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## ACTIVATIVE ANNUAL > 2012

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# ACTIVATIVE

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**A Future-Facing Retrospective** > A year of pioneering invention driven by new technology and solutions to specific challenges. Issues ranging from the faltering economy and league lockouts, to tragedies, small host markets and improving ambush tools, saw sponsors take creative risks and develop inventive tactics.

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**Abstract Concepts** > From 'Mums' and 'Tomorrow' to 'You' and 'Real People' - sponsoring abstract concepts, notions and words is a trend reaching maturity. It may not strictly be sponsorship, but does this 'anti' or 'alternative' sponsorship trend represent a genuine threat to buying traditional rights?

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**Adversity Activation** > From bad PR and corporate calamity, to disaster and tragedy, sponsors are being more proactive in activating around adverse events. Where once sponsors kept silent, real time technologies see sponsors favour active engagement and participation.

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**Ambush Proofing** > The sponsor/guerrilla fight is being fuelled by tougher legislation on one side and cheaper tech-led ambush tools on the other. Sponsors can't rely on laws, so are taking a hands-on approach with strategies like brand-owned content. But beware sponsor error - it inevitably leads to an ambush avalanche.

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**Dual Screens & Augmented Content** > From in-event games to live social conversations - consumers augment the viewing experience with parallel content and sponsors are leveraging their rights to use these synchronized secondary platforms for engagement and interaction.

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**Fanpaigns** > Once activation was built on supporter calls-to-action and brand-backed 'good luck' messages, but increasingly the work itself is a consumer-created expression of support and a fan-team connection mechanism. Consumer-sponsor alliances now stretch from advertising and content to revenue generation.

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**Fan Zones Become Festivals** > Fan Zones were once about big screens and beer, but are now bloating into something much grander and becoming fully-fledged festivals that are increasingly destinations in their own right. This further expands ambient, experiential and hospitality opportunities for sponsors.

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**Real & Relevant CSR** > More consumers see CSR as 'moral offsetting', so it's increasingly important for sponsors to ensure their social responsibility work is 'real' and 'relevant'. They must be anchored by real values and based around brand and business-relevant causes.

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**Tagging Technologies** > The tagging trend, driven by the staggering growth in social networking, photography-sharing and page bookmarking, is increasingly being integrated into innovative activation to generate richer relationships between content, consumer and sponsor.

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**Track - Link - Transform** > Self-tracking is blossoming and a new generation of consumers is quantifying their own lives in order to improve their performance. From running and RFIDs to football and chipped boot, this is natural territory for sports brands and sports sponsors.

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**About Us** >



## A Future-Facing Retrospective

Each year our Activative Annual aggregates and explores the year's sponsorship activation highlights to provide a snapshot of contemporary trends and a glimpse into the industry's future. Our role is to identify and analyse the most innovative and original sponsorship initiatives to help our clients - rights owners, brands, agencies and professional services - stay at the forefront of this evolving landscape. If the pioneering invention we've seen over the last 12 months continues, then 2012 looks set to be a milestone year for sponsorship.



Much of this change is being driven by the exploration of new technology and communication platforms and the hunt for solutions to the challenges posed by a rapidly evolving sponsorship and brand-alliance space. Maximising rights in the face of macro issues like the ongoing economic downturn and micro problems like the NFL and NBA lockouts have almost forced sponsorship professionals to take creative risks and adopt inventive tactics.

Highlights in the sporting arena saw sponsors use the low cost reach of the internet to drive an explosion of patriotism at the ICC Cricket World Cup in India, leverage social and mobile platforms to help UEFA's Champions League Final dethrone the NFL's Super Bowl as the world's biggest annual sporting jamboree and stream live action and on-demand branded content across multiple media platforms to meet the challenges posed by the IRB's Rugby World Cup being held in New Zealand.

In the arts, culture and CSR worlds, rights owners and organisations are offering increasingly comprehensive (and sometimes invasive) rights packages to try and lure sponsors to fill the funding gaps left by declining government backing, while sponsors themselves are restricting and realigning their programmes around 'real' and 'relevant' properties rather than disconnected events. Brand partners and corporate alliances are also playing an increasingly fundamental role in the new business partnership-based models evolving in the music industry.

Technology and new media platforms continue to shape the sponsorship industry as properties and brands look to optimize their digital offerings, develop new applications, and deliver content in new ways.

The rise and reach of social media in sponsorship continues unchecked. In 2011 the footballing giants of Barcelona, Manchester United and Real Madrid all passed the 20 million Facebook fan mark and duly activated around that milestone. Smaller soccer brands are also innovating in this space - including Mexico's Club de Futbol Jaguares de Chiapas, which printed each of its players' individual Twitter handles (along with that of its primary sponsor 'Sol') on their shirts. It is likely that we will see a maturing social evolution in 2012 - with particular focus on social monetisation strategies.

Social TV is now emerging as an important platform too; boosted by the growth of Android and Apple TV and of mobile/tablet apps. The looming bidding battle for 'rights' between resurgent traditional media giants and new entrant technology companies might see some early skirmishes in 2012. Furthermore, the live streaming of content, events and action continues its steady rise - from pitch side and dressing rooms, and front and back stage, to press conferences, rehearsals, private views and training sessions.

Gaming and apps are now playing a pivotal activation role for





rights owners, sponsors and participants alike. As demand continues to grow for venues and stadiums to follow the lead set by Madrid's Santiago Bernabeu and become fully optimised for social media and mobile activity with wi-fi networks that can cope with very high local volumes of traffic, sponsors will strive to use this to meet fan demands for live, synchronised digital engagement and interaction. While trends such as dual screening and augmented content offer sponsors new opportunities to engage.

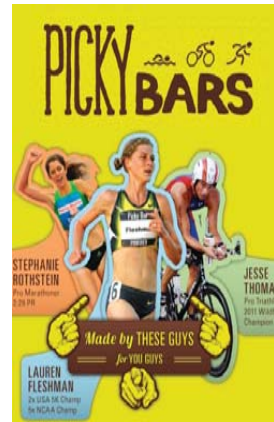
Sponsorship opportunities to build new kinds of relationships with traditional media properties on new technology platforms are also emerging. For example, last year 'Intelligent Life', The Economist's arts and lifestyle quarterly, became the first major iPad magazine launch in the US it was exclusively sponsored by Credit Suisse and the financial services group's backing meant the app was free for all to download. Autumn 2011 also saw Ralph Lauren's innovative, month-long, solo-sponsorship of the New York Times iPad app; a takeover that included branded video content, exclusive personal Ralph Lauren content ranging from his car collection to his poetry, as well as a seamless online shopping bag built directly in to the app's ads.

Mobile sponsorship made its mark last year too. This was perhaps best illustrated by the fact that the number of mobile page impressions on the official IRB Rugby World Cup app outnumbered those on the traditional website by three to one. Sponsors will now increasingly focus on mobile-based fan engagement through augmented reality, geo-location services and gaming.

Other trends to watch include opportunities linked to the increasing focus on tracking tools that collect and analyse data which consumers can then use to improve performance, the on-going blending of the sports and entertainment worlds, the rise-and-rise of consumer-created, do-it-yourself campaigns and fan-paigns. The profession is also paying close attention to the extent to which fans are willing providing sponsors with personal information in return for benefits and perks.

Another area to keep an eye on is the ongoing balance between leagues, teams and players – from lockouts in the US and the debate over player Twitter feeds, to athletes challenging governing body advertising restrictions. While 2011 didn't have a player-power event on the scale of LeBron's 'The Decision', it did include a slew of player/athlete power-grab stories that might show a path to the future.

This was particularly apparent in athletics/track and field (a trend that will come under the spotlight at London 2012). British sprinter James Ellington, for example, was one of several athletes appealing for sponsors on eBay. While New York Marathon runner Lauren Fleshman's caused controversy with temporary tattoos promoting her own personal Picky energy bar brand, and US 800m runner (and high profile critic of athlete logo/sponsor-



ship restrictions) Nick Symmonds is auctioning ad space on his body. Symmonds is promising to wear the winning bidder's Twitter handle on his shoulder through a 2012 season that includes the Olympic Games.

As the biggest sponsorship show on earth, London 2012 looks set to see the biggest clash yet between official partners, individual athlete sponsors and ambush advertisers. While the London Olympic Games and Paralympic Games Act is trumpeted as the toughest piece of anti-ambush legislation ever, technology developments and consumer/athlete control mean that guerrilla brands have an increasingly powerful (and relatively cheap) set of tools with which to challenge such laws.

Identifying, exploring and analysing how these trends evolve in 2012, which looks set to be a sponsorship blockbuster year – is what Activative is all about. The signs are that this is going to be an exciting and innovative 12 months. Once again Super Bowl ad space has sold out at record fees (\$3.5m for 30-seconds), heavy-weight activation is now rolling out for the huge properties such as London's Olympic Games and the Euro 2012 Football Championships, music business models are turning to brand alliances in increasing numbers and BRIC countries will begin to move to the forefront of the market driven by Russia's Winter Olympics and Brazil's World Cup/Olympic double whammy.

As sponsorship continues to grow and the depth and breadth of activation increases across new platforms and markets, the role of aggregation and filtering becomes ever more crucial for those seeking out the best work, the latest trends and cutting edge tactics. We like to think of Activative as leading the way in the sponsorship space.

We would also like to take this opportunity to thank our friends, paartners, clients and subscribers across the world for their support and look forward to another great year. <







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## Abstract Concepts

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The scope and definition of sponsorship continues to change apace, pleasing marketers who dislike the limitations of the word 'sponsorship' and prefer terms such as 'brand alliance' and 'collaborative partnership'. Is a simple word that important you may ask? Well, it certainly is if you are one of the growing number of brands actually sponsoring a 'word'. After all, the trend not to activate around a rights owner's property, but to instead lay claim to sponsoring a noun, notion or an abstract concept is now reaching maturity.



Q: When is a sponsorship not a sponsorship?

A: When you sponsor an abstract concept!

From 'Mums' and 'Tomorrow' to 'You' and 'Real People' - sponsoring concepts is in vogue. There is no doubt that the sponsoring of words (from verbs and adverbs to nouns and pronouns), notions and ideational structures is a growing contemporary trend.

Of course, traditional sponsorship professionals will rightly argue that this kind of marketing is not 'sponsorship at all. Instead it is simply an advertising 'big idea' or the marketing of a brand's mission statement or consumer promise.

Certainly P&G's sponsorship of 'Mums' unites a diverse umbrella brand under a unifying consumer group, while Intel's sponsorship of 'Tomorrow' helps the company combat the physical intangibility of its products.

But this is a trend can't simply be dismissed by the sponsorship community. That would be dangerous. Because backing abstract concepts is very relevant to the sponsorship industry as a whole. It is potentially a real and present danger.

While some use this conceptual strategy as the unifying anchor connecting a set of sponsorship rights to other marketing (such as P&G's 'Olympic Mums' strategy), others, more worryingly for the industry, choose this approach deliberately to avoid the restrictions, pitfalls and dangers of contemporary sponsorship. It can be 'anti-sponsorship'.

It can be a simpler, less dangerous alternative to classic sponsorship. After all, abstract concepts don't tend to link brands to drugs cheats, sex scandals, financial corruption, illegal betting, media stings and criminal acts.

Miller High Life's sponsorship of 'You', for example, consolidates the beer brand's regular 'everyman' positioning and attempts to place Miller in clear contrast to the way its competitors enrich wealthy, spoilt sports stars who are prone to scandals and increasingly disconnected from the fans (drinkers) who follow them.

Of course, the fact that this approach is largely free from hefty rights owners' fees, brand ambassador wages, contractual restrictions and industry limitations has its advantages too.

**P&G 'Proud Sponsor Of Mums'** > P&G's sponsoring a common noun, like 'mums', is obviously a tough challenge for marketers - something that almost seems both unreal and impossible. But P&G's strategy is rooted in the traditional sponsorship environment because it revolves around purchasing the biggest traditional rights packages around (such as the IOC's Olympic TOP Partnership Programme).

These rights are then activated to bring the brand's sponsorship commitment to life for real mothers through campaigns that help individual mums in relatively small, but meaningful ways. It might initially be seen as a brave move to use sport to market to women, but P&G has spotted one of the few gaping spaces left in sports marketing.

Unlike many other brands P&G understands that many women watch sport, but feel that sports-related marketing is so male-focused that they are alienated by it. So P&G has moved in to own this space by focusing on flagship sports events that women watch - such as the Olympics and the Super Bowl.

Perhaps the thinking was sparked off by former IOC partner Johnson & Johnson's Beijing Olympics 'Thanks Mum' campaign? Nevertheless, P&G has begun exploiting this idea in a far more comprehensive, rounded and creatively dynamic way.

In April 2011 the FMCG giant signed on as a 10-year global TOP programme partner of the Olympics (P&G is the IOC's personal care and household products category partner) and it reinforced this in June when it agreed to become a sponsor of the London 2012 Paralympic Games.

Activation around these rights is based on the brand's 'Proud Sponsor Of Mums' big idea - something first launched in North America in 2009 focused on the Vancouver Winter Olympics and now rolling out around the world. According to P&G's own data, the W+K Vancouver 2010 Winter Olympic work delivered \$100m in incremental sales and a 30% improvement in brand recall for P&G ads.

In the USA in early January 2012 P&G revealed that its London Olympics 'Thank You Mum'



P&G > Olympics 2012



> Click text below for activation links  
P&G > London 2012 Ticket Comp Website  
P&G > London 2012 Ticket Comp TVC  
P&G > 2012 Thank You Mums Zone  
P&G > Nearest & Dearest YouTube  
P&G > London 2012 Brand Ambassadors  
P&G > Vancouver 2010 'Mums' TVC





P&amp;G &gt; 2012 Ambassadors + Nearest &amp; Dearest



initiative will showcase 30 of the company's individual brands and sponsor 150 athletes from around the world. These will include US swimmer Michael Phelps (Head & Shoulders) and both Swiss tennis star Roger Federer and Chinese badminton player Lin Dan (Gillette).

Marc Pritchard, P&G global marketing and brand building officer, reinforced the sponsorship programme's foundation: "behind every great athlete is an even more incredible mum and P&G's focus is on assisting mums".

Of course, the FMCG giant has been activating its London 2012 strategy in the UK for more than a year. Indeed, P&G launched the strapline in the UK in March/April 2011 (to leverage Mother's Day) with its first ever UK corporate brand campaign. This is part of a widespread global repositioning around the idea that it is mothers who have driven P&G product innovation and marketing, so they should be put at the heart of the company, the brand and its marketing.

The 18-month launch activity began with an advertising campaign and a documentary "Making of a Modern Mum" (charting the changing role of UK mums over the past 80 years) and is running right through the 2012 London Olympics.

Early 2011 saw the launch of P&G's 'Nearest and Dearest' Roadshow at the Thistle Hotel in Edinburgh to help mothers and families of 2012 athletes support their Olympians/Paralympians at the Games next summer. The educational initiative was an early phase in P&G's umbrella 'Proud Sponsor Of Mums' London 2012 Olympic and Paralympic sponsorship activation programme.

Run in partnership with the Paralympic GB Team, the roadshow's interactive and relaxed sessions aim to prepare parents with a range of best practice preparation and support guides (as well as networking opportunities) to help maximise performance in 2012.

While the 'Nearest & Dearest' campaign is spearheaded by a major 'ticket giveaway', the kick-off October regional roadshow is visiting 14 cities across Britain. The objective is to bring to-

gether mothers, friends and families of athletes to give them advice on how they can best support their children in the run up to the Games.

"We want athletes to be focussed on their performance rather than distracted by worrying about their family. Having P&G supporting the 'Nearest & Dearest' programme will take the pressure off the athletes, allowing them to concentrate on The Games and providing a framework for the family to support their athlete in the most productive way," says Paralympics GB Performance Director Penny Briscoe.

The October roll out followed on from September activity which saw P&G join Sainsbury as sponsor of the family focused Super Saturday Festival to celebrate a year to go until the Paralympic Games. The supermarket giant spearheaded the event, which featured top musicians and Paralympic sport demonstrations, while P&G created the 'Thank You Mum Zone'.

P&G invited the mothers and families of the 90 athletes taking part in the festival to the VIP section of the zone. Here they were treated to massages, makeovers and an exclusive performance from 'mum's favourite' and P&G ambassador Belinda Carlisle.

The experience also saw P&G film a series of vox pops with Paralympic athletes and their mothers outlining their role and support throughout the athletes' sporting and family life. As well as an opportunity for children and the brand itself to thank mums for their support and dedication.

The event took place on 10 September 2011 on London's Clapham Common and the objective was to raise money for Paralympic sport through the Paralympic Legacy Fund.

Super Saturday also acted as a kick off to P&G's programme, in partnership with the British Olympic Association (BOA) and The British Paralympic Association (BPA), to support the mums, families and friends of Team GB and Paralympics GB athletes.

Then in November 2011 P&G unveiled its line-up of 11 British athletes (and their mothers), all of whom are set to compete at the London

2012 Olympics and Paralympics, as brand ambassadors for a range of the company's products including Ariel, Gillette and Olay.

P&G will also donate 90% of its Paralympic ticket allocation to the public and will ensure every athlete's mum gets to see their son and/or daughter compete at the greatest show on earth by providing free tickets to their first appearance at London 2012 Olympic and Paralympic Games.

The aim is to look after the family up to, during and after the Games and follows P&G research finding that 78% of retired Olympic and Paralympic athletes said their 'nearest and dearest' made a positive impact on their performance.

Indeed, P&G research also shows that as well as the time commitment involved (over 100 mums surveyed spend 15+ hours per week supporting their child's participation in sport or hobbies), mums also recognise the important role sport plays in a child's life with almost 70% saying it contributes to their physical, emotional and mental development.

**Miller 'Official Beer Of You' >** In contrast to P&G's strategy, Miller High Life's 'Official Beer Of You' initiative is almost anti traditional big event sponsorship as it uses the approach to consolidate its strong, independent 'everyman' positioning via a programme of sponsoring 'regular folk'.

Tapping in to the emerging consumer-centric 'everyman' trend, this kind of quasi-sponsorship approach sees brands try to avoid negative associations with stars mired in scandal and sports being ruined by commercialisation. Such brands position themselves as championing the average 'everyman' rather than making rich, arrogant stars even richer (however badly they behave).

This is an approach that also dovetails with general contemporary socio-cultural trends and technology changes. After all, if everyone can have their own personal broadcasting channels and their own reality TV shows, why shouldn't they have their own sponsorship deals?

It also enables brands to use their 'big idea' to link their sponsorship and advertising with their CSR work.

In contrast to its major US competitors such

as Budweiser and Coors, Miller now tends to steer clear of the big blockbuster sports sponsorships and focus on the everyday 'Average Joe'. The brand's anti big sponsorship messages featured in its 1-second Super Bowl TV spots which saw Miller donate its ad breaks to local businesses.

2011 saw the beer brand launch a sponsorship contract campaign open to all its consumers. People were encouraged to visit the brand's website before the end of April where they could sign an 'Official Sponsorship Contract' in which they "Commit to living the highest possible form of the High Life in any and all situations".

By taking the pledge and submitting a photo and/or a story about their 'living the high life' a consumer is considered for being featured on Miller's social media spaces and in a Miller High Life advertising campaign. Pledgers are sent a sponsorship pack, including a free personalised logo and contract, and the brand is offering 'Official Beer Of You' merchandise too.

In return, the brand offers individuals the right to use the 'brought to you by Miller High Life' slogan after their name and choose to be sent a \$1 sponsorship cheque or to donate their sponsorship fee donated to Afghanistan Veterans of America.

The initiative is promoted via traditional media channels (such as TV and press) as well as through a range of digital and social media channels).

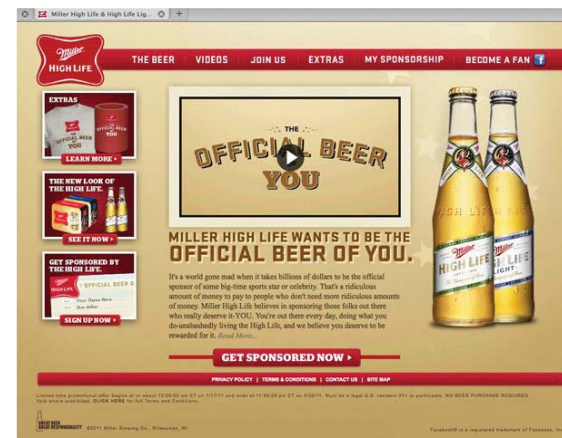
**Giant Sponsorship Switches To 'Real Riders' >** While Miller's 'Official Beer Of You' idea reinforces its long-running core positioning of being the beer off the average hard working American with a sense of fun and lashings of humour, Giant's 'Real Rider's initiative in 2011 is altogether more serious.

Amidst the drug scandals of the professional cycling world and the ensuring negative feelings many consumers feel about the sport and its highest profile event, the Tour De France, bike brand Giant Australia seemingly turned its back on official cycling sponsorship.

