brand can actually make a genuine difference to the players, fans and teams.

>

British Gas > British Swimming

Tesco > GB Canoeing

Beazley > British Fencing

GE > GB Triathlon



Sky > Skyride

Beazley > British Fencing > London 2012



**Sky Cycle** > Back in 2008 UK TV, telephone and internet giant **Sky** began a long term strategy to back cycling in Britain – from grass roots to elite level. A multi-pronged approach that attempted to connect the brand with a British sporting success story, to encourage healthier everyday lifestyle, to link Sky to London 2012 Olympics, and to get the brand coverage on other TV channels that carried the sport. While London 2012 cycling will be screened by the BBC, and the Tour de France in the UK is carried by Eurosport and ITV, these sponsorships enabled Sky to crash its way onto UK viewers' screens even when they were watching other broadcasters. In short, Sky's strategy was built around owning UK cycling.

Tens of millions have been committed to cycling by the broadcaster. It began with a five-year partnership supporting the British track cycling programme for London's 2012 Olympics. Funding came in at every level, from the elite team of World, Olympic and Paralympic cyclists to talent development programmes and grass-roots initiatives in schools and local communities. This initial investment aimed to build on Britain's love for cycling and spanned BMX, track cycling and road racing. The partnership aims to build on Britain's love of cycling with participation programmes in schools, youth clubs and the wider community to encourage everyone to get cycling. Sky also used its own marketing expertise and target consumer database to work with British Cycling to encourage cycling participation amongst all age and ability groups.

A year later, this partnership was built on with Sky's agreement to become name sponsor of a British Tour de France team under the leadership of British Cycling supremo Dave Brailsford. Team Sky has the broadcaster's backing until 2013 with the aim of putting a British rider on top of the podium.

On the non-professional side, the brand backs and organises participatory events for communities, such as its Sky Ride project. Sky Ride aims to get people of all ages and abilities riding on two wheels via mass participation cycling trips to smaller led-group rides. Last year more than 210,000 cyclists flooded the streets of 13 cities in August.

With much of Sky's past success built around its Sky Sports channels and particularly its revolutionary exclusive contracts with England's Premier League football, perhaps Sky's long-term objective was to create another premium sporting property it can own and that might become a compelling property driving Sky subscriptions. <

A multi-pronged approach that attempted to connect the brand with a British sporting success story, to encourage healthier everyday lifestyle, to link Sky to London 2012 Olympics, and to get the brand coverage on other TV channels that carried the sport.

>

Sky > Cycling

Sky > TeamSky

Sky > Skyride





## Usefulness & Utility

This trend focuses on providing something meaningful within a marketing initiative – something useful, usable/re-useable, helpful, tangible, something that will improve and add value to consumer lives. The last year has seen experiential tools, both digital and physical, contributing to the lives of consumers, customers, suppliers and stakeholders.





It can come in the form of an app or an object, but what links them all is an ambition to create marketing that avoids interrupting what people are interested in and that actually helps people connect with what they are passionate about. It's not about what company's offer, but about what consumers need and how brands can be constructive and helpful.

**Functional Fun** > In one stand-out piece of recent useful functionality fun, **Air New Zealand** activated around its sponsorship of the New Zealand All Blacks rugby by shooting a safety video to be shown on-board all flights. Starring the team themselves and playing on the odd yet serious nature of the work, this idea matches the purpose with the brand and the sponsored body. It is a strong example of a well connected and original sponsorship initiative.

An even simpler airline associated utility saw official World Cup sponsor **Emirates** install TVs in airports around the world specifically to enable travelling fans to watch live matches in the departure lounges. Regular business and first class passengers also had access to watch recorded matches from earlier in the day during their flight.

In a different space altogether and with a very different activation approach, **mobile brand Orange** continues to offer a raft of cutting edge and innovative utilities within its Glastonbury sponsorship programme.