As the 2011 Tour De France got under way in France, Giant launched a campaign that diverts



Miller High Life > Beer Of You

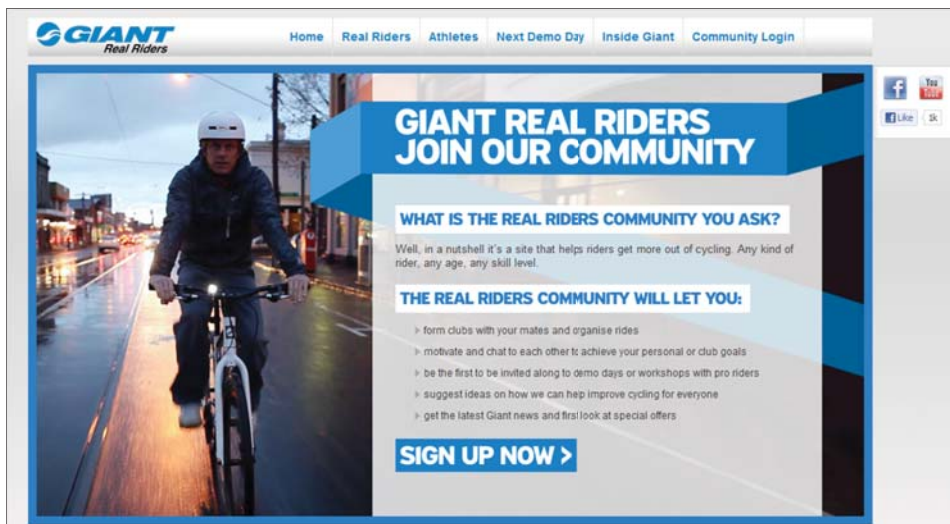


> Click text below for activation links  
 Miller HL > Official Beer Of You Website  
 Miller HL > Official Beer Of You TVC  
 Miller HL > 1-Second Super Bowls TVCs  
 Giant > Real Riders Website  
 Giant > Real Riders TVC





Giant &gt; Real Riders



the company's sponsorship budget away from professional bikers to everyday cyclists.

At the core of Giant's Real Riders initiative is the bike manufacturer's sponsorship of 30 everyday cyclists. Each kitted out with a new bike, cycling equipment, clothes and a sponsorship contract. This group of 30 have become the ambassadors and faces of the brand.

This Leo Burnett Melbourne campaign came after the agency won the Giant account earlier in the year and it was launched by a TV spot first aired during SBS' Australian Tour De France coverage (the ad also ran on Giant's YouTube channel). The spot was supported by digital executions across the Cycling Central site as well as on social media.

Those wishing to enter for a chance to win a sponsorship were sent to the campaign website where they create a profile for themselves. Each rider will be matched to five different kinds of package, suited to the kind of cycling they're into.

Giant Australia national sales manager Darren Rutherford says: 'We've always sponsored the top athletes, but we realised that it's actually real people who make the biggest contribution to the sport. They've given up their cars, done something great for their health and they genuinely love cycling. Who's better for us to support?'

Leo Burnett Melbourne general manager Patrick Rowe said: 'Giant makes such a huge range of bikes for all types of riders – from bikes with training wheels to the most advanced carbon fibre racers. We wanted to celebrate this diversity and recognise the people who ride every day just for the love of it.'

The new scheme also integrates with existing Giant brand demo days and cycling events around Australia.

This kind of sponsorship approach certainly breaks with convention. Giant's decision to focus on everyday amateur cyclists – from commuters to fun riders – is perhaps a response to some of the negative drug problems of the professional cycling world. Or maybe it's just tap-

ping in to the everyday celebrity trend brought on by the rise of reality TV.

Either way, it does cut through and connects with a national audience.

**Intel Sponsors Of 'Tomorrow'** > Perhaps one of the most ambitious and successful abstract concept sponsorships is Intel's core umbrella idea and tagline 'Sponsors Of Tomorrow'. Unlike either the P&G strategy or the Miller/Giant anti-sponsorship approach, this programme has been developed specifically to tackle the lack of physical tangibility of Intel products for consumers.

The idea is to play on how the intelligence inside Intel is creating the future: to build awareness that Intel is committed to developing technologies today that will change our tomorrow. At its heart lies the idea that the future technology advances are made possible by Intel and silicon.

A tough strapline to live up to and a challenging space 'to own', this founding idea is based on Intel's multi-hyphenated mission statement: "We are a move-society-forward-by-quantum-leaps company. And we're already working on the next century's innovations.

The silicon chip maker first launched its integrated 'Sponsors Of Tomorrow' global brand campaign back in May 2009. This corporate image and reputation initiative focuses on the role that Intel plays in changing the way in which people live and work.

Developed by Venables, Bell & Partners, it aims to celebrate the minds and creativity of the people at Intel who make that innovation possible every day and the consumers who bring that to life. The objective behind this was to make Intel relevant again, to get the brand talked about (as measured by social media presence) and increase the brand health and relevance metrics.

In rolling out the campaign Intel has utilised almost all forms of media to find ways to surprise consumers, to push the boundaries of our media partners, and establish the future today. Intel has been steadily rolling out a range of in-



novative approaches in the last 12 months to communicate its core positioning.

For example, January 2011 saw Intel link up with Black Eyed Peas' Will.i.am as the company's new Director Of Creative Innovation as the company focused on keeping its innovations in front of the global youth culture that embraces new devices and new forms of communication and entertainment

Another 'Tomorrow' focused initiative last year saw Intel repurpose its 'Remastered' project in September at the London Design Festival with an interactive reinterpretation of Matisse's Dancers.

This sponsorship fits in with the original objective of the campaign is to work Intel's 'Sponsors Of Tomorrow' idea into a tangible form that promotes the brand's products and benefits to the creative industries.

The Remastered initiative sees young, modern artists invited to reinterpret iconic masterpieces using digital technology and 13 pieces of work were displayed at a public exhibition called Remastered. Each artist's project was supported by video documentary. Offline and online media outlets were targeted to build pre-exhibition hype and online conversation was encouraged.

Remastered's original debut at a three day exhibition in One Marylebone in London saw the brand provide a platform for a set of contemporary artists to create and show digital interpretations of works by Turner, Dali, Da Vinci and other iconic artists.

In collaboration with Jotta, Intel's long-time art and creative partner, the newer work appeared at Shoreditch's Tent London alongside its other famous works from the past reinterpreted through modern eyes and with modern technology (with supporting public workshops).

Dancers is being recreated by Maxence Parache, a conceptual artist at central St Martin's, who will combine second generation Intel Core processor technology with an interactive particle cloud projection. His aim is to create an 'immersive, dreamlike experience where the viewer interacts with the circle of dancers.

Other recreations on show at the Design

Festival included pieces based on work by Dali, Munch, Turner, Van Gogh and Da Vinci.

"The Remastered Project has allowed Intel to unlock creative potential of technology and show that a mouse can be as effective as a paintbrush in design and art," says Intel UK & Ireland marketing director Gail Hanlon. "We hope that Intel's technology can be a muse for the next generation of artists to help shape art in the digital age."

Around 1,500 members of the public attended the show, 2,000 viewed it online, and it generated 6,565 pieces of media coverage.

**Vanish Sponsors 'The White House'** > There are no signs as yet of this conceptual trend abating, with new variations appearing all the time. For example, in recent months Australian laundry powder Vanish launched a campaign to sponsor one of the most famous and iconic buildings in the world - The White House.

Vanish wanted to get consumers talking about how its new Napisan Crystal White product range keeps white clothes white, so the brand teamed up with Euro RSCG, Sydney and PR agency Red on a White House sponsorship initiative.

Leveraging the US debt crisis, a Vanish spokesperson created a YouTube film offering President Obama AUD\$25m (the brand's entire annual marketing budget) to sponsor the White House. The brand then appointed Washington DC lobbying firm Grayling to set up meetings with US influencers and politicians, and campaign spokesperson Adam Whittaker went to Washington to 'negotiate' the deal. The brand placed webfilms of Whittaker's negotiations on Vanish's Sponsor the White House Facebook page and even wrote letters to every member of Congress.

Australian Facebook fans of the brand then began offering their own 'white houses' for sponsorship on the off chance that Obama might decline the offer. So Vanish tweaked the campaign and launched a competition to sponsor an Australian white house. The winning house received \$25,000, while runners-up won a year's supply of Vanish Napisan.

Of course, the strategy around the 'sponsorship' campaign was all about media coverage



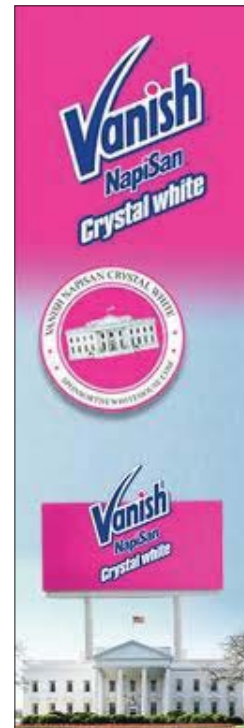
> Click text below for activation links  
[Intel > Sponsors Of Tomorrow Website](#)  
[Intel > The Chase TVC](#)  
[Intel > Remastered Website](#)  
[Intel > Remastered YouTube](#)  
[Vanish NCW > White House Facebook](#)  
[Vanish NCW > White House YouTube](#)

Intel > Sponsors Of Tomorrow

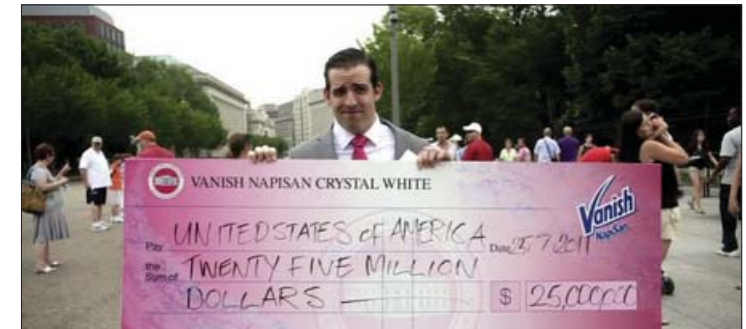




Vanish > Sponsor The White House



and the brand claims the two-month initiative generated 150 minutes of earned media on Australian radio and 72 media mentions. Globally, the idea was covered by CNBC, ABC and Fox News. The kick-off YouTube film has racked up 10,230 views and the brand's Facebook page has 3,000 Likes and has received 22,000 visits. <





## Adversity Activation

From poor publicity and commercial calamity, to disaster and even death, recent months have seen sponsorship activation play a proactive role in responding to and addressing adverse events. Whether communicating around brand-related problems, event negativity and even tragedy, real time technologies enable flexible sponsors to respond rapidly. Where once brands kept silent and 'went dark' in times of affliction, distress and hardship, the current trend in adversity-response favours active engagement and participation.

Fai il pieno...  
...e gassss!

uno di noi.

Team  
SAN CARLO  
Honda Gresini

Marco Simoncelli 58

CARLO



It is inevitable that sometimes sponsored events go catastrophically wrong. From natural or industrial disasters, to human rights violations, drugs and sex scandals, outlandish behaviour, equipment malfunction, cheating, crime and even badmouthing a sponsor or its products. Recent months have showcased a wide range of adverse events that have the potential to rock a sponsor's brand values and destroy a well formulated marketing strategy.

In the digitally-fuelled world of real time response, it is vital for sponsors to have a disaster and backlash plan in place - so brands can respond quickly, perhaps immediately, in line with previously agreed principles and tactics.

Strategies employed by sponsors vary from case to case, but the rule of thumb in order to maintain consumer trust is to be open, honest and communicative and to remain engaged rather than the install a news blackout or evade the issue.

"Telling the truth is always a good long-term strategy," says Scott Armstrong, a marketing professor at the University of Pennsylvania's Wharton School of Business. "When that's violated, it leads to a fall."

**Go Daddy's Wheldon Indycar Web Tribute** > 2011 saw some sponsors have to react to the worst scenario of all - death.

The world of motorsport saw two tragedies in the second half of the year - the deaths of IndyCar driver Dan Wheldon and of MotoGP rider Marco Simoncelli.

Sport, particularly motor sport, can be cruel and tragic and sponsors need to understand this when developing their partnerships. While context and circumstance are important, developing an outline pre-planned set of response activation policies in case disaster strikes is essential.

GoDaddy.com, the sponsors of the IndyCar Challenge, the lead sponsor of event, certainly seemed to take the view that being frank, open and engaged with customers is the right approach - even in the wake of tragedy.

The GoDaddy.com's IndyCar Challenge Sweepstakes was a unique competition that took

place within the final race of the IndyCar season at Las Vegas. It was a joint 'driver & competition winner' initiative, which invited fans to enter the GoDaddy-sponsored competition via the Verizon IndyCar Mobile App or the IZOD IndyCar website.

The competition winner was treated to a VIP trip to the IZOD IndyCar World Championships in Las Vegas and would share the \$5m prize with driver Dan Wheldon if he won the challenge by driving from last place on the grid to first place across the finish line.

Tragically, Wheldon was involved in a major car crash during the race and died.

Rather than 'going dark' to avoid drawing attention to the tragic accident, the US web hosting and domain registration company was actively engaged in its response to the accident.

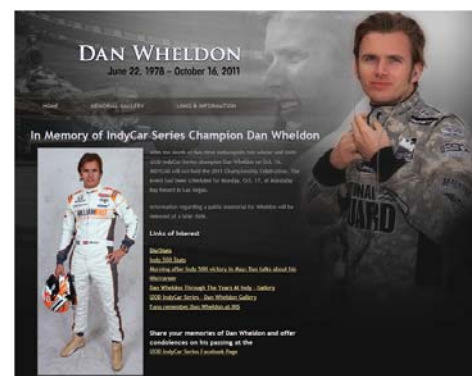
GoDaddy's homepage, the brand's key e-business transactional platform, was largely given over to sympathetic condolence statements by GoDaddy CEO Bob Parsons and the brand's other IndyCar driver ambassador Danica Patrick.

"Our thoughts and prayers go out to Dan Wheldon's family and friends on this sad, sad day. All of us in the IndyCar family feel an unexplainable sense of loss. Not just for the sport, but for all who knew Dan Wheldon. Dan was a family man, a father, a husband, a son and a brother. The two-time Indianapolis 500 winner was also a competitor and a colleague ... our deepest condolences go out to all who knew Dan," said Bob Parsons GoDaddy CEO & Founder on the site.

"Racing lost a wonderful champion today. Dan brought so much excitement and personality to the sport and its fans. He was a great driver and I feel privileged to have raced with him. I pray not only for him, but for his wife Susie, their two boys Sebastian and Oliver, and the rest of his family," wrote Danica Patrick GoDaddy.com #7.

The homepage also included prominent PR contact details and a link to GoDaddy's own Dan Wheldon Tribute Site.

This tribute site included a memorial gallery, condolences function links and information, memorial details and a guide to how fans and customers could contribute to the Dan Wheldon Family Trust Fund.



- > Click text below for activation link
- GoDaddy > Website
- IndyCar Challenge > Verizon YouTube 1
- IndyCar Challenge > Verizon YouTube 2
- Izod IndyCar > GoDaddy Challenge Web
- Gresini Racing > Website
- San Carlo > Website
- Honda Racing > Website
- MotoGP > Website
- Bridgestone > Website



**Sponsors Homepage Response To Simoncelli MotoGP Death** > Marco Simoncelli's tragic death following a crash during October's Malaysian MotoGP saw a range of responses from the team's sponsors.

How sponsors react to a tragedy obviously varies according to strategy, policy, degree of involvement and circumstance. Looking at the websites of those brands associated with Simoncelli – from manufacturer Honda and Team San Carlo supporters, to MotoGP sponsors and technical suppliers – two distinct camps emerged 'active tribute' versus 'passive avoidance'.

The real time control of brand websites (as opposed to advertising) means that sponsor homepages provide a two-way communications platform for engaged activation and reaction.

Three days after the tragedy, a top level homepage analysis of the 21 brands associated with his San Carlo Honda Gresini Team showed that 13 team sponsors and partners had placed Simoncelli tributes on their home pages, while the websites of the 8 other backers had no mention of the tragedy.

The Team San Carlo Honda Gresini homepage was dominated by a 'Ciao "Super Sic"' condolences campaign, and team title sponsor San Carlo's website also referred to the tragedy.

San Carlo also paid tribute to its brand ambassador in other ways – particular paying tribute through its owned media. For instance, many of the vans in its delivery fleet were fitted with stickers placed over the top existing Simoncelli promotional images reading "Ciao Marco, one of us".

Bike supplier Honda Racing's homepage also carried prominent lead elements dedicated to the rider using the 'Ciao "Super Sic"' salute, a dedicated Simoncelli image gallery, official condolences statements to new stories.

The home pages of the team's other official sponsors and technical supporters that referenced the tragedy and saluted the rider included Big Mat, Cotton Joy, Domino, Pascucci, Rizoma, SAG, Termigoni, Zeroh, Bike Lift, Dread and Thermal Technology. Most featured a 'thank you' tagline such as 'Grazi Marco', or 'Ciao Marco', typi-

cally running in tandem with a dedication image gallery (often in black and white).

Most also featured fulsome and touching corporate condolence statements such as:

Bridgestone:

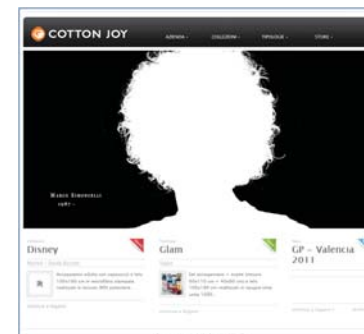
"Today we are left devastated. Our thoughts and prayers are with Marco's family at this terrible, terrible time, and with his team" said Taka Horio, General Manager, Bridgestone Motorsport Department. "Words can do no justice to the emotion we are all feeling. The MotoGP family has lost one of its bright stars, a genuine character whose larger-than-life persona, charisma and unstoppable spirit were infectious, and we've all lost a great friend. We worked closely with Marco for his first two years in MotoGP and it was clear that he was a true racer, something he proved again and again this season. Determined to the end, and a great showman. His ascent through the field in just two seasons has been fantastic to watch, testament to his raw talent, ability and dedication to the sport he so loved. We remember fondly the tenacity and spirit with which he raced, and he will be sorely, sorely missed."

Domino's (Translation)

"Goodbye Champion. A man is born to live and life must be lived until the last – Marco accepted this. He lived his life with peace of mind, joy, hopes and dreams: Marco taught all this to all of us until 16:55 today on the Sepang track in Malaysia. A strong hug to Marco's family and friends from the Bertini family and the motorcycle fraternity."

The MotoGP home page itself was taken over with a tribute to the rider that included an image gallery, a video salute, official condolences and an interactive page for fans to post their own tributes to the site. Official MotoGP tyre sponsor Bridgestone's motorsport home page was also dominated by Simoncelli content with condolence statements, image gallery and news coverage.

Tragedies like this are thankfully rare for sponsors, even in extreme and dangerous sports. But it is clear that sponsorship teams must put



in place a set of guidelines to work from if such a tragic event does occur. Because those sponsorship marketers without a plan are more likely not to have clear guidelines and may misjudge the mood, offend or even suffer some form of backlash.

RIP Marco & Dan.

**Nike 'Never Stops' Despite NBA Lockout** > Even when financial disputes between players and owners see a professional sport shut down, brands and sponsors are now facing up to the challenge and activating around the shut down.

A full four months in to the NBA lockout, Nike decided to remind viewers that 'Basketball Never Stops'. With many of its most famous and most expensive brand ambassadors sitting around idly, the sportswear giant decided to put them to work. A viral featuring star Nike players such as LeBron James, Dirk Nowitzki and Duke coach Mike Krzyzewski racked up 4m plus views in its first week. The webfilm was an homage to the game and focused on the fact that whilst the NBA was in cold storage, the game was still being passionately played in colleges, parks and driveways across the country.

The film opens with the lights being turned off on a pro team's basketball court, but then shows how the game continues to flourish on the urban streets and in the back alleys of America, as well as in the amateur college game.

Of course, whilst it is typically the second half of the season that sees basketball's rating rise and thus most advertiser activity, for Nike it is a key piece of the company's marketing plan to have its big brand ambassadors playing the game in their Nike shoes on TV screens. After all, Nike's basketball revenue is thought to contribute a whopping 10% of the company's total income.

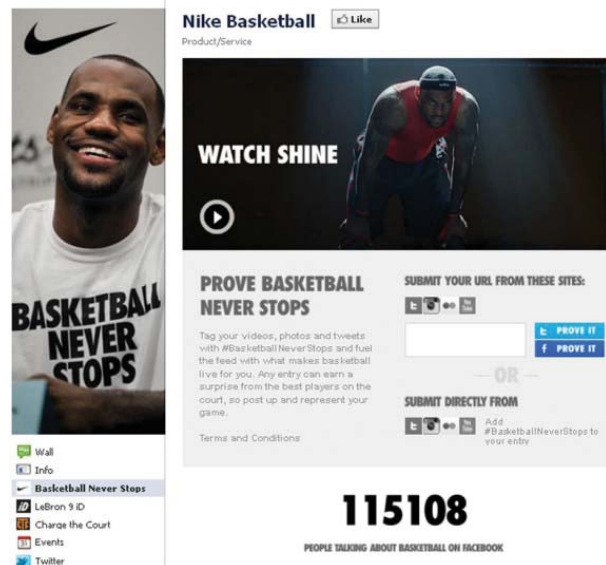
**Saxo Bank's Low Key Tour De France Profile** > Perhaps the most common sponsor problem in recent years is how to react to scandals and negative publicity surrounding their branded ambassadors. Brands invest heavily in stars and teams, but increasingly there is a risk of negative association and backlash.

Drugs cheating has led to controversy in many sports in recent years – none more so than pro cycling. Its flagship event, The Tour De France, has been embroiled in drug-related negativity for much of the last decade. High profile individual and team scandals have led to disqualifications and this has driven several key sponsors out of cycling.