Its well established 'Chill n Charge' has long been the core of the brand's activation (complete with essential phone charging facilities, image sharing opportunities and exclusive performances). But as the programme evolved, other utilities have been added ranging from its website (containing all the news, views, highlights of select performances and ticket buying opportunities) to the GlastoBlog and the more recent GlastoNav app.

This latter phone-based utility, which offers music fans full listings, a complete guide, reviews and an interactive map of the site, aims to improve the entire festival experience – before, during and

after the event. GlastoNav was a simple-to-access, text-led downloadable tool. GlastoTag was yet another addition. A photo tagging extravaganza developed with Poke and an attempt to generate the most tagged photo ever. The giant 1.3 giga pixel image shows the Pyramid Stage crowd watching an England World Cup match. Customers simply connected to Facebook and tagged away spreading memories and building dialogue with new and old friends.

**Fan Tools** > Providing useful and accessible tools that enhance the fan's experience is becoming ever more important for sponsorship activation – particularly at sports events. There has been a tidal wave of such utilities in the last 12 months, but here are some of the more interesting and useful ones.

Even old media platforms can be useful and appropriate and South African mobile brand **MTN** understood this with its useful, multi-lingual phrasebook guide for visitors. 'Y'ello' offered useful words and phrases spanning South Africa's 11 official languages.

On a more technical front, UEFA sponsor **adidas** 'Match Tracker' is an online utility demonstrating the brand's commitment to innovation and its audience. It enables fans to access statistics and data from all Champions League matches. It records passes, shots, free-kicks, corners, formations and goals (amongst other things) and creates interactive visualisations of the data from each match which can be replayed in real time or speeded up. The device also offers a heat map of on-pitch activity and allows users to apply filters and customise the site to see patterns, tactics and identify teams' strengths and weaknesses. Links and graphics can be generated on the move and it also offers a sharing facility.

Another cool recent partnership-created utility came in F1 from **Vodafone McLaren Mercedes**. Work Club and Pirata offered fans the chance to get up close to the noise and thrill of the race. The triple play partners broadcast live data feeds from driver, car and pit lane during the Bahrain Grand Prix to enable hard core fans to track live



Air New Zealand > All Blacks Safety > Rugby World Cup

Orange > GlastoTag > Glastonbury 2010







adidas &gt; Match Tracker &gt; UEFA Champions League

Deutsche Bank &gt; iPhone/iPad App &gt; Frieze Art Fair



speed, revs and G-Force data. The device also included a GPS circuit map to further enhance the full-on petrol head experience. Event owners as well as rights holders are creating mobile art and music festival tools to enhance attendee experiences. The Sundance Film festival, in partnership with QuickMobile and Telefilm Canada debuted its official iPhone app to help festival goers make the most of the event and to avoid the need for carrying folders and print collateral. The app provides full screening lists, schedules, events, round tables, speaker details and social events, as well as maps, press feeds and social media links. The 2010 app was available from iTunes for \$4.99.

Frieze, one of the world's leading art fairs attracting 70,000 visitors each year to the live event, is attracting some interesting sponsorship initiatives. The 2010 event saw long-term headline sponsor **Deutsche Bank** roll out a number of Frieze related initiatives including the Deutsche Bank Education Space and its Artist Of the Year Award. The banking brand is committed to the event and the sector. Its buys art from the festival for its own private collection, has its own exhibition space at the event for work from its corporate collection, publishes its own online magazine ArtMag and also backs other art led initiatives such as co-funding Berlin exhibition venue Deutsche Guggenheim.

But most interesting of all was its first free iPhone and iPad app – a genuinely useful tool for collectors, curators and general visitors. Developed by WeAreEverywhere, key elements included an interactive map of the fair with a wayfinder feature directing attendees from stand to stand, a calendar and a favourites section acting as a personalised notebook and record keeping device.