So it proved interesting to follow how Saxo Bank, title sponsor of the pro cycling team led by three-time champion Alberto Con-



Nike > Basketball Never Stops





The screenshot shows the Saxo Bank website with a dark blue header. The main navigation bar includes links for ACCOUNTS, TRADING PLATFORMS, TRADING PRODUCTS, SPREAD TRADING, INSTITUTIONAL, EDUCATION, MARKET NEWS & ANALYSIS, and ABOUT US. A prominent banner features a photo of Alberto Contador with the text "FOR THOSE WHO DON'T LOSE THEIR TOUCH". Below this, a green box says "OPEN AN ACCOUNT" and a blue box says "GET THE DEMO". The footer includes "ONLINE TRADING PRODUCTS" and "ANOTHER AWARD FOR SAXO BANK" with a "Winner e-FX Awards 2011" badge.

Saxo Bank&gt; Tour De France 2011

This graphic features a large photo of Alberto Contador cycling. On the left, a QR code is shown with the text "Use a QR scanner on your mobile to get the demo". The main headline reads "FOR THOSE WHO DON'T LOSE THEIR TOUCH". At the bottom left, it says "Alberto Contador Three time Tour de France winner. © Tim De Waele Team Saxo Bank - SunGard". At the bottom right, it says "Winner of 6 Euromoney FX Awards 2011".

tador, leveraged its sponsorship around the 2011 Tour De France. After all, the sport's blue ribbon event took place whilst the team's star rider was under investigation for a failed drug test.

Saxo Bank's initial objective behind sponsoring the Riis-managed pro cycling team was to use the sport to build international brand recognition and connect to clients around the globe through cycling and the Tour de France's international reach. Indeed, Saxo Bank stated that the team expresses the same kind of values and attitudes that Saxo Bank identifies with – endurance, passion, winning and team work is what Saxo Bank has been about from the outset.

It turned out that the sponsor chose a fairly quiet, low key approach to activating around the event – with a lower profile and media presence compared to 2010. Indeed, Saxo Bank's advertising around and during the 2011 Tour was more focused on a new product launch than on Contador himself. While still featuring a cycling action image of their star rider, the new trading product 'Forex Binary Touch Options' was the core focus of the summer's campaign.

A print and online campaign drove trialling of the new product through QR scanner codes leading to a mobile demo trial of the tool and also used web addresses and phone numbers to drive viewers to test, trial and find out more about the new product.

The campaign used the tagline 'For those who don't lose their touch' – which seemed to hint at (rather than shout) brand support for defending champion Contador.

Another tactic used in the campaign to bolster the brand's credentials and standing was the use of award accreditation citing – with logos of 6 Euromoney 2011 FX Awards carried on copy throughout the campaign. The financial brand also focused on hospitality for its sponsorship activation in 2011.

Activity seemed scaled down from the 2010 Tour, when the bank provided exclusive online coverage on its website at [www.saxobanktakingthelead.com](http://www.saxobanktakingthelead.com), which included

behind-the-scenes looks at Team Saxo Bank's tactics, training and bikes. In addition to that website, Saxo Bank knit the community of cycling enthusiasts and Saxo Bank fans together with real-time race updates and the latest Tour de France developments directly on their computer or mobile phones via Twitter and other social media activities.

The bank also organised on-site events that let fans and clients experience the race closer than ever before. In Rotterdam, Bruxelles, Avoriaz and Paris, guests were given a chance to watch the race as VIPs, meet the riders for autographs and photos and see the mechanics working on the bikes.

That 2010 campaign certainly racked up some good results with searches for the Saxo Bank brand on Google doubling over the course of the race. Unique visits to the [saxobanktakingthelead.com](http://saxobanktakingthelead.com) site increased 459.79% during the Tour and the Saxobank Twitter feed received a record number of new 4,678 followers.

Despite the cloud over Contador, Saxo Bank (and partner SunGard) extended the team's sponsorship into 2012 and stated that Saxo Bank will continue to support Bjarne Riis' team even if Contador is suspended by the Court of Arbitration for Sport and has promised the team manager further funds for riders for the coming season.

Lars Seier Christensen, co-founder and co-CEO of Saxo Bank, said: 'We are there regardless of whether Contador will be there or not. There is thus no risk that Bjarne will be in trouble if Contador is sanctioned. But let me also say that it is definitely not our expectation that we are going to lose Contador due to a conviction. It would be a great injustice from the information I have gathered about the situation.'

#### Team Sky's Eco Tour De France Campaign >

By way of contrast, Team Sky's sponsorship activation for the Tour De France in 2011 was much more high profile and active. A new team founded partly on a strict 'no drugs' principle, it chose a CSR strategy to shift attention away

from any general race-related drug negativity by focusing its activation on its eco-led Rainforest Rescue campaign.

Of course, the base objectives behind Sky's backing of pro cycling are numerous. By attaching its brand to the fast growing, increasingly popular and highly successful British bike racing programme, it is seen as supporting excellence and success, backing British (especially as in the lead up to the Olympics in London for which has it has no sponsorship rights), as well as ensuring its presence on TV broadcaster and rival brand Eurosport's race coverage.

But 2011 saw its activation and advertising focus heavily on its environmental credentials. Following on from the eco initiative's activation throughout the 2011 Tour of Britain, Team Sky used the Tour De France to highlight its sponsor's effort to save one billion trees in the Amazon rainforest through Rainforest Rescue.

The pro cycling team's brand colours changed from Sky's usual corporate blue and black to Rainforest Rescue green and this colour change stretched across branded jersey's, glasses, helmets, water bottles, saddles and specifically created green Pinarello bikes.

Team Sky staff also wore 100% recycled sunglasses during the Tour and used campaign Jaguar branded support vehicles and a new look team bus promoting the eco initiative.

Online videos outlining the objectives and details of Rainforest Rescue were hosted on the team's website, along with individual clips from key Sky riders in their own language promoting their support for the cause.

A digital auction ran during the Tour itself across Team Sky's website offering consumers and fans to bid for the limited edition kit in order to raise funds for the charity. Alongside this element was an online competition with prizes that included signed Team Sky green water bottles.

Sky's Rainforest Rescue is a three-year joint initiative with WWF- a partnership approach that brings the programme added expertise and credibility.

Its objective is to combat deforestation in the

region of Acre in Brazil and the flagship aim is to save one billion Amazonian trees (roughly three million hectares of rainforest currently on course for deforestation). Its not just an eco initiative, but also one that aims to improve the livelihoods of poor families in the region.

Rainforest Rescue's also engages with governments and international bodies to address the causes of deforestation in the Amazon, as well as helping the Acre government to better monitor the situation.

It is hoped that the campaign can set a trail for others to follow in the constant fight against deforestation. Fans are encouraged to donate with just £5 generating enough power to save 250 trees, £10 equating to 500 trees and £20 pounds a staggering 1000 trees.

Team Sky's leader Bradley Wiggins commented "Changing to green for the Tour de France is a fantastic opportunity to draw attention to a hugely important issue. Millions of fans around the world will be following the Tour this summer and I hope they join us in supporting Sky Rainforest Rescue."

Dave Brailsford, Team Sky Principal, said: "As a team we saw the opportunity to change our bikes and kit to green as the perfect way to raise awareness of Sky Rainforest Rescue amongst the Tour de France's millions of worldwide fans. The vital work that Sky, WWF and the Acre state government are doing to help save a billion trees is of universal importance and we are proud to be able to help support that effort."

Team Sky also works with CO2Balance to invest in projects that will save equivalent amounts of carbon to those created by the team's participation in this year's Tour de France. In addition, CO2Balance are helping Team Sky to bench mark total emissions for the season with an aim to ensuring year on year decreases in team emissions.

This eco sponsor campaign boosts the sponsor's sustainability credentials and environmental values. Choosing eco-friendly, fossil fuel free cycling to front this initiative simply makes good sponsorship sense.



Team Sky > Rainforest Rescue







EDF &gt; London 2012 Thank You's

## Other Big Star Sponsorship Scandals >

Tiger Woods – sex scandal

This scandal will be remembered for years to come. Tiger was literally branded up to his eyeballs, but Accenture, AT&T and Gatorade dropped Woods from their sponsorships roster

Kobe Bryant – sexual assault charges:

Brands ranging from Coca-Cola, McDonald's and Nutella abandoned their sponsorships

OJ Simpson – murder charges:

Hertz cut its sponsorship

Barry Bonds – steroid drugs scandal

MasterCard, Charles Schwab and KFC all dropped the baseball star

Katerina Thanou – failed drugs test

Adidas suffered embarrassment and dropped its poster star for the 2004 Athens Olympics

Martina Hingis – criticism of company goods

Sergio Tacchini severed its sponsorship deal after criticism of its products

Dennis Rodman – outlandish behaviour

Converse axed its deal after what it considered inappropriate brand ambassador behaviour

Michael Vick – Criminal dog fighting

Nike terminated its contract, Reebok ceased sales of his #7 jersey and Upper Deck removed autographed memorabilia from its shelves.

## EDF's Olympic 'Thank You's Counter Price Criticism >

Another aspect of adversity activation is when brands leverage sponsorships in order to help combat and counter public disenchantment and/or negative publicity.

In October 2011 EDF Energy, a London 2012 Tier One domestic sponsor and LOCOG's sustainability partner, launched a 'Thank You's' initiative – the latest phase of its Olympic sponsorship work.

The launch of this latest phase of EDF's London 2012 activation was timely as it coincided with a glut of critical mid October UK news stories about record prices and high profits in the UK energy/utilities sector – particularly EDF.

A coincidence or a strategy response?

During mid October (as last winter approached), a significant number of customers, lobby groups and politicians, as well as the industry regulator, criticised the leading industry companies for increasing prices (which some claim are 'rigged') despite improved profits.

Within the same week the utilities brand opened up a monthly prize draw offering prizes including VIP passes to the Games. The initiative includes all existing clients and offers all EDF customers the chance to win tickets and other related prizes and gifts.

'Thank You's' will see every customer sent a membership card featuring a personalised code that can be entered into a bespoke campaign microsite each month thus giving that customer a chance to win a prize. Dual fuel customers are offered the chance of entering this draw twice a month.

In addition to tickets to some of the Games' flagship events and showpiece finals, the competition offers a range of other prizes such as trips on the EDF-sponsored London Eye accompanied by Olympic gold medal-winning rower James Cracknell, a £10,000 energy efficiency home-makeover, family days out, two-for-one offers, high-street discount vouchers, and London 2012 merchandise.

EDF is promoting the campaign with work (from AMV BBDO) that features everyday people parodying Olympians winning gold, as well as web, digital, email elements and bill inserts (from Archibald Ingall Stretton).

## Dow's Olympic Stadium Wrap & Bhopal >

Another interesting sponsor adversity response story to watch unfold in coming months is that of London 2012 partner Dow Chemicals. How the US chemical giant's executives and marketers respond to ongoing criticism connected to



the Bhopal chemical disaster could become a test case for adversity activation.

A group of activists – including Indian athletes and regional governments as well as some British politicians – want the Olympic organisers to cut Dow from its sponsorship programme as they argue that Dow has yet to adequately address compensation issues relating to the 1984 Bhopal disaster which was caused by Union Carbide – a company that Dow Chemical took over in 2001.

Thus far, Dow's standout activation platform is its £7m sponsorship of the Olympic Stadium wrap. Interestingly, Dow has decided not to exercise its rights to include its logo advertising on stadium wrap triangular banners. Although the company insist that this decision was taken before the protests arose and was actually because so few people would actually see the ads in the short time they were allowed.

Dow vice president of Olympic operations George Hamilton said: "We are not deterred by the noise here in London about the legal issue of Bhopal and Union Carbide because we are not connected with it. We didn't take a decision to remove the logo because we are not associated with Bhopal, nor was it to placate a group of protesters."

Dow has also recently stated that it had become an Olympic sponsor to access more than £97bn in new infrastructure spending at future Olympic Games generating incremental sales of £646m over 10 years, as well as using it as a platform to highlight the company's involvement in sustainable products.

It seems unlikely that the story will end with that statement.

**Cricket Defeat: VB Shouts The Nation & Nat-West's Secret Cricketer** > Dealing with defeat is another, perhaps less serious, adversity activation issue. Cricket is a sport where they know how to react to defeat. And so, it seems, do its sponsors.

A simpler and more positive example of how a sponsor acts when events on the field go awry was seen in Victoria Bitter's response to Australia's

2011 cricket defeat to England.

In January last year Carlton & United Breweries, the official beer sponsor of the Australian national cricket team, honoured its pre tournament pledge to 'Shout The Nation' – buying the whole of Australia a complimentary Victoria Bitter (VB) after its Ashes loss to England.

Before the tournament began, the beer brand (with typical Australian confidence and bravado) promised to buy a VB can or stubby for every adult Australian male if the Aussie team won the Ashes series. And despite a comprehensive defeat to the arch enemy, after the series finished on 9 January the beer brand did indeed buy the nation a round (rather than dump its well received campaign).

The free national round was executed via a complimentary VB voucher in selected News Limited papers which could then be redeemed at participating local Liquorland, 1st Choice or Vintage Cellars outlets. Participating papers included the Herald Sun (Victoria), Daily Telegraph (New South Wales), Courier Mail (Queensland), The Advertiser (South Australia) and The Sunday Times (Western Australia).

"We were all backing the boys to win back the urn, but unfortunately the Poms were just too good," said VB Group Marketing Director Paul Donaldson. "We promised to 'Shout the Nation' at the start of the Ashes campaign, and even though the boys didn't bring home the Ashes, that's what we are going to do."

VB's original (over-) confident campaign came shortly after Cricket Australia beamed a picture of captain Ricky Ponting and Michael Clarke onto Big Ben with the message 'Don't forget to pack the urn.' The cost of the promotion, if all 13m Australian adults took VB up on the offer is estimated to be in the region of AUS\$19m.

As any Australian or British pub-goer knows, standing your round is a matter of honour. Anyone who shirks their turn is distrusted by the group, branded miserly and is often not invited back. VB clearly understood the need to honour its promise. Or perhaps, so much had already been invested in the campaign that it would have



VB > Shout The Nation





NatWest &gt; Secret Cricketer



been foolish not to carry it through.

Indeed, the goodwill this gesture generated results in fantastic levels of positive PR that probably wouldn't even have been reached if the Australians had actually won the Ashes.

Another great example of a sponsor turning defeat into victory came with NatWest's 2011 Secret Cricketer initiative for its CricketForce campaign.

The UK bank, a long-standing sponsor of English cricket – from test level to local competitions, created a heart-warming digital project to raise some laughs in addition to lifting the morale of poor cricketers and losing cricket teams across the country.

The campaign's roots lie in the 2006 amateur match which saw Goldsborough Cricket Club Seconds lose to Dishforth Cricket Club win what is the worst performance and biggest ever defeat in modern cricket history. Goldsborough were all out for '0'. That season the losing team was relegated and thus had not met conqueror Dishforth in a competitive match since. But in August 2011 the two teams finally met again.

Cricket sponsor NatWest secretly decided to give Goldsborough a boost in their efforts to win back some pride. NatWest secretly slipped the team a new player, a ringer called Gary Watson who had supposedly just moved in to the Goldsborough area. But Gary was actually former England test team captain Michael Vaughan in heavy disguise.

The concept, by Glue Isobar (with PR by M&C Saatchi Sports & Entertainment), aimed to showcase NatWest's support for grassroots cricket. Watson/Vaughan played a significant innings in the match which Goldsborough won with a couple of balls to spare (although Vaughan himself was out before he had the chance to score the winning runs).

The whole stunt and match was secretly filmed and footage went viral across the web. <

> Click text below for activation link

Nike > Basketball Never Stops TVC

Nike > Basketball Never Stops Facebook

Nike Basketball > Website

Saxo Bank > Cycling Website

Sky Pro Cycling > Rainforest Rescue

Sky & WWF > Rainforest Rescue

EDF > London 2012 TVC

EDF > Thank Yous Website

EDF > Company website

Dow Chemical > IOC Olympic Partner

Dow Chemical > London 2012 Wrap

Victoria Bitter > Website

NatWest Secret Cricketer > Webfilm

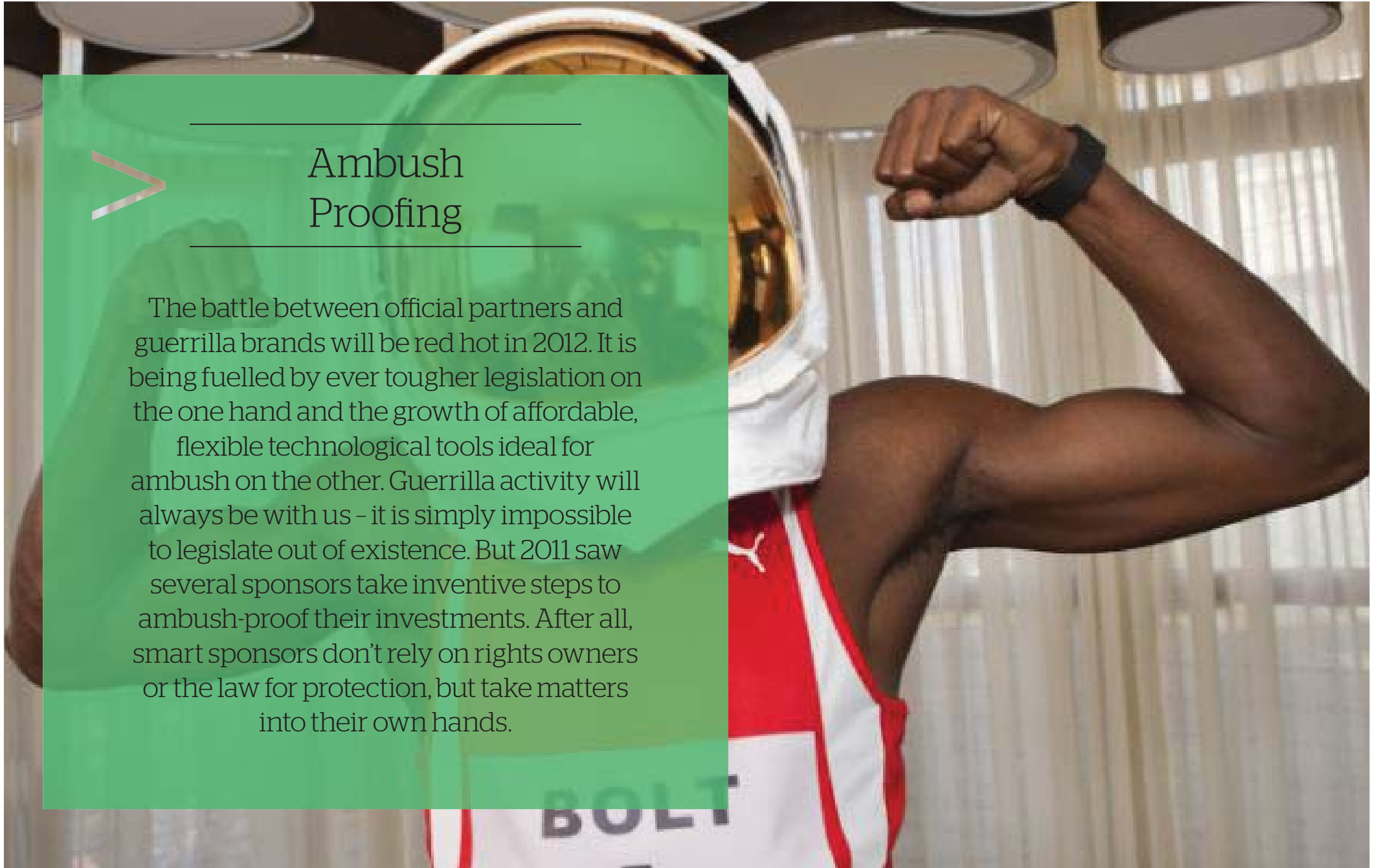
NatWest CricketForce > Website

NatWest Secret Cricketer > Twitter



## Ambush Proofing

The battle between official partners and guerrilla brands will be red hot in 2012. It is being fuelled by ever tougher legislation on the one hand and the growth of affordable, flexible technological tools ideal for ambush on the other. Guerrilla activity will always be with us - it is simply impossible to legislate out of existence. But 2011 saw several sponsors take inventive steps to ambush-proof their investments. After all, smart sponsors don't rely on rights owners or the law for protection, but take matters into their own hands.







Gatorade > NFL Everything To Prove

One method of doing this is to make the most of the advantages that come with a set of rights – such as preparation time and unique access – to leverage the wider experience and environment around the property with original event-associated branded content. This not only adds to the vanilla content created by the rights owner, but also creates a brand-owned property that is more controllable and exclusive. From BMW's London 2012 iPad Olympic Magazine to Ford's American Idol Music Videos, we are seeing an increasing number of innovative sponsor approaches to branded content

Of course, the best of this work is that created under the mantra 'superior with sponsorship'.

**Gatorade's 'Everything To Prove' Series** > As far as American Football partners are concerned, the eyes of most sponsorship professionals may have been on Anheuser-Busch In-Bev's mega-million dollar bet on the NFL – thought to be around \$50m-a-year for six years. But Activative was quite taken with the way Gatorade, the NFL's official sports drink, is expanding its original branded content portfolio with its 'Everything To Prove' campaign.

The long-term league sponsor is making the most of its ability to leverage NFL-related content digitally by creating a web series featuring behind-the-scenes footages of rookies getting ready for the season. This is original content that isn't tightly linked to a specific date or Tv event so is tougher to ambush.

The campaign, which promotes its G Series drinks, follows in the footsteps of Gatorade's impressive 'Replay' initiative. It follows 15 of the NFL's leading rookies – players brand new to the league, as they attempt to secure their place as fully-fledged professionals.

It runs online at Gatorade.com, as well as on YouTube and Facebook and the rookies themselves become advocates for the show through Twitter. Both the media platforms and the content focus help Gatorade connect with teenage athletes and help engage with them through building their understanding of the importance of sports nutrition and hydration and how they affect performance.