There was also an 'Art Finder' utility providing a comprehensive search filter for visitors to navigate and browse the exhibited art works on their own terms by selecting specific media, size and price. Another tool enabled quick access to all the events in the curatorial programme and a retail locator offering locations and routes to bookshops, cafes and restaurants. Transcripts and recordings of the Frieze Talks element of the fair (a daily speaker programme of artists, writers and cultural commentators such as Thomas Demand, Susan Hiller and Wolfgang Tillmans) were available for download within 24 hours.

Providing useful and accessible tools that enhance the fans' experience is becoming ever more important for sponsorship activation – particularly at sports events.

&gt;

adidas &gt; MatchTracker

McClaren

Sundance &gt; iPhone App

Deutsche Bank &gt; Frieze

Barclays &gt; Cycle Hire

JCDecaux &gt; Velib

Montreal Bixi

**Slide To Ride** > Last year the marketing world was chatting about the impressive statistics of **Barclaycard's** branded WaterSlide mobile gaming app, but this year the gossip has focused on **Barclays** sponsorship of a very physical, real world utility – London's cycle hire scheme.

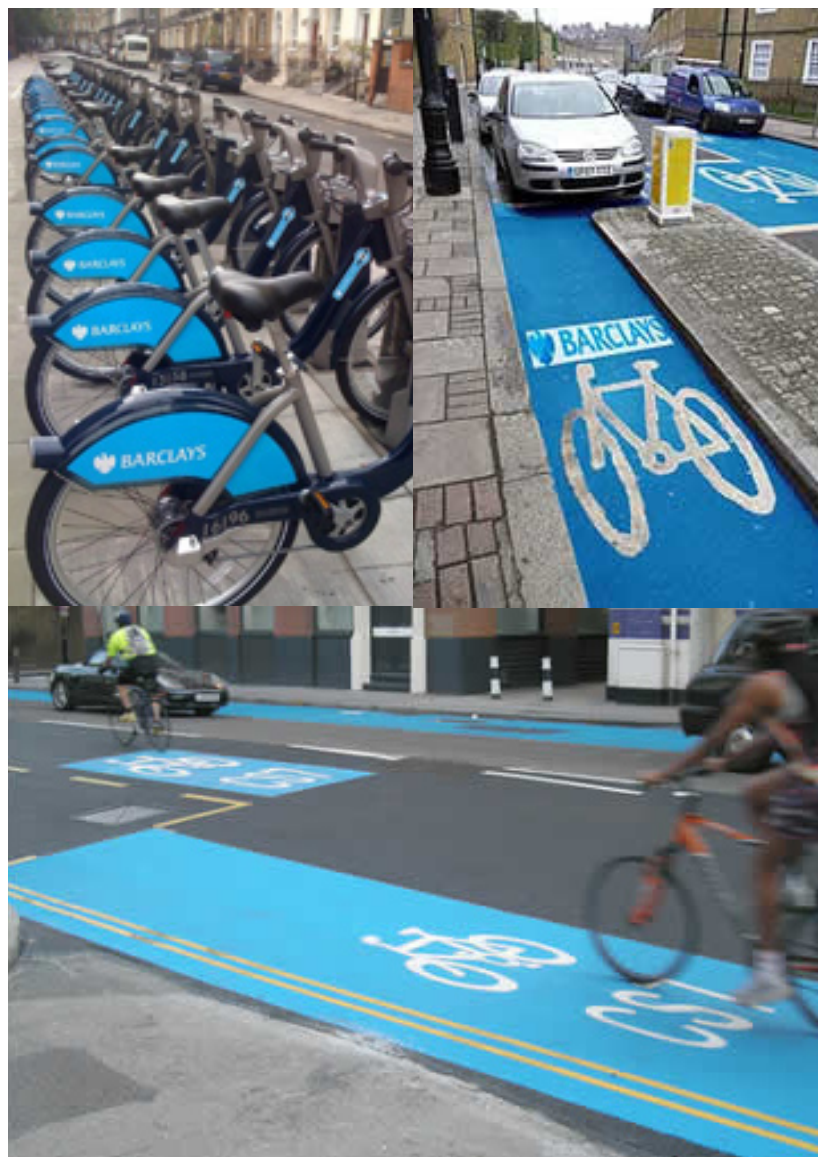
Following in the footsteps of Montreal's Bixi bikes and Paris' Velib programme, London's scheme had one big bold difference – branding. Montreal's Bixi cycling scheme doesn't have a single overall sponsor but rather adopts a station-by-station, locally targeted sponsorship approach with backers such as Axa, Deloitte, Rogers paying to have their branding on the bike stations nearest their buildings or outlets. While the Paris scheme was created and is run by outdoor advertising giant JCDecaux in return for a 10-year exclusive contract to use the city scheme's 1,500-odd digital display hoardings. But London's cycle programme has a single sponsor slapped over every aspect of the scheme.

In one of the highest profile, most original and interesting sponsorships of recent times, the British banking brand buy the naming rights for the London scheme that has become known as Boris Bikes. Barclays Cycle Hire kicked off in mid 2010 and offers Londoners, like Parisians, the chance to pick up, ride and drop off one of thousands of heavily Barclay's branded hire bicycles at hundreds of locations across London's zone one.

The £25m, five-year sponsorship includes bright blue-branded Barclays Cycle Superhighways scything across 12 routes in the British capital. The bank also promoted 45 Barclays Cycle Hire Roadshows across the city offering Londoners all the details on applying for membership registration and riding off. A well established bike-as-branded-utility has certainly provided useful to thousands of Londoners as the mayor and Barclays aim to help Londoners lead more active lives and promote the health and environmental benefits of cycling.

The Barclays brand colours play a major role across the entire scheme. Barclays has a heavy branding presence on the bikes, docking stations and signage, as well as along the entirety of the superhighways (and on the relevant sections of the TfL website). This blanket affinity branding has attracted some criticism, especially from the city's cycling community.

The scheme has proved extremely popular. But as for the value of the naming rights, well, the name most commonly used by Londoners is not Barclays Cycle Hire, but rather Boris Bikes (named after the city's flamboyant mayor). <



Barclays > Cycle Hire London

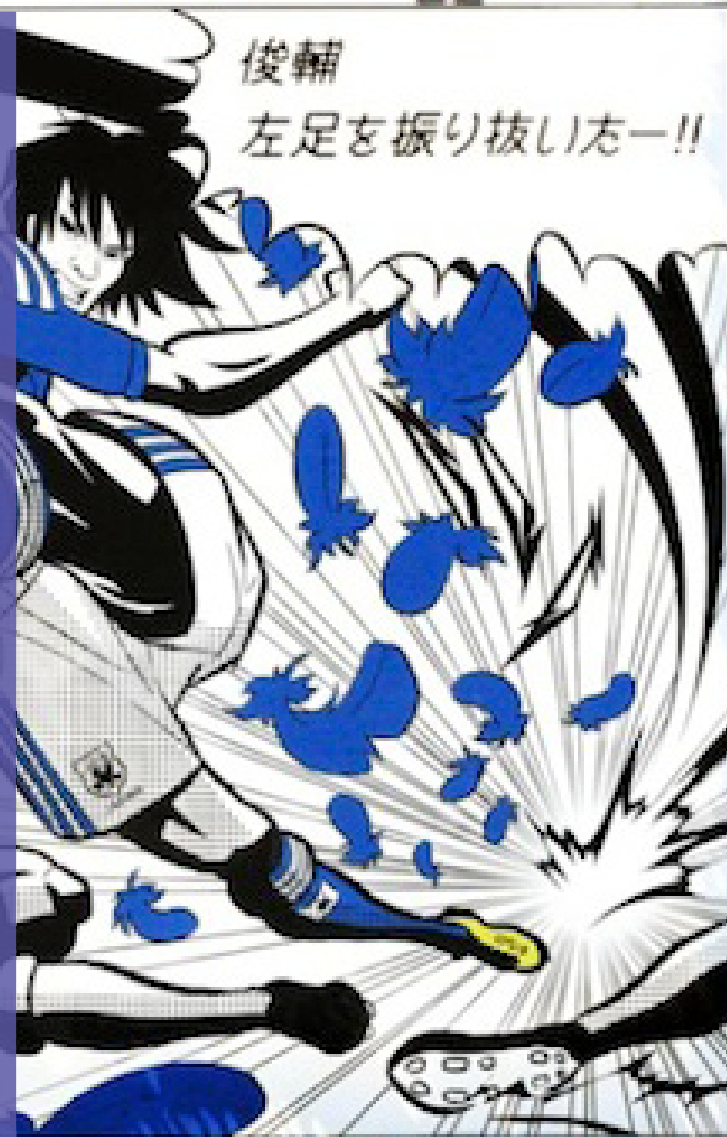
Last year the marketing world was chatting about the impressive statistics of Barclaycard's branded WaterSlide mobile gaming app, but this year the gossip has focused on Barclays' sponsorship of a very physical, real world utility – London's cycle hire scheme.