Gatorade claims that this initiative generated 230 million earned media impressions, with 5.5 million episode views and its own research shows that 94% of teens found the content 'appealing'.

Little surprise then that Gatorade is planning to turn the campaign into a fully-fledged TV series.

**Heineken's Rugby Code Branded Content** > To activate its Rugby World Cup 2011 sponsorship, Heineken's integrated 'This Is The Game' campaign put branded content at its heart. Fans engaged with the beer brand's exclusive self-created content across its entire

**Gatorade claims that this initiative generated 230 million earned media impressions, with 5.5 million episode views.**

- > Click text below for activation links
- BMW > London 2012 iPad Magazine
- Ford > American Idol Music Videos
- Gatorade > Everything To Prove Site
- Gatorade > Everything To Prove Ep. 1
- Gatorade > Everything To Prove Ep 2
- Gatorade > Everything To Prove Face-book
- Gatorade > Website



Heineken &gt; This Is The Game



range of online platforms which included YouTube, Facebook and Twitter.

In fact, the beer brand doubled its Twitter followers during the tournament and exceeding 1m views on its RWC YouTube channel by the end of the competition.

The initiative focused on the unwritten code of values in rugby union: respect, sportsmanship, loyalty and passion. The beer giant's fourth Rugby World Cup sponsorship campaign (following its work in South Africa in 1995, Australia in 2003 and France in 2007), it explores and praises what it sees as the unique set of sporting values inherent in rugby.

Heineken, a worldwide partner and the official beer of the international tournament, had a set of global rights including logo use, designations in promotional tie-ins, programme presence, pouring rights around stadia at all official Rugby World Cup outlets, and most digital content rights to use across social media channels.

The TV phase of the campaign was launched with a spot called 'This is the Game'. The TV work, developed with Wieden+Kennedy Amsterdam, is light-hearted in approach and comes in 60', 30' and 10' second spots.

The film aims to bring to life the 'The Code', for both players and fans and blends feature match footage, fans in stadiums and pubs supporting their teams and singing. But while the creative is careful to include a fan backing each of the world's major rugby nations so that the one ad can be used in multiple markets, Heineken hasn't managed to avoid fan stereotypes (the Scottish fan dances a jig in a tartan kilt).

Of course, despite the competitive passion, Heineken aims to unite fans in a spirit of conviviality, sociability and mutual respect afterwards. Perhaps an indirect connection with the beer brand's 'Enjoy Heineken Responsibly' message.

Other above-the-line elements include print and outdoor work. The brand also ran a local, 'sober taxis' responsible drinking initiative in Auckland in collaboration with Alert Taxis. In addition to on-taxi, in-stadia and fan zone presence, the partners printed 100,000 safe//sober driver cards to distribute on the streets.

But the more interesting phase of Heineken's work is its branded content – exclusive, added value content that the brand had more control over and which it could use to develop tighter engagement with its consumers. The content itself revolved around the beer brand's rugby ambassadors: former England captain and host Will Carling, New Zealand's Zinzan Brooke, South Africa's Gary Teichman, former Welsh forward Scott Quinnell and Australia's most capped full back Matt Burke and Irish centre Rob Henderson.

These stars appeared in a series of eight light-hearted video-casts: short films exploring ambassador predictions and opinions,

"RWC 2011 has generated considerable buzz across the social media networks, with Heineken doubling its followers on Twitter and exceeding 1m views on YouTube by the end of the tournament. England 2015 will see Heineken focusing increasingly on digital initiatives to support their sponsorship."

Hans Erik Tuijt - Heineken Global Brand Activation Manager.

> Click text below for activation links

Heineken > This Is The Game Website

Heineken > This Is The Game Facebook

Heineken > This Is The Game Twitter

Heineken > This Is The Game YouTube

Heineken > This Is The Game TVC

Heineken > Corporate Website





The Happy Egg Co



The Sun

## Hi, I'm Richard Branson and I'm doubling everyone's broadband speeds.

I was taking the balloon for a ride the other day and got thinking: 'These days, everyone's doing more and more online. We all tweet, shop, play, video-chat, even watch HD movies.'

Then it hit me. 'My customers already have the UK's fastest broadband, but they'd get a lot more enjoyment out of it if I doubled their speeds.'

So that's what I'm going to do for over 4 million Virgin Broadband customers. Because I can.

**See when I'm doubling yours**

Not a Virgin Media customer [Find out more](#)



Virgin Media



Emirates Cable Car

stories, performance analysis and a debate on 'The Code'.

The films started shooting in London in late August and continued on a weekly basis and culminated with a Final Show on 23 October in Auckland. They were hosted on Heineken's YouTube channel and Facebook page and were released through social and digital media throughout the competition.

The ambassadors also participated in media events in their local markets to promote Heineken and the brand's sponsorship of the Tournament. Following its innovative use of social media – particular Twitter and mobile apps – to activate its UEFA Champions League Final rights, the Rugby World Cup saw Heineken continue its focus on social media as global delivery platforms for its exclusive branded content.

This kind of insider expertise and brand created content aims to demonstrate the brand's credentials as a true rugby fan and as an enabler of informed rugby conversation.

And as a supporter that understands and promotes The Code, it hopes rugby fans around the world will see Heineken as a brand that shares their principles and is a guardian of their game.

Heineken will be hoping that fans feel this way about their brand, after all, with the RWC and the Heineken Cup in Europe it is reported to have invested £100m plus in the sport over the last 20 years.

This investment is part of Heineken's strategy to concentrate on fewer, larger and high-quality properties to get the maximum benefit from our business investments.

**Olympic Ambush Strategies: From Subtle To Semi-Official** > As the self-styled biggest sponsorship show on earth, London 2012 looks set to see a hugely important clash between official partners, individual sponsors and ambush advertisers. While the London Olympic Games and Paralympic Games Act is trumpeted as the toughest piece of anti-ambush legislation ever, technology developments and consumer/athlete control mean that guerrilla brands have an increasingly powerful set of tools with which to challenge such laws.

LOCOG may be trying to clamp down on online keyword and search ambush marketing, but being able to do this effectively and comprehensively across mobile and social media platforms is doubtful to say the least. And while the London 2012 Olympic Act attempts to shift the customary British burden of proof to 'guilty until proven innocent', many are sceptical if this actually came to court and ambush marketing is seldom legislated against.

In late 2011 and the first few days of 2012 ambush campaigns began probing away at the legal edges of London 2012.

These range from campaigns leveraging subtle athletic themes

With both the Rugby World Cup and the Heineken Cup sponsorships, Heineken is reported to have invested £100m plus in the sport over the last 20 years. This RWC investment is part of Heineken's strategy to concentrate on fewer, larger, high quality properties to get the maximum benefit from its sponsorship investments.

> Click text below for activation links  
 Happy Egg Company > Vangelis TVC  
 The Sun > 2012 Is Here TVC  
 Virgin Media > Bolt TVC  
 Emirates > Air Line Cable Car YouTube



Nestle > Get Set, Go Free

Hovis > Wholemeal Gold Start Challenge



and connections to those more directly associated Olympic athlete-fronted sports initiatives.

At the subtle end of the spectrum are campaigns such as The Happy Egg Company's TV spot showing chickens running races in fields and jumping into sandpits to the soundtrack of Vangelis' 'Chariots of Fire' (which incidentally is also being used as a backing track in official Team GB partner The Sun's current Olympic-inspired campaign).

Somewhere in the middle are Olympic athlete-fronted initiatives such as Virgin Media's Usain Bolt fronted campaign and Nestle's 'Get Set, Go'. Get Set, Go is a major UK-based sports and activity promotion - spanning TV, radio, press, outdoor, online, on-pack, in-store and experiential - fronted by an impressive set of Olympians such as diver Tom Daley, rowers Matthew Pinsent and Peter Reid, wheelchair athlete Shelly Woods and swimmer Fran Halsall. Running largely across Nestle's confectionary and sweet biscuit categories, most would see this as a fairly direct counter to the Spots v Stripes initiative from close competitor and official Olympic treat provider Cadbury.

Hovis 'Wholemeal Challenge' campaign gets even closer to the edge of legality than most. Essentially it is a New Year Facebook exercise app that leverages Olympic sentiment by using star Team GB cyclist and Olympic medal winner Victoria Pendleton as the bread brand's campaign ambassador, draping her in the British flag and using words such as 'Gold', 'Olympic Champion' & '2012' in the copy.

Another alternative is the official ambush - which sees a brand become an official sponsor of a property that relates in some way to a bigger event. A recent example of this approach saw airlines Emirates sponsor Transport For London's new state-of-the-art cable car across the Thames. This shrewd move saw the Dubai-based airline invest £36m in return for the 10-year naming rights to a new river crossing transport link connecting Greenwich with the Royal Docks. The Emirates Cable Car will not only cross the river every 30-seconds and carry 2,500 passengers per hour, but will be a highly publicised transport feature and skyline icon for the London 2012 Olympic Games. The naming rights also get the brand on to the iconic London Underground map.

**TNZ Axes RWC 'Abstain For The Game' Campaign** > Of course LOCOC's lawyers are doing their best to police the marketplace, but one way sponsors can help avoid encouraging ambush attacks is to ensure that their own official campaigns do not backfire. Because one thing that 2011 proved was that when a rights holder's campaign misfires it opens up a world of ambush opportunity.

Sponsor error can cause public and political backlash which

The Emirates Cable Car will not only cross the river every 30 seconds and carry 2,500 passengers per hour, but it will be a highly publicised transport feature and a skyline icon for the London 2012 Olympic Games.

> Click text below for activation links

Nestle 'Get Set Go' > TVC

Nestle 'Get Set, Go' > Website

Hovis 'Wholemeal Challenge' > YouTube

Hovis 'Wholemeal Challenge' > Website





TNZ &gt; Abstain For The Game



can lead to a guerrilla free-for all.

This was perfectly illustrated by the 2011 Rugby World Cup's biggest pre-tournament story – the axing of All Black sponsor Telecom New Zealand's (TNZ's) 'Abstain For The Game' campaign. A feeding frenzy followed the furore over TNZ's aborted initiative. Ambush brands, competitors and consumers were quick to leverage it with clever tactical creative piggy-backing the sponsor's misfortune.

Telecom New Zealand was forced to pull its 'Abstain For The Game' campaign after an avalanche of public complaints and media criticism.

Part of the official sponsor's 'Backing Black' initiative, the campaign's original objective was to galvanise support behind the home team as it chased rugby glory on home soil. The idea was simple, abstain from sex during the tournament (which lasts almost two months) to show support for the home team.

The campaign, which was cancelled before all the elements were rolled out, was initially fronted by All Black legend Sean Fitzpatrick and was spearheaded by TV spots and online video. There were also press and outdoor executions and a digital hub.

Other rumoured elements of the campaign included plans to give participants black rubber finger rings. During the planning stage, it has been reported that ideas included posters being placed at eye level in men's urinals in bars and restaurants urging men who are urinating to 'Think of your mum in a bikini... abstain for the All Blacks' and placing cold showers outside popular bars to show that publicans were committed to hosing down anyone tempted to break their vow of chastity.

The campaign certainly made its mark, generating headlines around the world. It received criticism from multiple parties. The Young Women's Christian Association suggested handouts of black condoms would be more effective than the 'Abstain' campaign.

Even NZ PM John Key joined the criticism saying the campaign was "living proof" that not all advertising money was wisely spent.

Saatchi & Saatchi said the campaign aimed to be a tongue-in-cheek, fun, and a light-hearted way to get rugby people, and all New Zealanders, talking about the RWC and letting them share their support for the All Blacks in an authentic New Zealand way.

"It's not rocket science. It is entertaining, provocative, and good natured. I think it will appeal to true rugby loving heartland supporters," said Saatchi global CEO and TNZ board member Kevin Roberts. Nevertheless, despite Saatchi's initial defence of its work, the campaign was cancelled. In their defence, TNZ certainly seemed open and nimble enough to stop defending the indefensible and cancel the campaign before it's full launched.

New Zealand Prime Minister John Key joined the criticism saying that the campaign was living proof that not all advertising money was wisely spent.

> Click text below for activation links

TNZ > Abstain For The Game YouTube

TNZ > Website

Making the most of all the negative publicity surrounding Telecom NZ's 'Abstain For The Game', Moa encouraged consumers to have as much safe sex as possible during the tournament.



Moa &gt; Anti Abstinence



Hell Pizza &gt; Root For New Zealand

The telecom company's retail head Alan Gourdie sent an apologetic email to staff.

"It's been a torrid 24 hours in the glare of public spotlight, as well as in that of our own team's views and opinions. Nothing like a full and frank exchange of views! But even before the full campaign was properly kicked off, it's pretty obvious to all that we misjudged public opinion. So you may or may not be surprised to hear that following the strong reaction yesterday, we won't be proceeding with the 'Abstain' campaign. I would like to give a personal apology for any embarrassment the campaign has caused," said Gourdie.

In a way, TNZ were very lucky that the campaign leaked before going live so that the controversy and the axing occurred before the full set of work had been rolled out. Perhaps it was deliberately leaked by an insider who believed it was the best way to prevent a total, full-blown disaster.

When sponsors make mistakes, perhaps they should deserve some credit for admitting it? Not that this will stop competitors and ambushers from making the most of the sponsors mistakes.

**Moa's Anti-Abstinence Ambush** > While advertising legislation around the world is steadily reducing the number of 'beer gets you sex' ad messages from alcohol brands, this piece of Rugby World Cup guerrilla work from beer brand Moa takes the opposite approach with a 'sex gets you beer' message.

To make the most of the controversy and media frenzy around official All Blacks sponsor Telecom New Zealand's 'Abstain For The Game' campaign, Moa's latest ambush work encourages consumers to have as much sex as possible during the Rugby World Cup taking place in New Zealand in this Autumn.

They are even offering consumer a reward for their sexual activities.

Customers are encouraged to visit Moa Beer's Facebook page before the tournament kicks off on 9 September. There they are invited

to post with the number of points they think Dan Carter will score during the RWC and then match each of his points with a sexual encounter during the period.

Those who guess the right points total and the match it with the right number of sexual encounters will receive a case of Moa 1.5L magnums.

Moa is supporting the campaign with Moa branded anti-abstinence condoms.

Its own website even suggests the following (unconfirmed) promotional taglines:

- Slip through the gap
- Slot one between the sticks
- Score in the corner
- Get over the line
- Get right in behind the team

**Hell Pizza's Pro-Sex Guerilla Response** > Following in the footsteps of ambush advertiser Moa Beer, New Zealand pizza brand (and controversial advertiser) Hell Pizza is also mocking Telecom NZ's pulled 'Abstain For The Game' campaign.

Leveraging the publicity surrounding the telecoms outfit's much derided 'Abstinence' activity, which aimed to promote its status as an official All Blacks sponsor, Hell rolled out a 'pro-sex' response.

The pizza brand's marketers, along with agency Barnes, Catmur & Friends, released a direct, swearsy, pun-based print execution to make the most of all the attention surrounding Telecom NZ's work.

"We're rooting for New Zealand. Abstinence is for people who don't give a \_ \_ \_ \_"

This kind of pun-based, unsubtle execution is bang in line with the pizza brand's notorious advertising heritage and tone. Indeed, Hell Pizza, a New Zealand based chain founded in 1996 and now expanded to Australia, Canada, Ireland and the UK, is well known for its forthright, direct adverts.

In 2006 it promoted its 'Lust' pizza by distributing 170,000 branded condoms. It claimed that "while the primary aim of the campaign is to



promote our Lust Pizza, let's not forget that promoting the use of condoms has important public benefits such as sexual education, the prevention of pregnancy and the prevention of sexually transmitted infections'.

A recent radio spot featuring a humorous conversation about Hell was criticised to be mocking of Christianity and deemed offensive by some. But the ASA ruled that there were no grounds to take any action on the complaint since "it did not reach the threshold to be likely to cause serious or widespread offence".

The brand courted further controversy when it used the tagline 'sell your soul in TV and print ads and on flyers and web work. Marketers went even further with a connected stunt that saw the company purchase the soul of a 24-year-old Wanganui man for \$500!after the online auction website Trademe banned him from selling his soul on its platform.

Yet another edgy campaign came in 2008 when Hell was forced to apologise for an ad featuring skeletal remains of Sir Edmund Hilary, Heath Ledger and the Queen Mother dancing on grave-stones. The ad was withdrawn after complaints from Hilary's family.

**Tuatara Ambushes Adidas All Black Shirt** > TNZ's campaign wasn't the only All Black related marketing initiative at the 2011 Rugby World Cup that led to ambush activity. The furore that accompanied the launch of adidas' official All Black rugby shirt for the tournament was largely a reflection of the high prices being charged. Indeed, there was a huge protest that local NZ shirt prices were well over those of overseas prices.

The media even covered New Zealand rugby fans burning the adidas shirt on the streets and reported stories of drivers removing the brand's logo from their cars in order to stop harassment. Inevitably, ambush advertisers in New Zealand exploited this public mood.

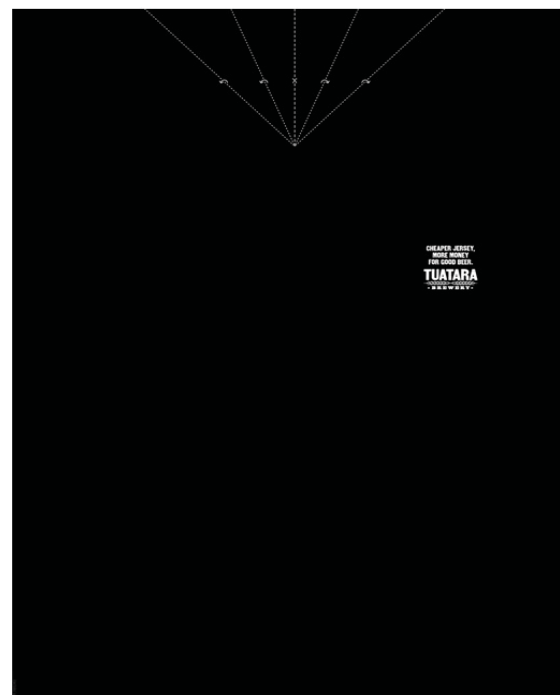
The outcry even led adidas to cancel a corporate event in August and to remove branding from some company vehicles after staff members received threats from the public.

The company apologised for letting down fans and acknowledged that it had "underestimated public attention on accessibility to fans of the jersey in a World Cup year," David Huggett, the country manager for New Zealand, said in an e-mail response to questions. "We poorly handled the outpouring of concern from fans about the price," he said. "We will have to win back the trust of fans that were angered by our behavior, but we are committed to doing that and our support to the All Blacks and to sport in New Zealand in general will not be compromised."

Tuatara Breweries, with help from its agency Y&R Wellington, ambushed the official sponsor with this cheeky, cheap version of the All Black jersey in a print execution in the New Zealand Herald. Tuatara rolled out a comic 'interactive' print ad that was actually a free All Blacks jersey to cut-out and keep. Simply cut and fold.

Available to the masses and affordable at \$2, the beer brand aimed to ensure New Zealand would wearing black and still have enough cash to buy a few beers.

Tuatara as a whole wasn't slow to leverage RWC fever in New Zealand. It also opened its newest brewpub in Wellington's Bond Street just before the tournament kick off. <



Tuatara > Paper Shirt



"We poorly handled the outpouring of concern from fans about the price. We will have to win back the trust of fans that were angered by our behaviour, but we are committed to doing that and our support to the All Blacks and to the sport in New Zealand in general will not be compromised." David Huggett - adidas Country Manager New Zealand

> Click text below for activation links

NZ All Blacks > Website

Moa > Anti-Abstinence Facebook

Moa > Website

Hell Pizza > Website

Tuatara > Website

The screenshot shows the Pepsi Pulse website interface. At the top, there's a blue navigation bar with the Pepsi logo, 'SOUNDOFF', a 'Like' button with '428K', and links for 'Home', 'Videos', 'Leaderboard', 'Pepsi Pulse', and 'Pepsi.com'. On the right, a user profile for 'Thadeu Morgado' is shown with 'Pledge • 40 caps' and a settings gear icon.

A large green rectangular overlay is positioned on the left side of the page. It contains a stylized red and blue graphic on the left and the following text:

## Dual Screens & Augmented Content

New technologies haven't killed traditional TV in the way many predicted, but they are radically changing how audiences behave and what they do whilst watching the television. From dual screening and event-related gaming, to social conversations and expert perspectives - TV watchers want to augment their viewing experiences with enhanced content or social sharing. They are demanding additional layers of content, information and interactivity above and beyond that generated by the original rights owner. And they want them synchronized live with the event.

Below the overlay, the website content is visible. It includes a 'VIEW LEADERBOARD' button, a comment section with two posts (one blue, one red) each showing '38 REPLIES' and '51' likes, and a 'NEXT LEVEL Curator' section with a progress bar. On the right, there's a 'CONVERSATIONS' sidebar with a list of topics including '#xfactorusa', '#pepsixfactor', and several '#loremipsum' entries, along with a '+ NEW TOPIC' button. At the bottom, a user profile for 'Fiona W.' is shown with 'Ambassador • 623 this week'.



Augmenting rights-based content and action is becoming crucial for sponsors who want to add value for their consumers. An increasing number of sponsors are enhancing, supporting and improving the core content via smartphones, tablets and laptops

A slew of new technologies are providing sponsors with new interface opportunities between the event they are backing and additional brand-added content. Additional interactive layers of content – from socialisation and gaming, to bonus content, utilities, vouchers and related offers – are all being used as interfaces and add-ons to the properties core content.