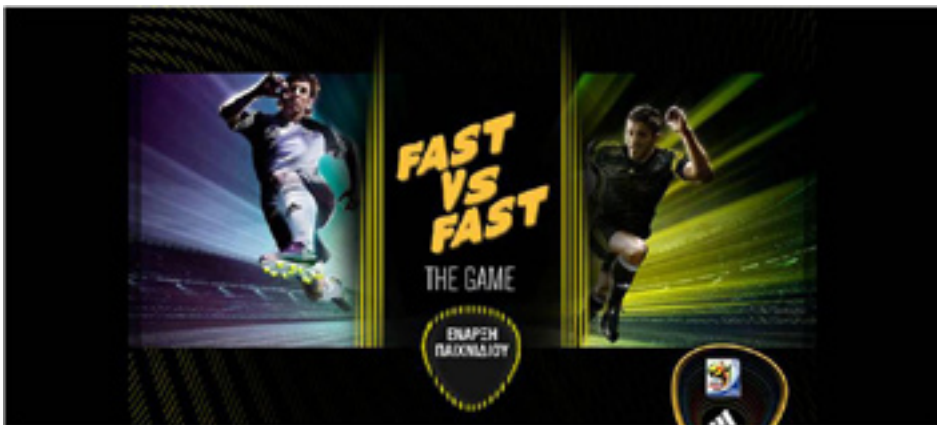
## Viral & Webfilm

Online video, whether passed around by old fashioned email or via Twitter, is not a spanking brand new tactic, but it is certainly an area of sponsorship activation that is maturing into a serious platform that can provide stunning successes. Pass it on. Furthermore, ambush opportunities are freer from legal restraint in cyberspace than they are in the physical world. Viral can even offer brands the opportunity to leverage creative that otherwise would never have seen the light of day.





Coca-Cola &gt; Celebration &gt; World Cup 2010



adidas &gt; Fast vs Fast

Just take **Nike's** recent TV spot celebrating the England Rugby Union Team's Grand Slam triumph in the 2011 Six Nations Tournament. Of course, the ad designed to promote a victory that never happened was never screened and yet it still managed to virally squirm its way into digital life. Whether it was leaked accidentally, or subtly released deliberately, it nevertheless generated impressive word of mouth and cyber buzz.

Potential reach and audience size is now huge. Stats for the growth of Facebook, Twitter and YouTube are impressive (if occasionally misleading). The numbers connecting to specific sponsorship events can be jaw dropping too. For example, 50m viewers tuned in to the Indian Premier League's YouTube channel last year.

**FIFA Officials** > Some of the biggest and best World Cup campaigns this year, from both sponsors and ambushers, were spearheaded by a viral strategy. It was meant to be the 3D World Cup, but it was web video that perhaps had the biggest effect. Many of the official FIFA sponsors produced some impressive viral work.

**adidas** created a fascinating viral project promoting South African 2010 (and football in general) to children with a series of animated comic books. Developed by TBWA Hakuhodo, the strips focused on star Japanese players Atsuto Uchida and Takayuki Morimoto and the aim was to make FIFA meaningful to children. Both online and outdoor in execution, 13 individual murals were created in 13 cities over five weeks and photographed from hot air balloons. The full comic strip was finally combined in one single narrative at the airport on the day that the Japanese national team departed for the tournament.

The sports giant also launched its first global World Cup TVC 'Fast vs Fast' featuring Villa, Messi and Zidane and promoting its F50 adizero boot on its '50 Days Of Fast' Facebook page. The day after the tournament finished adidas launched the 60-second 'Goal Hunter' viral promoting the success of the F50 as the top-scoring boot of the tournament.

The official ball provider brand also produced a series of YouTube webisodes looking at the Jabulani ball's production and players' positive response to it. One lesson this approach taught sponsors was that they must be prepared for a backlash, as the competition ball became highly controversial and was much criticised – although it certainly sold well enough.

Fellow 2010 rights holder **Coca-Cola** partnered with YouTube in an impressive 90 markets for the first film in its integrated World Cup campaign 'History of celebration'. The drinks monolith, leveraging its official sponsor role which dates back to 1978, brought back Roger Miller's memorable dance when he became

50m viewers tuned in to the Indian Premier League's YouTube channel last year.

>  
Nike > England Rugby Union > Grand Slam





Puma &gt; Helicopter Ride &gt; World Cup 2010

the first African player to score in the Tournament. The film asked consumers themselves to upload their own web film versions of celebration.

Another Coca-Cola ad 'Quest', featuring the animated adventure of an African boy, ran on TV in a handful of markets but was primarily designed for use digitally. The Quest film also tied in with the brand's huge partnership with YouTube and was part of the 'Longest Celebration' initiative which aimed to get consumers to upload their own personal goal celebrations onto YouTube.

As well as the overall prize, there was a series of mini-competitions for contributors with categories

including Most African Celebration, Happiest Celebration and Funniest Celebration, while clips were edited into a continuous loop to create the longest online goal celebration.

The campaign didn't finish when the referee blew his whistle at the end of the final game. The conversation continued as Coke encouraged fans to vote for the best player celebration of the tournament - South Africa's own Siphiwe Tshabalala won the first 'Coca-Cola Celebration Award' for his celebratory jig after scoring against Mexico.

Indeed, through its social media-led World Cup strategy Coke gained an impressive 1.4 million

additional Facebook fans during the month-long tournament.

**Visa's** European 'Evolution' TVC, from Saatchi & Saatchi London, also racked up solid viral viewing figures. While **Budweiser's** 'Swap' viral, the first part of its umbrella BudUnited big idea for the tournament, solved the long running footballing feud between Brazil and Paraguay with a film that spread the love virally around the world. Interestingly, this was also the theme of **ESPN's** World Cup promotional activity - 'One game changes everything' - which featured Robben Island and the Soweto Gospel choir in films called 'United' and 'The Power of 10'.

It was meant to be the 3D World Cup, but it was web video that perhaps had the biggest effect.

>

adidas > Animated Comics

adidas > Fast v Fast

Coca-Cola > History Of Celebration

Coca-Cola > Quest

Visa > Evolution

Budweiser > Swap

ESPN > One Game Changes Everything



Nike &gt; Write The Future &gt; World Cup 2010



**Ambush Online** > Non World Cup rights holders also had success with viral work revolving around the World Cup. For instance **Pepsi**'s 'Oh Africa' spot was one of the first World Cup ads to appear on Visible Measure's Top 10 viral chart.

**Puma** also created an anonymous viral of a couple having fun in a Cape Town helicopter ride. As they hovered over the stadium they see a collection of vehicles in the adjacent land, manoeuvring into position to form the brand's 'Love = Football' slogan. Despite the viral having no Puma branding it was a clever piece of ambush activity.