Viewing sports events, concerts or theatre is increasingly less passive and more interactive. Audiences are leaning forward rather than back these days.

An October consumer behaviour survey by Yahoo Mobile and Razorfish (which polled 2,000 US adults on their mobile habits and device preferences) found that 80% of smartphone users and/or tablet owners multitask on a second device while watching TV. Of course, not all of them are using that supporting platform in direct relation to what they are watching, but those who are engaging in synchronous use (whether that be about socialising, gaming or information gathering) are a rich seam for sponsors.

In the wider media world, these new tools and services, such as apps like WatchWith and movement-based devices like Xbox Kinect, are allowing those watching TV to interact with live content as it airs by offering live Tweets and social media updates on screen as well as supporting 'box outs' and exclusive content. Play-along gaming for TV shows, especially for game show formats, is another new strand in this area.

A recent example of this is Domino's Pizza's synchronised play-along online game on itv.com which is part of the fast food brand's sponsorship of Simon Cowell's 'Red Or Black' show. Domino's objective is to convert viewers into 'players who also buy its pizza' and thus sponsors shows in takeaway meal buying time slots.

After all, sponsors of the event/content have

the preparation time, access levels and ability to be a valuable part of that space. Sponsors are using these integrated and simultaneous cross-channel and dual platform approaches to engage with consumers/fans via relevant additions to their rights packages.

As long as the event itself is 'better with sponsor', rather than 'ruined by sponsor'. This, of course, is the key to success; knowing what to add, when to offer it and how not to disrupt, distract or interfere.

#### Heineken's Rugby Clubhouse & Star Player Apps

> The global beer brand has been at the forefront of leveraging this live dual screening trend to maximise its sports sponsorship assets via in-game iPhone games.

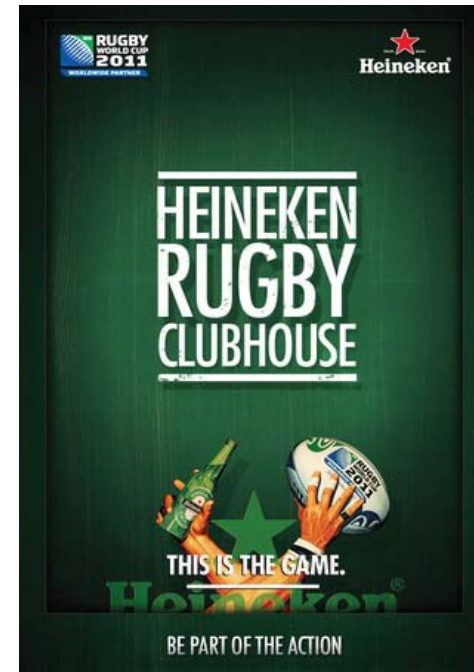
For two of its major 2011 sponsorship platforms – the IRB's Rugby World Cup and UEFA's Champions League – it released mobile apps that enabled viewers to watch the matches and play live synchronised branded games.

The iPhone based Star Player game placed the TV viewer and user at the very centre of Champions League matches and offered the chance to take on friends (and indeed the world) in making big game calls for points and prizes while the match is being played.

The app is synced live with each game, allowing players to challenge decisions and predict outcomes – from scores and free kicks, to penalties and goals – as they happen. For example, if a penalty kick is awarded, the game allows viewers to predict whether the spot kick will be scored and whether it will be top left, or bottom right? The idea is that the app, created by AKQA, enables you to play out each individuals own thoughts on the game from the palm of the hand.

For the Rugby World Cup, Heineken again launched a similar iPhone app that enabled fans to kick the same goals – under the same weather conditions, from the same spot – at the same time as the players on the pitch during a game using live data feeds.

This Heineken Rugby Clubhouse app was developed by Holler Sydney and, like Star Player,



80% of smartphone users and/or tablet owners multitask on a second device while watching TV (according to an October 2011 Yahoo Mobile & Razorfish US survey).

> Click text below for activation links  
Heineken > Rugby Clubhouse

was available on iTunes.

Of course, the live game app wasn't the only aspect to Heineken's mobile sponsorship activation. For example, its Rugby World Cup "Your Heineken Passport" app featured GPS-run 'bar finder' and 'taxi finder' tools, up-to-the-minute RWC information, scores, schedules, results, fixtures, direction and a trivia game. In addition to this, app usage was incentivised as regular users of the tool were entered into a competition to win two tickets to the RWC 2011 final with full Heineken hospitality.

**Carlsberg's Hong Kong 7s Digital Streak** > Heineken isn't the only beer brand to have explored sponsorship-related mobile app gaming in rugby. Carlsberg, the official beer sponsor of the Hong Kong Sevens, created an interactive online game based around the iconic rugby activity of 'streaking'. Carlsberg Rugby Fever, was an online entertainment platform developed by Euro RSCG Hong Kong.

It targeted Carlsberg's core young adult male demographic and aimed to generate tournament word-of-mouth buzz amongst that group.

Fans could upload a profile picture to create their own game avatar and then play the streak challenge: the task was to steer your streaker across the pitch, avoiding obstacles such as bottles and policewomen, and score a try. The quickest streakers win tournament and brand related prizes – ranging from tickets to rugby shirts. A Facebook widget enabled players to load their avatar and highest scores onto the social network.

Carlsberg is also promoting the campaign with activity in key Hong Kong bars and sites with promotional teams, roadshows, tablets and game day stadium booths in order to maximise participation.

'The Hong Kong Rugby Sevens is a fantastic action-packed weekend for rugby fans and Carlsberg wanted to reflect that atmosphere to help engage players in the game,' said Louis Lau, Marketing Director of Carlsberg Hong Kong. 'For the participants, the Rugby Sevens is a serious tournament. For the fans that play the game it is a lot

more fun. But there is still a serious side – if they do well at the game, they are in the running to get free tickets to the event – something every serious fan would love!' adds Barbara Yeh, General Manager of Euro RSCG Hong Kong.

Leveraging streaking, a long time fan favourite, may tap into old school rugby mentality and seems likely to appeal to the core, heartland target. Furthermore, the connection between drinking and streaking is well matched.

The game itself may be easy to play and you don't need to be a rugby expert to enjoy it and the prizes are attractive too. Of course, quite how this kind of game will be seen by the rugby authorities, who have been trying to clamp down on streaking and drive it out of the game, remains to be seen.

**Pepsi's X Factor Socialisation & Visualisation Platforms** > After the enormous success of Coca-Cola's sponsorship of blockbuster US singing show American Idol, it was no surprise that rival Pepsi stepped up to back Simon Cowell's rival X Factor series when it launched in the USA. But the innovative dual screening approach the brand took to its sponsorship activation was a bit more eye opening for many marketers as the brand sought to leverage its rights to enhance the viewing experience and boost brand engagement.

Among the most interesting elements of Pepsi's X Factor sponsorship initiatives were its two web-based strands – Pepsi 'Sound Off' and Pepsi 'Pulse'.

Sound Off has been variously described as 'sponsorship socialised gamification' and 'competitive commenting play' – but it is essentially an incentivised companion social viewing platform for the show. At its heart it simply aggregates X Factor social conversation.

Viewers simply log in using their Facebook or Twitter profile and then post their show-related comments. Other fans can then 'Like' these, with the 'Most Liked' then appearing in small profiles within the show's 15-second idents. The most liked can win social badges, points and a range of X factor prizes and the top four actually appear in the show.

"The Hong Kong Sevens is a fantastic action-packed weekend for rugby fans and Carlsberg wanted to reflect that atmosphere to help engage players in the game."  
Louis Lau, Marketing Director  
Of Carlsberg Hong Kong

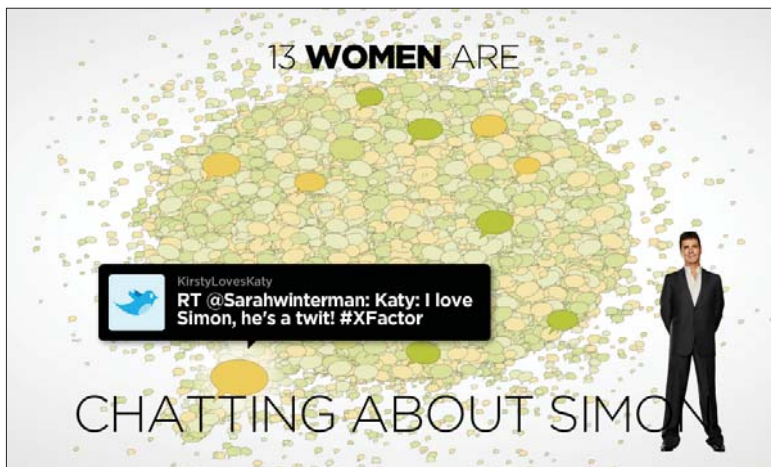
> Click text below for activation links  
Heineken > Star Player App  
Carlsberg > Rugby Fever / Streaker Site

Heineken > Star Player



Carlsberg > Rugby Fever





Pepsi &gt; X Factor Pulse

While 'Pulse' also leverages public comment on the X Factor, is a data visualisation tool. The idea is that it surveys the viewing mood – who is most and least liked, which judges are most talked about and which songs are most popular and the like.

"It replicates the water-cooler conversation that happens as the show is happening," said Pepsi's director of digital engagement Andrea Harrison. "We know people aren't just multitasking while they're watching, they're engaging in conversation. So we want to create programming that's just as engaging as what's on television. The aim is to create an open platform people can use to talk about X Factor 24/7 and not annoy their friends."

Harrison describes the approach as like recreating the living room couch in social media and says Pepsi plans to use this tactic in other pop culture events that Pepsi is involved in.

Another, less surprising, element of the sponsorship sees the winner gain a major role in Pepsi's Super Bowl spot. And it will be interesting to watch how successful Pepsi is in integrating more direct soft drink product related engagement into these initiatives.

**Cadbury's Augmented Reality Spots v Stripes Product Game** > For sponsors, connecting to secondary devices isn't just limited to the property's content (the live action of the show). It can also be a tactic used to focus on the brand's marketing, products and services themselves.

Take one of the 2011 initiatives from UK confectionary giant Cadbury for its London 2012 campaign. The Kraft brand is the Official Treat Provider for the 2012 Olympics and its Spots v Stripes sponsorship initiative has employed such a wide range of new technologies and alternative media platforms (as well as experiential events) that it has become perhaps the most talked about Olympic campaign in the UK marketing community.

In one of its more interesting Olympic campaign strands, Cadbury launched an augmented reality app that enabled users to play a live

digital game when their smartphone camera was pointed at a Cadbury chocolate bar.

In what was one of the early examples of sponsorship activation using Blippar software, the app recognises Cadbury packaging in a manner similar to that used in QR code technology and transforms the on screen bar image into a game called 'Quaksmack'.

As per usual with Cadbury Olympic campaign, players choose a team (either 'spots' or 'stripes') and then ducks appear from either side of the chocolate bar. Players have to 'smack' the other team's ducks by tapping the screen.

The game app, part of the official London 2012 confectionary partner's ongoing Olympic activity, can be downloaded on to both with Apple or Android handsets. It is available across all Cadbury bars except Creme Eggs and Wispas.

While the game itself was quite simple, it was fairly addictive as you tap furiously and smack as many ducks as you can. Players can share their scores socially – something almost de rigueur now for smartphone/online gaming.

While the technology was fairly original and the process new to most consumers, it did seem to lack an incentive element. Some form of prize – a free chocolate bar or an Olympic-related offer – might help such a novel piece of activation gain more traction.

**Google Goggles At LA's Getty Museum** > Of course, the synchronised dual screen trend is not limited to just the classic sponsorships highlighted in the examples above. In the museum and cultural space, recent months have seen it employed in several interesting brand alliances.

For instance, last summer saw Google Goggles partner with the J Paul Getty Museum in Los Angeles to bring the museum's permanent painting collection to the world. By 'Goggles-enabling' the pictures, museum visitors can access, view and explore the entire collection with added content simply by downloading the Google Goggles App on their smartphone.

The app doesn't just enable art lovers to view the paintings, but also to access informa-

tion about the work from both the Getty's mobile-optimized webpage about the painting and from around the web. Instead of being limited to the amount of information that fits on the wall by a painting, Getty museum staff can now share a fuller story that all visitors can enjoy online.

From their phone, users can listen to commentary from artists, curators, conservators or from the works of art themselves (eg the anthropomorphic voice of the pig in the Adoration Of The Magi). Simply snap a quick shot of the artwork and have an interactive experience with what is on the wall in front of you.

Google Goggles, a free app for Android and iPhone, enables users to retrieve various bits of information related to something by simply taking a picture of it. The initial idea was that it will do for images what Google has done for words and text. But this aim has been scaled back recently to focus on more functional and immediate services and applications of the technology.

This initiative sees the J Paul Getty Museum offer an original and enhanced gallery experience – simple to use and free from the restrictions of simple information notices and exhibition programmes. It also has the advantage of being able to be taken home by visitors and reviewed at a later date – not only in the gallery itself.

This partnership also offers Google a fantastic showcase for its new technology. Of course, users must remember not to use their flash and respect museum photography rules. Could these restrict restrictions limit the growth of this kind of in-gallery tool? <



Painting shown: The Sisters Zénaïde and Charlotte Bonaparte, 1821. Jacques-Louis David (French, 1748–1825). Oil on canvas. The J. Paul Getty Museum, Los Angeles.



Google Goggles > Getty Museum

Cadbury > Spots V Stripes



- > Click text below for activation links
- Pepsi > X Factor 'Sound Off' Website
- Pepsi > X Factor 'Pulse' Website
- Cadbury > QuackSmack App Game
- Blippar > Website
- Cadbury > Spots v Stripes Website
- Google Goggles & Getty Museum > Blog
- Google Goggle & Getty Museum > YouTube





## Fanpaigns: Fans Are The Campaign

For years sponsorship activation was built on supporter calls-to-action, or brand-backed 'good luck' messages. But now the work itself is often the connection mechanism and act of support. The trend stretches from sport, to arts and entertainment. Musicians are asking fans to create album art and advertising ideas.

The next step is fan-created products. Bands are inviting their fans to contribute to song order and even tracks. Brands are also exploring fan-sourced content in their sponsorship initiatives - such alliances now stretch from advertising to content and even revenue generation.



Activation formed from consumer created expressions of support blossomed at the 2011 New Zealand Rugby World Cup. For the big Northern Hemisphere rugby markets, the time and money connected to travelling such long distances meant that most fans were unable to get to New Zealand. So bridging the distance between supporters and teams was a major challenge for rights owners and sponsors alike.

Several marketers addressed this with campaigns that themselves connect fans and players.

### Vodacom's Crowdsourced 3D Shosholoza Support

> Crowdsourcing lay at the core of Vodacom's Rugby World Cup inspired 'Virtual Stadium' TV campaign to promote its associate sponsorship of South Africa's official rugby team.

The creative idea revolved around giving the 'Bokke' a virtual 3D stadium of fans showing their support for the team ahead of their departure for New Zealand.

The 40-second TVC is the result of 2,000-plus videos uploaded to the [vodacom.co.za/rugby](http://vodacom.co.za/rugby) and [vodacom.mobi/rugby](http://vodacom.mobi/rugby) websites after the brand asked South African rugby fans to film themselves singing the 'Shosholoza' anthem to show their support for the green and golds.

The ad moves from a single fan video, building up through four, eight and then pulling back to reveal an entire stadium packed with video uploaded virtual supporters.

Developed by agency DraftFCB Johannesburg and Riverstone Films, each video was sent in after a radio, print and online call to action.

And the entries were also considered as entries to the campaign competition which saw the winners presented with a two-person expenses-paid trip to New Zealand to watch the Rugby World Cup.

These winners of the Shosholoza Bokke competition were given an all expenses paid trip for themselves and a partner to New Zealand in October, valued at R200 000 by Vodacom as a form of congratulating the entrants for their support and video submissions.

The commercial, which aired in early Septem-

ber as the team departed for New Zealand, was part of telecoms giant's 'Shosholoza Bokke' national campaign which combined on-the-ground activation with advertising work.

As well as keeping fans in touch with players, the campaign also worked the other way round, as Vodacom in partnership with Acer and Vodafone NZ, provided the South African squad with connected technology package. This included Acer Iconia A501 tablets with 3G bandwidth and Vodafone New Zealand data SIM cards with 5GB of data pre-loaded including the campaign itself.

The campaign quickly generated 25,000-plus YouTube hits and it also received extensive coverage on television, radio and social media.

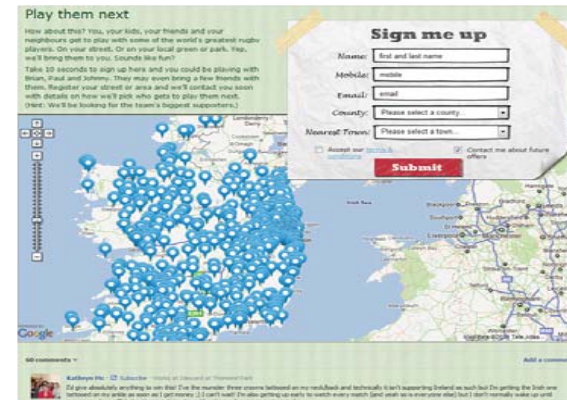
Not only does this campaign use crowdsourcing to connect fans to their team, it also uses the insight that 'Shosholoza' has become a powerful national connector and emotional engager for South African rugby ever since the Springbok's won the tournament on home soil in 1995.

It's an innovative approach to demonstrating not only that Vodacom is backing the Bokke, but also that the company and its technology gives South Africans the chance to voice their own support for the team wherever they are in the world. The content was reliant on Vodacom's data network as individual video clips were uploaded via mobile phone, and webcam to the Vodacom site, as well as at specially-erected booths at rugby and other live events.

A campaign that uses a brand's products and services is something more rounded and more believable.

It follows on from previous innovative Vodacom rugby work – such as Player 23 (see [www.player23.co.za](http://www.player23.co.za)) – and its sponsorship activation campaigns for Pretoria's Blue Bulls and Bloemfontien's Cheetah's Super Rugby franchises.

The work further strengthens the brand's deep sports sponsorship connection in the country which also includes backing the South African national football team as well as the Kaizer Chiefs and Orlando Pirates and stadium naming rights schemes with Vodacom Park in Bloemfontein and Lotus Versfeld in Pretoria.



O2 > Play Them Next



Vodacom > Shosholoza



The creative idea revolved around giving the Bokke a virtual 3D stadium of fans showing their support for the team ahead of their departure for New Zealand. The 40-second TVC is the result of 2,000-plus fan videos uploaded to the Vodacom rugby website.

> Click text below for activation links

Vodacom > Shosholoza TVC

Vodacom > Shosholoza Website

Vodacom > Shosholoza Mobile App

Vodacom > Player23 Website



**Adidas' Stand In Black 3D Projection** > Perhaps the most compelling element of adidas' multi-faceted RWC 2011 campaign promoting its partnership with the All Blacks was its 'All As One / Stand In Black' video projection on the eve of the tournament final.

The outdoor ambient event was screened on the rear wall of Auckland's St James Theatre. It was 20 meters high and included 3D mapping technology.

As well as a strong, impressive piece of film, the projection also connected fans to players, as its initial 'making of' stage asked New Zealand rugby fans from around the world to submit photos, film and inspirational messages of support. These were then edited into a fan mosaic style display.

The public projection project was just part of an integrated, multiple strand programme highlighting the relationship between the sports equipment brand and New Zealand's totemic rugby team.

Adidas also launched both TV and online spots, such as this 'Haka' film, usually packed with action and emotion and blending the passionate support of the team's fans with the personal experiences and emotions of its players.

For their home 2011 World Cup, adidas has worked with the All Blacks by bringing together both the 'One Brand Anthem' campaign (first launched globally in 2010) and the 'Stand In Black' campaign (which first rolled out in 2005 for the British Lions and Irish Rugby Tour of NZ) and has evolved since that series in several guises and directions.

Stand In Black, initially developed with TBWA/Quilley, first revolved around and exploration of a distinct Stand In Black image which the marketing team flooded around the country both in guerrilla form as well as in traditional ad executions. The objective was to use the image to dominate the visual landscape of the country.

A mysterious black figure, a forerunner to the campaign, depicted a black rugby figure in the haka stance appeared guerrilla-style across the country: from a 'crop circle' in a Christchurch farmer's field to locations right around the nation. The icon aimed to encourage New Zealanders to dress in black and stand united in support their team.

The figure has echoes of the age-old Tio Pepe Black Bull image that is seen so frequently in Spain.

We love the beauty and power of the projection. In fact, many of adidas' marketing elements backing the All Blacks for RWC 2011 have been emotional powerful and creatively original.

The breadth of adidas' work with the All Blacks for the World Cup was certainly impressive.

**Coke Zero's 'Bound By Black' Book** > With all the trendy tech talk about apps, guerrilla projection and geolocation, Coke Zero's All Blacks campaign went back to media basics – the book.

Coke Zero gathered messages of support from All Blacks fans all across New Zealand to inspire the team in 2011 via a campaign called Bound By Black.

Coca-Cola, an official sponsor and soft drinks supplier for the tournament, aimed to give all Kiwis a chance to show their support for the All Blacks for the Rugby World Cup.

Built around a nationwide tour offering fans the chance to send their good luck messages directly to the New Zealand team, the Bound By Black book tour kicked off in April. It saw a book travelling the country – with events in major cities like Auckland, Christchurch and Wellington, that people can sign their names and write inspirational messages of support.

All Black legends such as Christian Cullen and Frank Bunce accompanied the book tour and met fans and signed autographs at events.

The campaign's central website – [www.boundby-black.co.nz](http://www.boundby-black.co.nz) – contained details about the tour, dates and locations and also creates an online opportunity for those unable to get to any of the live events and those living overseas to submit their good luck messages and signatures.

There are further campaign collaborations, with radio station The Rock and supermarket chain New World, which offer additional channels for New Zealanders to submit their messages which are then scanned and added to the book.

The Bound By Black book itself was then presented to the team in July.

Coke Zero also ran a connected promotion offering consumers the chance to enter five ticket competition draws to attend the book signing events and meet the players.

The campaign was supported with radio adver-

tising on The Rock, PR, outdoor and TV advertising.

And they said books were dead.

The Bound By Black idea neatly links the physical world with the real world and does generate something tangible for fans to be a part of. But is the competition prize as much of a draw as it might be and does the initiative connect supporters with their team in as compelling a way as 'adithread' did at previous rugby world cups (like 'This Is Not A Jersey')?

**O2 Ireland's 'Play Them Next' Community Focus** >

The objective of 'Play Them Next' was specifically to counteract the remoteness of the New Zealand-based Rugby World Cup and bridge the time difference of the actual matches by drawing upon and tightening the close bond between the Irish players and their supporters. Indeed, it actually provided and digital and social platform to bring them together in person.

An above-the-line phase (TVC, outdoor and print) kicked off the campaign and aimed to raise awareness of O2's sponsorship of Ireland's rugby union team as they headed off to the Rugby World Cup in New Zealand. But it also tried to drive viewers on to the campaign website.

The TV spot's documentary style creative is deliberately low key and spontaneous and features a set of stand-out Irish players having a pick-up, kick-about game in a local Irish community. Thus reflecting the campaign's core idea – a competition in which the winners' own community will get to play with some of the national team's stars in their own backyard.

The above-the-line work drives fans to the digital platforms – a website and Facebook page – where consumers sign up, express their support for the Irish team and register their own street/area/community for the competition. Those messages deemed to be the most supportive and passionate were rewarded a game for their own street with the stars themselves.

Throughout the tournament, team sponsors have focused on building closer connections between fans and teams and on trying to address the challenge of the early morning world cup kick offs and geographical distance between Europe and New Zealand.

While some have used practical utilities and others sensory incentives, this local communities focus provides an alternative route to solving the problem. <

The objective of O2 Ireland's 'Play Them Next' campaign was to counteract the remoteness of the New Zealand Rugby World Cup and bridge the time difference and geographical distance by tightening the bond between Irish players and the local communities in which their supporters live.

> Click text below for activation links

Adidas > All As One 3D Projection

Adidas > Stand In Black TVC1

Adidas > Stand In Black TVC2

Adidas > Stand In Black Facebook

Adidas > Stand In Black TBWA Film

Coke Zero > Bound In Black Website

Coke Zero > Bound In Black Facebook

Coke Zero > Bound In Black YouTube

O2 > Play Them Next TVC

O2 > Play Them Next Website

O2 > Play Them Next Facebook



Coca-Cola Zero > Bound By Black



Adidas > Stand In Black







## Fan Zones Become Festivals

The Fan Zone is, of course, de rigueur for big sponsored events. But where once they were just about big screens and beer, now they are bloating into something much grander. Fan Zones are becoming fully-fledged festivals.

No longer limited to single-day support events, they are evolving into week-long festivals. They are becoming destinations in their own right - partly independent of the main event. This is opening up a wealth of enhanced experiential and ambient opportunities for sponsors and provides a focal point for sponsor hospitality and experiential work to help further combat ambush activity from guerrilla brands.





UEFA Champions League Festival &gt; Hyde Park, London



Fan Zones arguably came into their own during FIFA's 2006 World Cup in Germany. At this tournament the Berlin Fan Zone had a staggering capacity of 500,000. By comparison, the biggest Fan Zone planned for UEFA's 2012 European Championship is Warsaw's Defilad Square - which will see a 120,000 capacity purpose built space at the capital's Communist-era Palace of Culture and Science

Originally they were secure and organised places for fans to simply 'watch and drink', but they have evolved into offering a diverse range of engaging and interactive experiences for fans, sponsors and rights holders. They have become vibrant interactive entertainment destinations in their own right - designed to provide both spectators with an opportunity to participate in event-related activities and to boost visibility for partner brands who are given opportunities to engage with their target consumers.

Evidence of the evolution of the experiential event from a 'zone', to a 'village' and even a 'festival' is everywhere. They are also increasingly offering entertainment experiences quite different from the core focus of the event they are supporting. For example, the 2012 Australian Open tennis tournament comes complete with the Changing Ends Tennis Film Festival (which even has its own awards ceremony), while last year's Super Bowl was supported by the four-day Pepsi Super Bowl Fan Jam (a concert series featuring blockbuster acts including Rihanna and Bieber).

**UEFA's 8-Day Champions League Festival >** As if to prove that a simple, old-style Fan Zone is no longer enough, 2011's UEFA Champions Festival in London's Hyde Park was an eight-day celebration in the run-up to the final.

The festival in Hyde Park was free and ran from 21 May to 28 May. Final ambassador Gary Lineker opened to event alongside the festival's very own ambassador Graeme Le Saux and they announced the aim was to give everyone the chance to get a feel for the competition through a multi-event programme full of fun ac-

tivities for all ages - from photo opportunities with the men's/women's trophies, to skills clinics and a chance to revisit the competition's greatest moments at the Museum of Champions.

The highlights included the 'Theatre of Champions' (an audiovisual display of competition's history from 1955 to the present day), the 'Museum of Champions' (an exhibition of memorabilia), 'Young Champions' (a schools and local community groups participate in UEFA/adidas five-a-side tournament), 'Skills Clinics & Coaching Courses' (football coaches, former players and experts host daily clinics), plus a slew of partner activities from the official sponsors Ford, Heineken, MasterCard, PlayStation, Sony and UniCredit.

The UEFA Champions Festival events could be followed on the official Facebook page and UEFA also launched an official Champions League Festival app available to download from the Apple App Store. The app provided a day-by-day breakdown of all events, a history of the competition, an augmented reality feature allowed users to view the festival site directly from their handset and the programme also offered a facility to book slots to have pictures taken with the UEFA Champions League trophy.

Social networking integration with Facebook, Twitter and Foursquare allowed users to check in and share comments and posts with your friends online.

**Ford's Festival 'Focus Cam'>** One Champions League Festival highlight, in terms of experiential innovation and new technologies, was Ford's Festival Focus Cam.

A UEFA partner since 1992, Ford used the 2011 Champions League final primarily to promote the new Focus model. While it ran an integrated campaign, overall it took a distinctly social media-led approach.

Alongside more vanilla campaign elements - such as pitch side billboards, official courtesy cars and a tweaked version of its global Focus TV ad (to celebrate the 100th anniversary of its British operations) - its activation also featured





Ford &gt; Focus Cam

several more innovative technologies. Foremost amongst these was its Focus Cam project.

As the Wembley final approached, Ford ran a week-long Focus 2012 social media campaign linked to its experiential stand at UEFA's Hyde Park Champions League Festival.

Focus Cam aimed to recreate fan passion and top tournament moments by capturing multi-angle photos shot simultaneously by 40 cameras. Fans stepped up to a platform for their shot and the images were recorded as video for sharing on Facebook, Twitter and YouTube (as well as being available on Ford's own FordCam site).

The initiative's objective was to highlight the camera technology used in the all-new Ford Focus.

This was a fresh and engaging idea that neatly linked the Champions League with an experiential event and with a social media sharing tool. It also effectively captured fan passion for the specific sponsorship space. It was one of the stand-out pieces of sponsorship activation at the Champions League Festival.

This original project was just one element of what Ford describes as a wider shift from the traditional advertising model for the 2012 Focus. "Having real people talk about our products is far more effective than big brands just telling consumers direct," said Ford European sponsorship manager Mark Jones.

Indeed, away from the Champions League sponsorship, the umbrella Focus launch campaign was spearheaded by an anarchic sock puppet Doug and human sidekick John, who posted and tweeted content and banter from their adventures in the new car. The sock puppet is designed to be symbolic of the Focus redesign and is the car maker's self-described 'license to walk on the wild side'. Since the project started, 41% of 2012 Focus conversation related to Doug.

Digital marketing manager Scott Kelly "Doug is a multi-layered character that's more fun to get to know in an interactive setting," explained Ford digital marketing manager Scott

Kelly. "A 30-second TV spot could never afford us the opportunity to engage with our consumers the way the social channels do".

**RWC's REAL New Zealand Festival** > The 2011 Rugby World Cup saw some sizeable experiential and hospitality initiatives. Some of the more interesting initiatives came from RWC Official Logistics Partner DHL. These ranged from its Rugby Kicking Simulator in the Causeway Bay Experience Zone at the Hong Kong Sevens in the lead up to the main event, to its RWC Live @ Darling Harbour site in Sydney which featured three giant floating blow-up screens and other initiatives such as its 'Speed Of Yellow Kick 4 Tix' competition.

But the biggest full-on festival associated with the tournament came from Tourism New Zealand (TNZ). The six-week tournament was the biggest event ever held in New Zealand and presented the country's tourist body (as with all host nations) a unique opportunity to raise New Zealand's profile on the global stage.

TNZ developed a multi-faceted campaign with an objective to ensure that viewers, fans and visitors consider the country as a whole rather than just as a rugby destination. The aim was to encourage, educate and support visitors to maximise their visit and to recommend New Zealand to others when they returned home. TNZ's strategy - working in tandem with the organisers Rugby New Zealand 2011 and various government agencies - was to create lasting benefits for the country.

The fact that the tournament scheduled a lot of late evening kick offs, to try and boost the heavyweight Northern Hemisphere rugby broadcasters and viewers, meant that there was more time for organisers and sponsors to engage with fans during the pre-match space through experiential and ambient activity.

So experiential was a huge part of TNZ's plan and, bang on trend, a full on festival was born.

Rugby is an integral part of being a Kiwi, so part of the plan was to turn New Zealand into a

non-stop party zone called the REAL New Zealand Festival. This was a nationwide celebration of everything that is New Zealand: including arts, heritage, culture, entertainment, business, food and wine. The festival ran from early September to late October to complement the Rugby World Cup schedule.

From native foods to fine wine, to bungee jumping and canoe racing – visitors were offered the chance to experience something of what it means to be a 'Kiwi.' This approach also offered sponsorship opportunities and brand engagement platforms for local businesses and New Zealand's SMEs (as opposed to most big sporting event Fan Zones which are typically tied to the exclusive official partnerships dominated by giant global brands).

Festival director Briony Ellis said the festival included more than one thousand events, some which were moved to coincide with the Rugby World Cup. 'There's plenty of time between and before matches so we wanted to encourage people to take the long way around from one match to the next and meet the people,' said Ellis.

Film and comedy festivals, rugby heritage exhibitions, farmers markets and wine tasting events, linked with major cultural events including a Māori Art Market and the Mataatua Iwi Challenge (an authentic Māori challenge series of sports, dance and other cultural activities).

While the REAL New Zealand Festival was a central government initiative, it was largely driven by the regions. RWC games were scheduled for 12 locations, and visiting teams were based in 23 towns and cities – all of which created locally flavoured "home-town" festival events.

For example, Wellington created a rugby village centered around a giant wharewaka (traditional Maori canoe house), while Auckland built a distinctive city centre waterfront development and Queenstown leveraged its status as New Zealand's adventure capital with typical Kiwi outdoor pastimes in its lakefront fan zone.

#### The Cultural Olympiad & London 2012 Festival

> Simple, old-style Fan Zones are certainly not

enough for the Olympic Games – after all, the Games come with the tagline The Greatest Show on Earth.

Indeed, London looks set to host the biggest festival of all during this summer's 2012 Olympics. Bringing IOC global partners and LOCOG sponsors additional outlets to activate around and introducing some sponsorship opportunities to non Olympic sponsors (as long as these partnerships adhere to the strict legislation of the The London Olympic Games and Paralympic Games Act).

The Cultural Olympiad, originally the idea of Pierre de Coubertin (the inventor of the modern games), who's vision for the global Olympic movement was to combine sport, culture and education. This year's Cultural Olympiad is already the largest cultural celebration in the history of the modern Olympic and Paralympic Movements. In a city globally renowned for arts and culture (indeed, one that sometimes even styles itself as the world capital of culture) the festival will feature artists from all over the world and offer 10 million opportunities to get involved.

Spread over four years, it aims to give everyone in the UK a chance to be part of London 2012 and to inspire creativity across all forms of culture. It is particularly targeted at young people and aims to encourage everyone to get into the spirit of London 2012 through dance, music, theatre, the visual arts, film and digital innovation and leave a lasting legacy for the arts in the UK

The culmination of the Cultural Olympiad is the London 2012 Festival – which will open on 21 June 2012 and run until 9 September 2012. This will feature 1000 events (some free, some ticketed): from the World Shakespeare Festival, to The River Of Music initiative, and from Film Nation, to Discovering Places and Unlimited. These will include commissions by a slew of global superstar artists ranging from pop to film, from visual arts and fashion to theatre, from circus to carnival, from opera to digital innovation.

Of course this festival offers a wealth of opportunities for sponsors – particularly those targeting a slightly different audience from the core Olympic sports fan. With universal state funding



DHL > Delivering Rugby To The World



REAL New Zealand Festival



"There'll be plenty of time between and before matches so we want to encourage people to take the long way around from one match to the next and meet people and experience what it is like to be a Kiwi."

Briony Ellis, REAL New Zealand Festival Director

> Click text below for activation links

UEFA > Champions League Festival

Ford > Focus Cam YouTube

Ford > Focus Cam 'Making Of'

DHL > Delivering Rugby To The World

TNZ > Real New Zealand Festival



cuts, events within the festival are being backed by sources ranging from the UK National Lottery/Olympic Lottery Distributor and Legacy Trust, the Arts Council, the Greater London Authority and LOCOG itself, as well as existing Olympic commercial sponsors and other brands too.

BP is one brand particularly active in backing both the Games and the Festival. In addition to its status as the Official Oil and Gas Partner of London 2012, it is also the Premier Partner of the Cultural Olympiad and London 2012 Festival.

For example, the petroleum giant is partnering with the Royal Opera House and Lausanne's Olympic Museum on a project called 'The Olympic Journey: The Story Of The Games'. This is a free exhibition at the Opera House exploring the story of the ancient and modern Olympic Games and it will include unique artefacts, graphics, film and audio, as well as a Hall Of Champions.

Another initiative BP is supporting within the festival programme is London 2012 Open Weekend. More than 2.4m people have participated in Open Weekend since 2008, and in 2011 it featured more than 1,200 events across the UK.

"BP is a longstanding supporter of arts and culture in the UK, partnering with leading institutions for over 30 years, so it is fitting for us to be a Premier Partner of the Cultural Olympiad and London 2012 Festival, as well as an Official Partner of the London 2012 Games," said BP's Regional Vice President for Europe and Head of Country UK Peter Mather. He argues that the twin sponsorships build upon the brand's existing strengths and enables it to leverage existing relationships such as its current alliance with the Royal Opera House which brings new outstanding arts and cultural events to the country.

"Behind the great spectacle of the Olympic Games lie powerful human stories and the purpose of this exhibition is to inspire visitors by highlighting some of the remarkable athletes and tales from the rich history of the Games," said Mather. "It will be a free, fun and popular destination and we are delighted to be collaborating with The Olympic Museum to put on a once in a lifetime experience for visitors from all over the world at

the London 2012 Olympic Games."

### HSBC & Nikon Innovate In Golf's Open 'Village'

> Whilst not actually adopting the term 'festival', The Open Golf tournament's Fan Zone has become so big that it is commonly referred to as 'The Village'. And this year, The Village provided some of the year's most original experiential sponsor initiatives.

For example, imaging brand Nikon hosted its own experiential area within The Village called The Nikon Photo Experience. This initiative offered golf fans the chance to have their own golf swing analysed by a PGA golf coach using Nikon's very own COOLPIX P300 camera. The product features a full HD movie mode, which is used to help Open ticket holders improve their game. The objective of the campaign is to promote the P300's performance in a relevant and genuinely useful way to golf spectators.

In fact, Nikon, which has an 18-year association with The Open Championship, ran a series of activation events (many with impressive prizes) coinciding with 2011 Championships at Royal St George's. Another was its partnership project with picture creator and distributor Getty Images called 18Openimages. This was an online competition inviting golf fans to vote for their favourite iconic golf images and the opportunity to win one of 72 prizes worth a combined £17,000. Participants could either enter via the website, which went live the week of The Open, at [www.18openimages.com](http://www.18openimages.com), or visit the gallery of images exhibited at the event to log their vote in person.

In addition to its swing utility and its competition, Nikon also set out a retail unit at The Open, staffed by expert photographers to help people looking for a camera to capture important moments in golf and beyond.

Of course, in classic, old-school sponsor style, Nikon also offers visitors a chance to have their own picture taken either holding the trophy, or dressed as an official caddie wearing an Open/Nikon bib.

The Open is one of Nikon's most important



BP > Olympic Museum

BP is a longstanding supporter of arts and culture in the UK, partnering with the leading institutions for over 30 years, so it is fitting for us to be a Premier Partner of the Cultural Olympiad and the London 2012 Festival. The twin sponsorships build upon the brand's existing strengths and enable it to leverage existing relationships.

> Click text below for activation links

BP & Opera House > Olympic Museum Website

BP > Cultural Olympiad TVC

BP > London 2012 TVC

BP > London 2012 TVC 'Making Of'

BP > London 2012 Cultural Olympiad



and longest running international sponsorships – it has backed the event since 1993. The insight behind the sponsorship is that the event provides an ideal platform to bring to life the brand's message – 'At The Heart Of The Image'. By celebrating iconic images from the past, providing expert advice and your own image keepsake this experiential programme does reflect this core brand big idea. Furthermore, its competition uses digital reaches out beyond just those attending the live event.

Arguably even more impressive still was the experiential activation from Open Patron and official banking partner HSBC. Between 10 July and 17 July 2011, the banking giant created its own branded HSBC Open Championship Golf Zone within The Village – effectively an interactive, free experience space based on entertainment, information and utilities.

The zone, which covers the equivalent of five tennis courts and hosted 50,000 visitors, held a range of activities. In addition to providing HSBC banking facilities, the sponsorship team built a full scale replica of St Andrews' notorious Road Hole bunker (as part of its 'Ultimate' initiative), a 'longest drive' and 'nearest the pin' competition via a tri-screen simulator and a golf skills-led children's zone, a golf swing comparison initiative which offered spectators the chance to compare the own golf swings with those of the world's best golfers via tracking technology FlightScope. There was also a unique opportunity to design your own Open course.

Other tech features include Information Pods. These feature iPad2s, video walls and touch screens containing data, stats and information about the competitors and the competition. A heritage section charts and explores the history of the event and it includes comparative swing test experience between old clubs and modern ones to see how equipment technology has evolved over 300 years.

Giles Morgan, Group Head of Sponsorship at HSBC commented: 'The HSBC Open Championship Golf Zone aims to enhance the spectators' experience, especially when many of them may

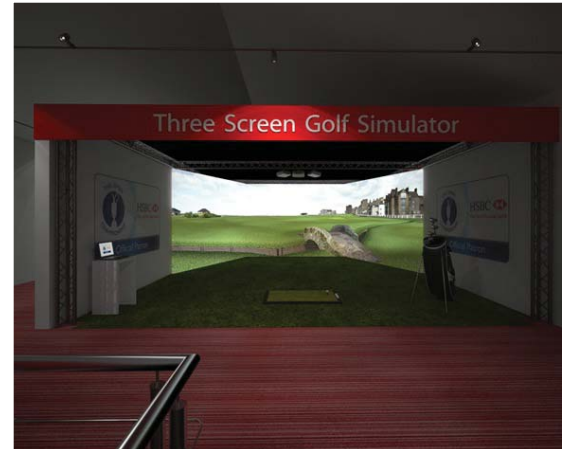
already be HSBC customers. We see this new partnership as an exciting opportunity to take our current involvement with professional and grassroots golf to a new level and where better to put this into practice than at the 140th Open Championship?'

The sponsorship is further boosted by backing and PR work from brand ambassador and two-time Open Champion Padraig Harrington. 'I think the HSBC Open Championship Golf Zone is a fantastic addition to the Open experience and there are a number of fascinating activities that spectators of all ages will be keen to try and I'm sure will enjoy,' says Harrington. 'It is really in the spirit of The R&A's activities to have embraced the idea of an interactive zone as so much of their focus is on growing and developing golf and I think this is a very innovative way of bringing many wonderful aspects of our great game to life.'

This at-event initiative blends experiences with information and interactivity with utility – you name the trend and HSBC's golf sponsorship team and its agencies have provided it. But only to those present at the tournament. It will be interesting to see what other initiatives the banking brand rolls out for those not able to attend The Open itself.

These Open initiatives fit in with HSBC's overall sponsorship strategy which sees the brand focus on playing a role in developing and growing a game/event globally. A major golf sponsor, the backing of this global sport fits with its intended positioning as the world's 'most international' bank. Golf not only has genuine global appeal, but is both well established in developed markets as well as an aspirational game across HSBC's key/growing Asian markets and suits the tastes and lifestyles of many upmarket HSBC customers

Amongst its other 2011 golf sponsorship experiential programmes was an augmented reality mobile application as part of its integrated campaign to support sponsorship of the Women's LPGA Championship. The objective was to bring excitement from the professional perspective to the fans and spectators.