Perhaps the most powerful and memorable piece of World Cup viral filmmaking was **Nike**'s 'Write the future' campaign. Developed by Wieden Kennedy and premiered online in 30-plus markets, it was seeded across YouTube and through [www.nike-football.com](http://www.nike-football.com). A story-telling approach, the viral was a roller-coaster ride of leading player emotions, performances and future failure and success. It featured a top Nike-backed soccer star cast of Rooney, Ronaldo, Ribery, Didier Drogba, and Ronaldinho. The ad was considerable more of a success than the stars it showcased. The viral racked up a massive 20m plus views, while most of the players underperformed on the pitch.

YouTube views, but all of the stars seriously underperformed on the pitch and people began to talk about the Nike curse. From Ronaldinho's non selection, to Drogba's broken arm and Rooney's dreadful form, the future didn't quite turn out the way any of us thought.

Despite the generally poor player performances, Nike was quick off the mark when it came to proclaiming that the winning goal in the final was scored by a Nike boot – by brand ambassador and Spanish star Andres Iniesta. It immediately rolled out 'The Future Has Been Written' activity via a viral adapted from the original depicting Spanish players reading newspapers with the headline 'Graças Iniesta'.

The 'Write the Headline, Write the Future' element offered fans the chance to submit personal messages to inspire their favourite stars. These were then displayed on Johannesburg's skyscrapers. As well as fans, other Nike brand ambassadors were brought into the campaign with stars like Kobe Bryant sending in their own messages which were documented on YouTube. Other elements of the campaign included a 21m high Nike sculpture display made from balls in the atrium of the Carlton Centre Mall. <

Perhaps the most powerful and memorable piece of World Cup viral filmmaking was Nike's 'Write the future' campaign.

&gt;

Pepsi &gt; Oh Africa

Puma &gt; Love=Football &gt; Helicopter Ride

Nike &gt; Write The Future



The activation of sponsorship rights is now more creatively and strategically complex than ever – but the potential rewards are far greater too. The challenge for sponsorship marketers is to keep up with the most relevant ways of maximising value and to keep ahead of the competition.

Activative provides intelligence and insights services that help our clients – rights owners, brands, agencies and professional services – stay at the forefront of this evolving landscape. We focus on emerging strategies and tactics, original and innovative ideas, future facing media and new technologies across the sponsorship community – from sports, music, arts and culture, to education, ecology, cause and corporate social responsibility.

Our role is to advise, analyse, explore, filter and stimulate marketers across the entire space – from traditional sponsorships, to brand tie-ins, strategic collaborations and commercial partnerships. Activative provides clients and subscribers with trends insights, activation stimulus, creative idea generation, competitor/sector analysis and strategic planning. Through our interactive trends and showcase magazine, online monitoring source and our research and consultancy we guide sponsorship professionals through this changing space.

The old sponsorship model, based on one directional brand-biased claims, vanilla hospitality, badging brands with logos, eye-ball metrics, cost per thousand, reach and frequency, is being replaced by one based on authenticity, customisation, dialogue, interactivity and permissive engagement. Sponsorship is flourishing in this new communications environment as brands seek symbiotic passionate platforms around which to build consumer conversations.

So Activative looks beyond the sponsorship stalwarts of logo rights, arena billboards, shirt sponsorship, celebrity spokespeople, on-pack ticket promotions and traditional above-the-line advertising, and focuses on original ideas and fresh initiatives that leverage new technologies and trends, including: ambush and guerrilla work, branded content and entertainment, blogs and social media, consumer creation and generation, experiential and interactive, gaming and video, utilities, word of mouth and relationship marketing.

We seek out the unconventional, champion daring ideas and analyse breakthrough thinking. The team is committed to innovative thinking. We are not a mouthpiece for the profession, the rights holders or the sponsors themselves. The real value in our work lies in linking trends and making connections, exploring new ideas and identifying original approaches. We offer independent research and objective analysis and use this to make directional insights and actionable recommendations. <

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