HSBC > The Open Village Simulator

> Click text below for activation links

Nikon > 18 Open Images

Nikon > Website

HSBC > The Open Website

HSBC > Golf Website

Nikon > 18 Open Images

18OPENIMAGES.com

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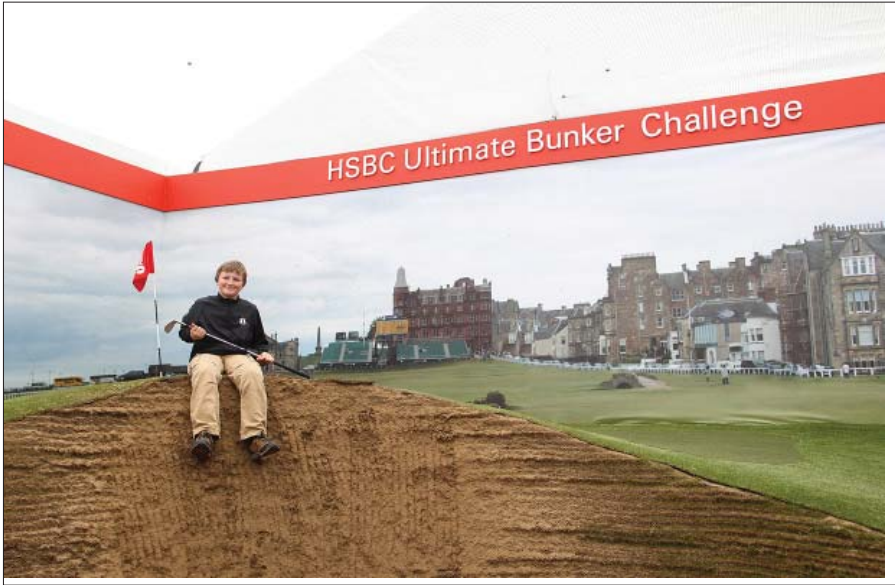
17

18

WIN ONE OF £17000 WORTH OF PRIZES!

click to see the full prize list





HSBC > The Open Village Bunker Challenge



HSBC > Golf Live Challenge

The idea is to replicate the experience of what it is like to be competing in the HSBC Women's Championship. So HSBC Golf Live transports participants to play some of the most formidable holes in world gold. Modelling the game to the sport, participants become players by to gripping their mobile devices like golf clubs and then physically swing their iPhones to hit a virtual golf ball into a virtual hole. A fuller, multi-sensory golfing action is experienced via handset vibrations and realistic sounds each time they hit the ball.

Developed by JWT Singapore, the agency is keen to stress that its approach is based on the idea that the same effort and time must go in to developing the app as goes in to promoting it. Launched at the HSBC Golf 'Live' Challenge roadshow in Singapore in January 2011, HSBC mascots dressed as oversized golf balls aimed to attract attention and create buzz around the app as they 'teed off' at HSBC Live Challenge at Ngee Ann City's Civic Plaza.

Both HSBC Women's Champions 2011 entrants as well as shoppers and passers-by tried their hand at using the app. Eight golf holes were set up, transforming the shopping district into a virtual golf course. Virtual app golfers played for the chance to win S\$10,000 in HSBC's Multi Currency Savings by playing the 8 holes in the lowest number of strokes.

Darren Friedlander, Head of Marketing for HSBC Singapore said: "The HSBC Golf 'Live' Challenge is a first for us in terms of augmented reality mobile application. It's a fun and novel way of engaging with the public and getting them excited over the arrival of the prestigious HSBC Women's Champions 2011. We also want to demonstrate our commitment to championing golf worldwide and opening up a world of opportunities through various platforms including events such as this." <

"The HSBC Golf Live Challenge is a first for us in terms of augmented reality mobile application. It is a fun and novel way of engaging with the public and getting them excited over the arrival of the prestigious HSBC Women's Champions 2011." Darren Friedlander, Head Of Marketing HSBC Singapore.

> Click text below for activation links  
[HSBC > Ultimate YouTube](#)  
[HSBC > Womens Golf](#)  
[HSBC > Live Golf Challenge YouTube](#)





## Real & Relevant CSR

More and more consumers are dismissing corporate social responsibility as a form of 'moral offsetting'. Believing that they are essentially PR programmes that see companies spend a little bit of money on good things to say sorry for making a lot of money by doing bad things. So in the worlds of advertising, marketing and sponsorship, it is increasingly crucial to avoid such accusations by ensuring that social responsibility initiatives are 'real' and 'relevant'. They must be anchored by real values and based around brand and business-relevant causes.





Sponsorship-related CSR needs to dovetail with a brand's wider business strategy and relate to its business space and corporate objectives. Otherwise it is likely to be rejected as window dressing, or worse.

This means leading the way in your own fields and industries, making your commitments unconditional, inviting and rewarding activation participation and be tangible and transparent in your objectives.

Brands should also consider using alliances, partnerships and sponsorships as the foundations for future products and services – this way the business itself will become properly aligned with the sponsorship CSR scheme.

**Chipotle Partners Nelson In Sustainable Fast Food Campaign** > Not a traditional sponsorship, but a compelling, real and relevant initiative led by an ambassador partnership, 2011 saw US restaurant chain Chipotle Mexican Grill collaborate with iconic country singer Willie Nelson on its 'Back To The Start' campaign.

Chipotle pioneered the use of organic, locally grown ingredients in the fast food sector and is consistent in its commitment to naturally and sustainably sourced supplies. Last year it backed up this commitment by creating a not-for-profit foundation to support sustainable farming practices, family farms and food education.

Back to The Start, which promoted the foundation, was spearheaded by an animated film - which told the story of a man who turns his farm into an industrial animal factory before seeing the error of his ways and reverting to traditional and sustainable farming practices – Nelson sings the sound track. The tune, a cover of Coldplay's The Scientist, is available on iTunes to download for 99 cents with proceeds going towards the Chipotle Cultivate Foundation.

In a follow-on initiative, Chipotle commissioned a short film called Abandoned which showcased the hardships faced by family farmers trying to compete with industrialised agriculture. Again, Willie Nelson partnered on the project by working on the soundtrack.

This kind of strategy shows a business and a brand ambassador who are a good fit and a believable combination. They combine to show cause leadership and genuine, ongoing commitment in a relevant field to the brand (and the ambassador too) that offers both consumer interaction and reward.

**Barclay's Empowers Kids With 'Spaces For Sport'** > Barclays Spaces for Sports, a community sports programme using sport to revitalise disadvantaged communities and tackle key social issues, was originally launched in the UK back in 2004. Since then it has delivered 200 community sports sites in partnership with two main charities – the Football Foundation and Groundwork. In 2008 it stretched beyond British borders into other markets in which the bank operates including South Africa, Spain, USA in and Zambia.

2011 saw Barclays 'Spaces for Sport' launch a three-year partnership with global sports charity 'Right To Play' to support disadvantaged migrant children in China. This 'Empowerment Through Sport' partnership address the issue and promote greater social harmony by using sports to help these children integrate into the wider society.

This initiative is part of a wider community investment programme which last year invested £55m and the time and skills of more than 62,000 employees to support disadvantaged communities around the world where Barclays operates. So deeply connected with the brand's wider programme and anchored in its brand philosophy.

The launch event, which took place in Tong Xin Experiment School in Pi Village in Beijing, was attended by former China goalkeeper and Right To Play ambassador Gao Hong and 50 kids participating in the programme.

Children whose families migrate to inner city areas in search of work often struggle to enter and remain in mainstream education. They also face challenges relating to care and development, nutrition, healthcare and social discrimination.

This US\$540,000 initiative aims to provide a sports and life skills curriculum for around 17,000 migrant children. In addition, as part of an effort



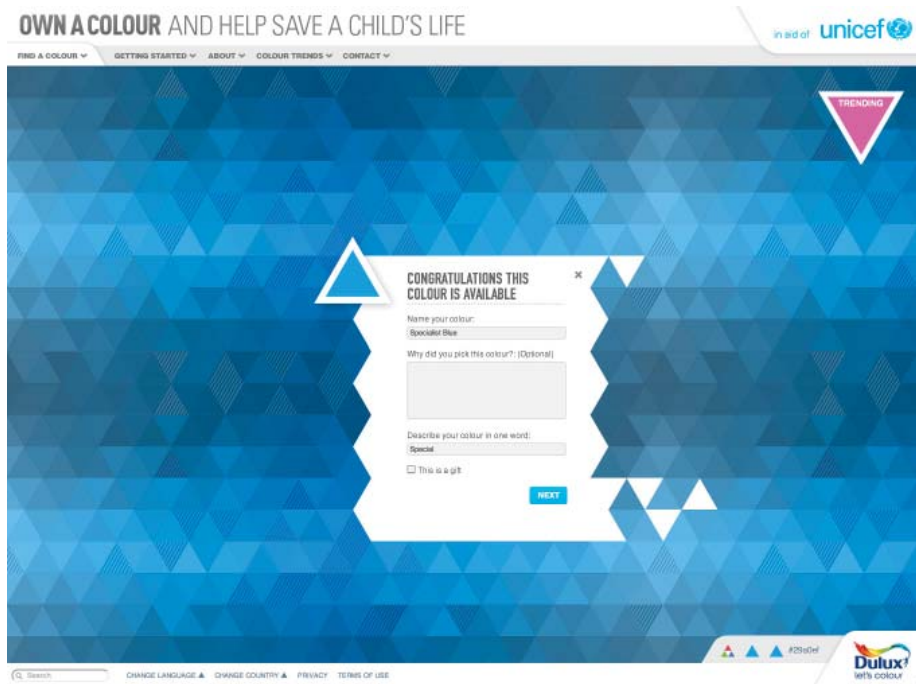
Chipotle > Back To The Start

Chipotle is showing the video in 5,700 movie theaters across the USA and when you purchase the cover on iTunes, \$.60 of the \$.99 goes to the Chipotle Cultivate Foundation which supports sustainable farming.

> Click text below for activation links  
[Chipotle > Back To The Start TVC](#)  
[Barclays > Spaces For Sport Website](#)  
[Barclays > Right To Play Website](#)

Barclays > Spaces For Sport





Dulux & UNICEF > Own A Colour

to ensure the project's sustainability, 850 coaches and teachers will be trained to deliver sports coaching.

'We're delighted to be launching this partnership in Beijing, which is our first major project in Asia as we look ahead to further expansion of Barclays Spaces for Sports globally,' said Barclays 'Spaces For Sports' boss Kirk Harrison. 'What's important is that as well as transforming the lives of those migrant children we'll be working with, we are committed to capacity building and educating trainers to deliver long-term impact.'

Wei Wei, National Director at Right To Play China, added: "This is the first programme implemented in China since Right To Play's entry into China in 2007. We are pleased to partner with Barclays Space for Sports over the next three years to reach out to more migrant children. By training trainers and local teachers, the programme will provide migrant children with sustainable sport-based learning opportunities that will significantly improve their health, education and general wellbeing.'

The strategy of partnering with organisations and brand ambassadors around the world, working with specialists to ensure Barclays Spaces for Sports sites and projects meet the needs of local communities ensures third party expertise and adds authenticity to the initiative.

**Dulux & UNICEF's Own A Colour Project** > Another celebrity-backed charitable cause campaign saw paint giant Dulux link with UNICEF on a fundraising project based around the idea of owning a colour.

Revolving around a campaign website, visitors could buy one of the 16.7 million colours that computer, laptop, tablet and smartphone screens can display for just £1.

The owner could then tag their colour with a name of their choosing (along with accompanying text as to why that colour is special to them).

The site highlights trending colours and popular shades and provides visualisation of these by gender and geography. It also connects to pieces by experts on contemporary colour trends.

The scheme was kick-started by a set of celebrities/UNICEF ambassadors including Roger Moore, Jemima Khan, Matt Dawson and Duncan Bannatyne.

Donations go towards the entire range of UNICEF projects, from education in Ethiopia to immunisation in Haiti and food programmes in East Africa. The initiative is certainly a good brand and business fit for Dulux and thus far has raised six figures plus.

There are, of course, plenty of colours still available for purchase so get buying.

What's important is that as well as transforming the lives of those migrant children we will be working with, we are committed to capacity building and educating trainers to deliver long term impact."

Kirk Harrison - Barclays Spaces For Sport

> Click text below for activation links

Dulux & UNICEF> Own A Colour Website

Dulux & UNICEF> Own A Colour YouTube



**Nike MAGS Back From The Future** > After more than 20 years of waiting, 2011 was the year that Back To The Future film fans could finally get their hands on a pair of Marty McFly's legendary (albeit fictional) Nike MAG trainers.

The futuristic, power-lacing, self-illuminating sneakers worn by Michael J Fox in Back To The Future II were actually originally designed by Nike for the 1989 film in which the star visits the year 2015. In a unique CSR collaboration between Nike, NBC Universal and Fox himself, the sports footwear giant actually brought the shoes to life and offered them for sale last year to raise money for the Michael J Fox Foundation For Parkinson's Research.

The real world design uses an electroluminescent outsole and a rechargeable battery that lasts 3,000 hours and the first sighting of the limited edition shoes came when the actor himself appeared on top rated NBC programme The David Letterman Show. He explained how Nike was placing all 1,500 Nike MAGs up for charity auction on eBay. The shoes will be sold over 10 days, with 150 pairs being auctioned each day. The first pair was sold for a staggering \$37,500.

With such a high price point, few everyday fans of the film will end up owning the dream future shoes, but it does seem there were more than enough fanatics out there to raise substantial sums for the charity. Even if film fans were unable to afford to bid for a pair, all visitors to the www.back4thefuture.com site can also click on a button to immediately donate to the charity.

It certainly proved popular as it took just a few days before the Nike MAG eBay site racked up 10,000+ Likes

The initiative was also promoted by two separate YouTube web films: one starring Fox himself and aping scenes from the classic 80s hit film and the other featuring Saturday Night Live's Bill Hader and Christopher Lloyd (who played Doc Emmett Brown) attempting to buy the Nike MAG shoes.

This kind of brand alliance CSR project certainly leverages the skills and platforms of the relevant brands involved. Certainly it is both real and

relevant to Nike as the sports brand philosophy is based on leadership in future shoe technologies

Tapping into both nostalgic memories and futuristic dreams at once, this campaign leverages brand loyalty, fan culture and fundraising and straddles the bridge between retro chic and contemporary cool.

**Penalty's Anti-Racism Connected Kit Campaign** > Racism in football has been a contentious topic in recent months with controversial stories stretching from Liverpool's Luis Suarez to FIFA President Sept Blatter. But one of the most convincing examples of anti-racism sponsor activation in 2011 came from Brazilian sportswear brand Penalty.

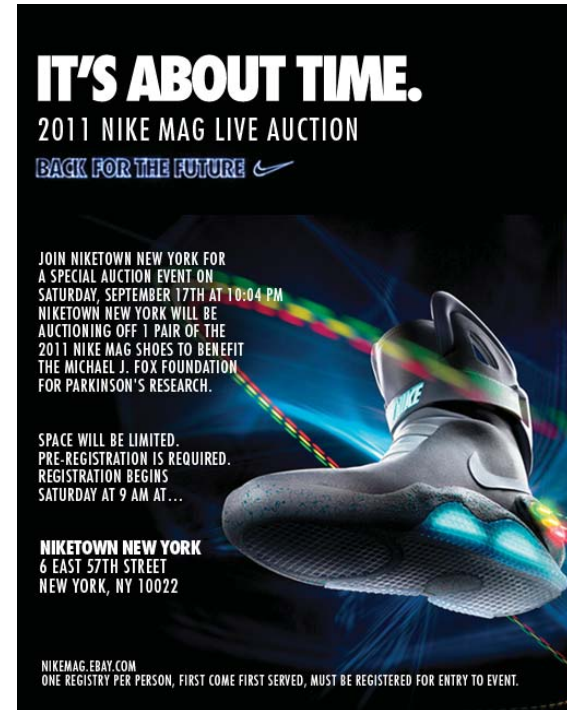
Penalty is both a sponsor and kit supplier to leading Rio de Janeiro team Vasco Da Gama. The brand's third Vasco Da Gama kit for the 2010/11 season bears a powerful anti-racist message and a handprint. The kit and its message leverages the team's history. Back in 1923, Vasco da Gama took a stand against racism by pulling out of the Rio football league after five of its rival clubs demanded 12 of their players leave the club and the competition because of their ethnicity.

To commemorate that day, the new kit and the umbrella message, Penalty created a social media strategy which used a Facebook Page Orkut App to enable club supporters and football fans to demonstrate their own anti-racist beliefs and commitments.

The 'Eu abro Mão' app, a Portuguese term meaning 'raise your hand to show support for a cause', offered fans the chance to print their palms on the walls of the Sao Januario stadium. After clicking 'like' Penalty on the social network, users could then use their webcams to take a picture of their hand. The first 1,923 people who uploaded images had their hands and names pressed on to the stadium's walls.

To promote the initiative Penalty created a YouTube video outlining the events of 1923 when Vasco eventually won the Rio Championship.

This initiative includes both a club-wide and an individual fan approach and engages the com-



Nike > MAG

Penalty > Vasco Da Gama Eu abro Mao



Nike is placing all 1,500 Nike MAGs up for charity on eBay. The shoes will be sold over 10 days - with 150 pairs auctioned per day. The first pair sold for a staggering \$37,500.

> Click text below for activation links

Nike > MAGS eBay

Nike > MAGS McFly's Closet YouTube

Nike > MAGS Back For The Future YouTube

Penalty > Eu abro Mao YouTube

Penalty > Eu abro Mao Facebook



munity in a cause that aims to cement engagement with game, club and brand.

Attaching itself to a cause gives Penalty a reason to interact with people on social networks and in return creates a reason for people to 'Like' the brand for something more worthwhile than simply playing a game or unlocking some branded content.

Whether the 1,923 handprint limit unnecessarily restricts the breadth of the campaign is open to question.

**WTA's 'Strong Is Beautiful' Social Stories** > Addressing gender stereotypes is also arguably a form of CSR and in May 2011, the WTA took on the subject head on with 'Strong Is Beautiful' – an integrated, 80-market, 24-month campaign featuring women's tennis stars sharing their personal stories online and on social media including Facebook, Twitter and YouTube (as well as TV, print and more traditional platforms).

The WTA has been working particularly hard to bring about change in tennis. In addition to this campaign, in partnership with Sony Ericsson (a collaboration due to end in 2012), upgraded its deal with vitamin brand USANA and signed three major sponsors who are largely new to the sport: European cosmetics brand Oriflame, Chinese apparel company Peak and Australian airline Jetstar.

Strong Is Beautiful focuses on the personal stories, struggles, pressures, inspirations and dreams of the players and features 38 current and up-and-coming stars. A set of star player imagery lies at the heart of the campaign. The Dewey Nicks and Goodby, Silverstein & Partners' creative transitions from white dresses and ground strokes to black clothing and smashes.

Indeed, one of the spots opens with a slow-motion film of top players hitting ground strokes while wearing billowy dresses and scarves, while a voiceover says "What are little girls made of? They're made of sugar and spice", before Caroline Wozniacki, wearing a black dress with spaghetti straps, hits an overhead smash and adds, "And sweat. And fury. And grit. And strength.

That's what little girls are made of."

Another ad features Ana Ivanovic hit a single forehand while an off-screen fan blows back her long hair and a shawl, before she says "During the war in Serbia, they bombed us all day and all night. But if I got up early enough, I could practice before the planes came."

While Chinese tennis player Na Li's spot sees her say "China is a country of 1.3 billion people. Yet we've never had a No. 1 player or Grand Slam champion. No pressure."

According to WTA CEO Stacey Allaster, the objective of the initiative is to establish deeper engagement and convert peripheral fans into diehards.

"We want to attract a new generation of fans," explains Allaster. "The unique combination of athleticism, strength and determination on the court and success, interests and inner beauty off the court is what makes women's tennis so attractive to millions around the world."

Tennis in general has been suffering from falling live TV viewing and lower adult participation – especially in the Western World. It's not just governing bodies who are responding by trying to bring about a tennis revolution – exploring faster surfaces, shorter sets, ending lets, axing warm ups, using ball tracking technologies and encouraging more maverick player personalities, rights holders and sponsors are also trying to connect the game with a more urban, youthful demographic.

This year the Fédération Française de Tennis (FFT) set up a social media unit, the Grand Slams were broadcast in 3D and the Madrid Open even ran a virtual tennis game in which players competed for prizes online in an initiative specifically designed to engage a younger audience.

The solution de jour, in activation terms at least, is to explore digital, new media, social and future facing platforms to develop more valued engagements and connect with younger audiences.



**Budweiser Backs MLB's 'Home Run Heroes'** > Support for the troops has been a major focus for sponsorship programmes in the US in recent years. Backers typically support military-focused initiatives in tandem with classic American traditions and pastimes in order to leverage the country's values and the way of life the soldiers are fighting to protect.

One example of this strategy saw the Anheuser-Busch beer brand Budweiser donate \$100 to the military charity Folds Of Honor Foundation (FHF) for each and every home run hit in last year's baseball season saw.

The 'Here's To Heroes' initiative launched with the first game of the 2011 MLB season and aimed to show the brand's (and its consumers') gratitude to 'those who have made the ultimate sacrifice for the nation, protecting the freedoms we hold so dear'.

In addition to "Here's to the Heroes," Budweiser donated a portion of all sales from 6 June to 10 July, in an effort to raise as much as \$2m for FHF. Consumers also had the chance to get involved by visiting [www.facebook.com/Budweiser](http://www.facebook.com/Budweiser) or texting HERO to 80888 to make a \$5 donation to the organization.

FHF provides secondary educational scholarships for families of US military personnel killed or disabled while serving their country.

Additionally, Budweiser featured special patriotic cans in stores last summer and debuted a new television ad paying tribute to the US military's men and women. The brand also partnered with Hall of Fame batsman Dave Winfield (whose family has strong links with the military) to unveil the initiative on the day before the season opener. The launch event took place aboard the USS Intrepid on the Hudson River in New York City.

Budweiser has been a sponsor of MLB since 1980 and this programme see it activate its sponsorship in a way that unites all fans of the game whatever team they follow. This programme also provided a compelling reason for all fans of all teams to cheer for home runs under a single brand-backed cause.

**Jack Daniel's 'Ride Home For Christmas'** > From Washington politicians to Hollywood script writers, bringing the troops home for the holidays was a major theme in December 2011. Sponsors got in on the act too.

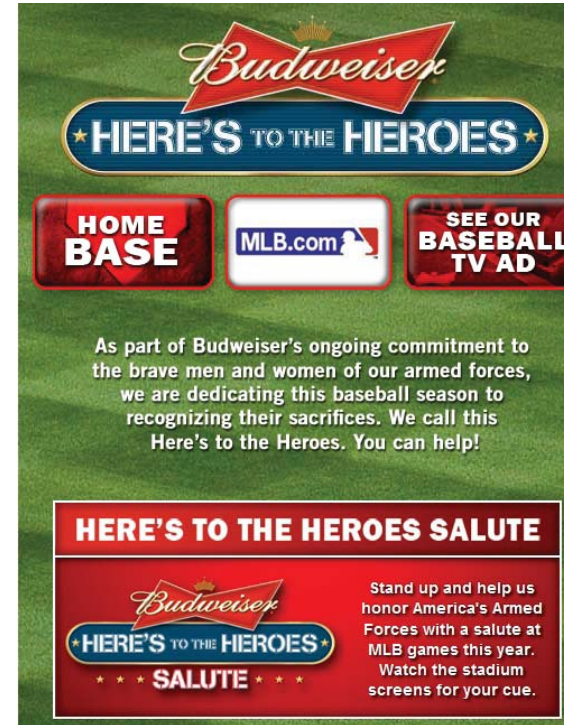
One example of this saw Jack Daniel's pump thousands of dollars into a home for the holidays programme in its fiercely patriotic and military-focused home state. The Tennessee-based whiskey brand also teamed up with the Armed Services YMCA of Fort Campbell in the neighbouring state of Kentucky to offer help in getting soldiers home for the holidays.

Operation Ride Home is being funded by the distiller to the tune of \$101,000. It helps troops by providing them with plane tickets and pre-paid debit cards for gas, lodging and food in order to help them get back to their families for Christmas.

Armed services YMCA executive director Shirley West said: 'Many of [our soldiers] just don't have the money to leave the base - whether that's money for a plane ticket if they live far away from the base or even gas money if they're closer to Fort Campbell. This campaign will be a huge help in reuniting these families.'

This is heart-warming stuff from Jack Daniel's, a long time supporter of the armed forces, as well as a compelling PR story. It demonstrates the brand's commitment to helping families reunite over the Christmas holidays while mixing in a dash of old-fashioned southern patriotism.

The campaign's microsite also enables members of the public can also get involved by donating cash directly to the cause. But, unlike the previous Budweiser baseball initiative, this campaign seems to lack a compelling path for the public to get involved - other than the aforementioned text-heavy donation website. <



Budweiser > Here's To The Heroes

Jack Daniel's > Ride Home For Christmas



"Many of [our soldiers] just don't have the money to leave the base - whether that is money for a plane ticket if they live far away from the base or even gas money if they are closer to Fort Campbell. This campaign will be a huge help in reuniting these families." Shirley West - Armed Services YMCA Executive Director

> Click text below for activation links

WTA > Strong Is Beautiful Website

WTA > Strong Is Beautiful YouTube 1

WTA > Strong Is Beautiful YouTube 2

Budweiser/MLB > Here's To Heroes Website

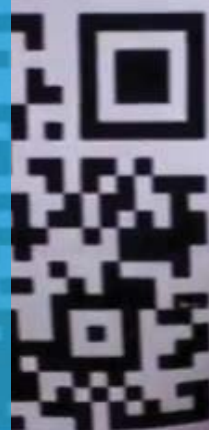
Budweiser/MLB > Heroes Facebook

Jack Daniel's > Ride Home For Christmas

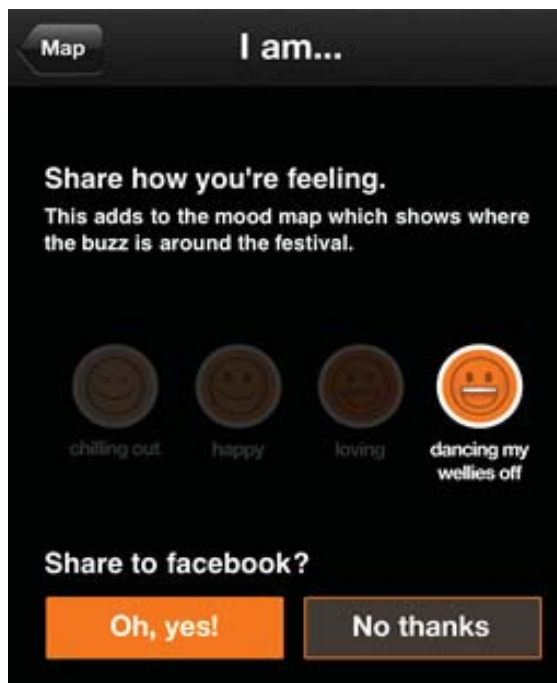


## Tagging Technologies

The tagging trend was initially driven by the growth in social networking, photography-sharing and page bookmarking on websites. Today this technology tactic is increasingly being integrated into more innovative sponsorship activation campaigns to generate richer relationships between content, consumer and brand. This is not a surprise to those who understand that contemporary sponsorship is all about enhancing experiences to create richer relationships between people, sponsored properties and brands.







Orange &gt; Glasto App

Orange's mobile festival app was downloaded 100,000 times in the month of the festival - equivalent to an impressive 70% of the festival audience.

> Click text below for activation links

Orange > Glasto App 2011

Orange > Glasto Tag

Orange > Sound Charge Website

Orange > Sound Charge YouTube

Of course tagging is known by a plethora of different names and comes in various guises too – from blog tagging, collaborative tagging, content tagging and social tagging, to social bookmarking and even folksonomy (short for 'folks and taxonomy'). But it is generally defined as the practice of creating and managing labels (tags) that categorise content via simple keywords.

While that may sound like a job for a cyber librarian, it is an increasingly useful and effective tool in the sponsorship professionals' box. Whether public or personal, using tags to link fans and audiences to a particular page, place, post, photo or film can let people know who you are, what you are thinking about, where you are and who you are with.

**Orange Geo-Tags Glastonbury Mood**> Telecoms brand Orange has sponsored Europe's trend setting music festival Glastonbury for a decade now and has been relentlessly innovative in activating around the event. Of course, being creative is something of a pre-

requisite when backing a festival that will not link a backer's name or brand to the venue or event and has strict sponsorship rules that include a basic ban on corporate branding, on product launches.

In the last couple of years Orange's festival campaign's have included a major emphasis on tagging. In 2011 its festival mobile app – which included useful functions such as schedules, information guides, maps and even Guardian critic comments – included the addition of a set of 'smiley' symbols through which mobile users could communicate and geo-tag their current mood. This individual data was aggregated to build a live collective festival mood map – plotting and promoting the most upbeat, buzziest and most positive area of the site at any time (or, alternatively, the most depressing, downbeat, muddy and cold zones too).

The app was downloaded 100,000 times in the month of the festival – equivalent to an impressive 70% of the festival audience (which Orange claimed represented a 75% increase on previous year). Prov-

ing that applying a bit of imagination and taking time to understand a tech trend and a consumer needs can see small(-ish) sponsorship investments lead to a genuinely useful tools that can generate loyalty and boost event-related engagement.

Further evidence of the brand's heritage of Glastonbury activation innovation in 2011 included offering its customers a sound-powered T-Shirt that can recharge your phone while you watch bands perform. The noise-responsive shirt is equipped with several adaptor options enabling the festival going wearer to simply top-up the charge on their handset while enjoying the music. In a vibrant festival environment, sound seems a perfect medium and a natural fit for this kind of experimental branded utility. Added to which is the fact that flat mobile phone batteries are a perennial problem for festival goers.

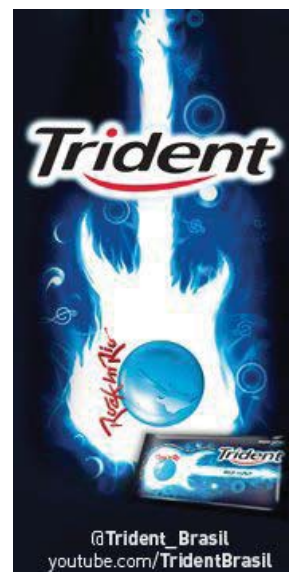
Of course, back in 2010 Orange also used tagging at Glastonbury. Orange took a 1.3 gigapixel photo of the 70,000 people at the Pyramid Stage on the second day of the festival and posted it on a flash-



Orange &gt; Sound Charge



Trident &gt; Rock In Rio GigaFoto



based website where those in the audience could zoom in and tag themselves (declaring 'I was there') using Facebook Connect. Users were incentivised to genuinely connect with other festival goers, to reminisce and even brag.

Facebook integration ensured each and every interaction was visible across hundreds of feeds and enabled the GlastoTag experience to dovetail with existing Glastonbury web chatter. There was even an associated game called 'Where's Welly', which saw winners try to locate a lone Orange boot in the chaos of the crowd. The winner got tickets to the next festival.

Not only did this initiative set a Guinness World Record for most people tagged in an online photo, but it saw 7,000 people tag themselves, received 284,000 site visits (with a further million visits for the welly competition), made 1,000 new Orange Friends on Facebook and racked up two million plus page impressions of GlastoTag new coverage.

**Trident Tags Smiles At Rock In Rio** > Rock In Rio, which many argue holds the record for the largest music festival in the world (with an audience of 1.5 million people for its first incarnation), is sponsored by chewing gum brand Trident who introduced smile photo tagging at the 2011 event.

Sharing some facets with Orange's 2010 & 2011 Glastonbury photo tagging and mood projects, this sponsorship campaign aimed to reinforce the gum brand's existing smiled-led positioning.

Trident leveraged a smile measuring technology at the event and encouraged festival goers to tag their own smile on Facebook. Working in partnership with Espalhe Guerrilla Marketing, Heineken introduced its Gigafoto campaign. Using a device called the Gigapan to take massive panoramic images of the audience at the main stage, the device then automatically counted those who were smiling via facial recognition technology.

These images were then uploaded to Facebook, where people could then tag themselves in the photo. In all 2,278 smiles were identified in the first three days of the festival. These kinds of initiatives enable consumers to relive and reminisce about sponsored events in a positive personalised way and to help the brand spread its own smile-based happiness message virally across the web through their very own smiling photo.

**Heineken's Opener Festival Introduces U-Codes** > Unsurprisingly, considering their huge audiences of tech savvy young music fans armed with smartphones and eager to meet likeminded people, music festivals have become prime properties for sponsor tagging initiatives focused on linking people.

**Trident's Smile Tagging initiative at Rock In Rio saw 2,278 smiles identified in the first three days of the festival. These kind of initiatives enable consumers to relive and reminisce about sponsored events in a positive, personalised way and help the brand spread its own smile-based happiness message virally.**

> Click text below for activation links

Trident > Facebook

Heineken > U-Codes YouTube





Heineken &gt; U-Code Dome



For example, at the 2011 Heineken sponsored Opener Music Festival in Gdynia (Poland's biggest music festival), the name sponsor developed a new way for strangers at the festival to converse and connect – U-Codes. These are essentially personalised QR codes that promote a desired message to anyone who scans you.

To get involved, festival goers were invited to visit the Heineken U-Code Dome in order to setup, personalise and print their own QR code stickers. They could then place these across the site and, when scanned by anyone else, it showcased their individual message and put them in direct connection.

The simple idea was to kick start conversations.

**MasterCard Tags Your Rugby History** > It's not just the young music festival crowd that sponsors are engaging with via tagging – the trend extends into more traditional sports too. For example, when MasterCard extended its existing 'History' idea into the world of rugby via its Rugby World Cup sponsorship activation, it used tagging as a means of building closer connections between fans, players, teams, nations and the history of the game.

One of the stand-out facets of this campaign is that it enables fans to tag their own experiences with key moments in sporting history along a narrative timeline. Using social channels and Facebook Connect, brands and rights holders can encourage fans to tag and post where they were, how they were feeling, who they were with, and what they were wearing when they witnessed some of the biggest moments in team history.

A main IRB Rugby World Cup sponsor and the official credit card and payment system partner for the tournament, MasterCard's wider RWC initiative was led by McCann Erickson Sydney (with filming by Hungry Man, web development by MercerBell and media work by Universal McCann Australia and DraftFCB New Zealand) and revolved around the central event website at [www.mastercard.com.au/rwc2011](http://www.mastercard.com.au/rwc2011).

The digital platform enables Australian and New Zealand rugby fans to view clips of historic matches and events and to tag their experiences and emotions for others to see. Facebook connected fans are able to tag themselves in videos of the games, generating wall posts on their profile pages.

The more generic and emotional webfilm spearhead of the wider MasterCard RWC programme focused on real rugby stories with a series of two-minute videos celebrating the sport with some engaging, lesser known world cup stories.

One film features former New Zealand coach Brian Lochore explaining his decision to send the All Black players to a small town in the Wairarapa prior to the 1987 Rugby World Cup to

**Heineken's U-Code Dome initiative is an interesting idea and a compelling way for a sponsor to use QR Codes to help fans and audiences reach out and connect with one another.**

engage with the fans they are playing for at a very real and earthy level. Another retells Soma's defeat of global rugby giant Wales at the 1991 World Cup. While a third explores Chester Williams role in uniting South Africa's ethnic divide and helping his nation win the 1995 World Cup.

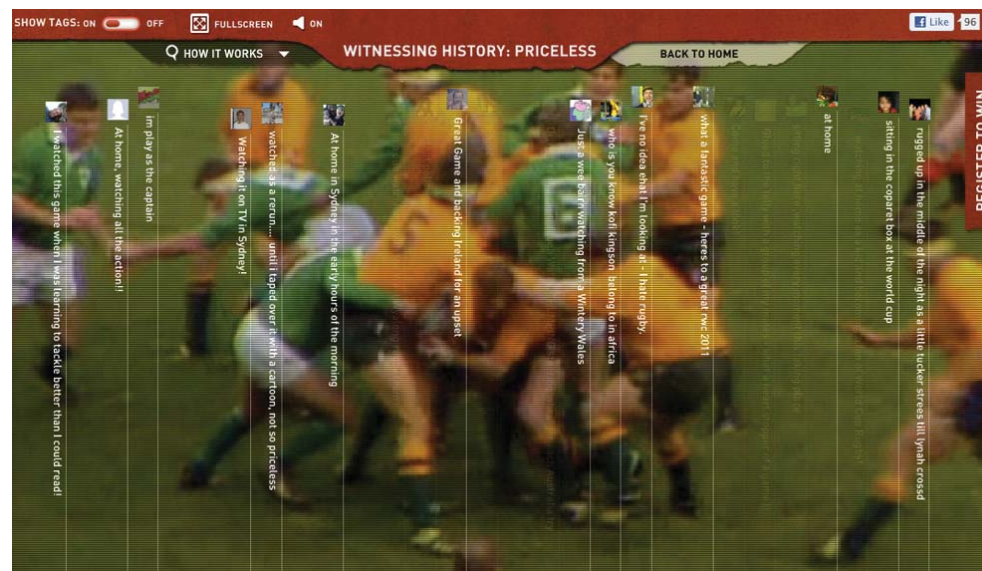
Another feature of the campaign, running under the 'Ask Buck' strapline, provides an online fan-player interactive platform, with legendary former All Black Buck Sheldor answer fan questions ahead of the tournament kick off at [rugbyworldcup.com/mastercard](http://rugbyworldcup.com/mastercard).

The campaign's competition element saw Australian and New Zealand fans invited to win a chance to witness history at the Rugby World Cup by using their Mastercard online at [www.mastercard.com.au/rwc2011](http://www.mastercard.com.au/rwc2011).

This campaign sees the payments sector brand extend its existing football strategy into its rugby rights activation. This History initiative follows MasterCard's UEFA Champions League 'History In The Making' initiative from earlier in 2011 (see <http://football.mastercard.co.uk/>). This connected approach seems particularly sensible when viewed in the context of its move into backing the Rugby World Cup after Visa took over as FIFA World Cup payments sector partner after MasterCard held the position from 1990 to 2006. <



MasterCard > Witnessing History RWC



MasterCard extended its existing 'History' sports sponsorship big idea, following on from its UEFA Champions League campaign, to its Rugby World Cup sponsorship activation. A neatly joined up approach across its portfolio.

> Click text below for activation links

MasterCard > RWC 2011 Website

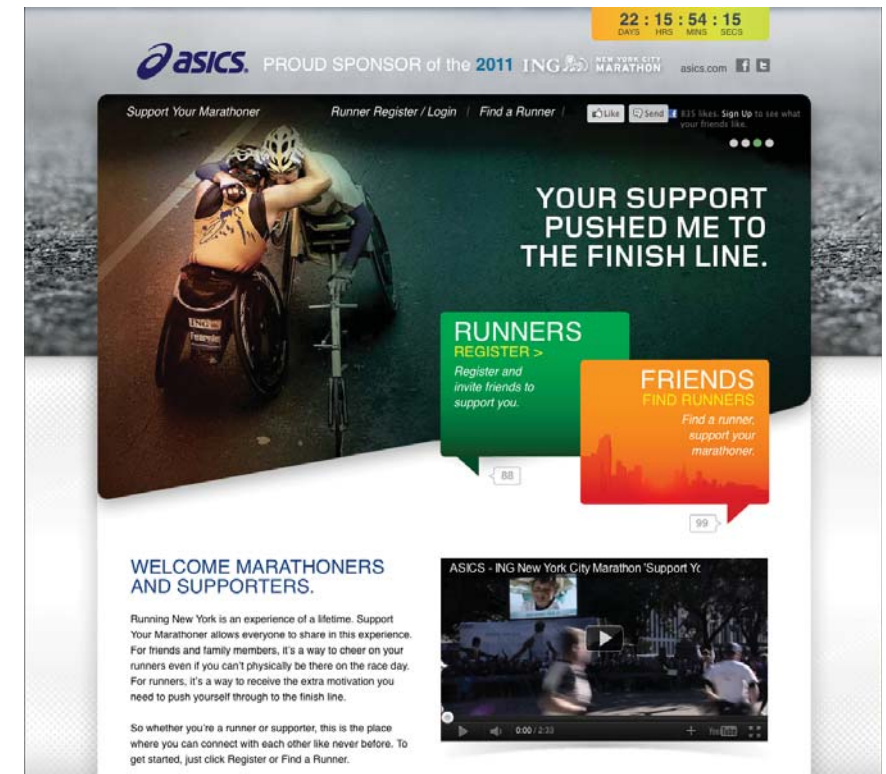
MasterCard > RWC 2011 Facebook





## Track - Link - Transform

The self-tracking movement has blossomed in the last 18 months. Driven by a new generation of technologies and devices like low-power wireless transmitters, wearable monitors, sensing devices and smart phone apps that make tracking easier, a whole new generation of consumers are finding it useful to quantify their own activity in order to transform their lives. The universal goal is to make informed (and predictive) decisions that will improve performance, productivity and even happiness. This, of course, is natural territory for sponsors - particularly sport sponsors.



### Support Your Marathoner

The ASICS sweepstakes for the ING New York City Marathon has concluded, and we've selected our winners. But your marathoner still needs your support. Up until the day before the race, you'll have the opportunity to record and upload a personal video message to your marathoner that could appear during the actual race. If you don't have a webcam, you can upload a picture along with a short text message instead.



Messages may appear on one of three digital screens along the course. Video will be triggered when a runner approaches a screen.

Self-tracking is not actually new. After all, many athletes have been carefully monitoring their personal metrics for decades. But the ease of access, low cost of new devices and the simplicity of data sharing and analysis mean that almost everyone can now employ the same techniques as professional sportsmen and quantify their life to improve their performance.

It's not simply restricted to using cameras, scales and pedometers to collect data on food intake, weight, fitness and exercise. Today an increasing number of people are using lightweight microphones, social media, GPS, accelerometers and smartphones to track and chart pretty much anything: from health and mood, to creativity and efficiency. People are recording and collating everything from the miles they have driven and the number of frowns they have made to the number of browser tabs they have opened.

The universal goal is to make informed (and predictive) decisions that will improve performance, productivity and even happiness.

The trend even spawned an annual Quantified Self Conference in San Francisco. This year's attendees may be mostly limited to early adopters such as techies, robotics engineers, health professionals, elite coaches and the like. But it may soon move mainstream.

Brands are already entering this space – creating both services and products (or both) to satisfy the trend-led consumer need. From the well established Nike+, to TicTrac's personalised digital dashboard and GE's iPhone apps that monitor sleep, weight, pregnancy and mood and then linking with the MedHelp online community.

Because of the existing sophistication of professional sports tracking to improve performance, the mass marketisation of tracking is perfect for sports brands and sponsors as it can connect fans to their heroes and amateurs to professionals in useful ways.

Sponsors looking to gain first mover status in leveraging this trend need to get on board now – not least because it can take time to collect enough data to make meaningful activation worthwhile.

**RFID Running: Verizon, ASICS & Adidas** > Running has been an early adapter of tracking technologies – particularly long distances races. Both sports shoe brands and race sponsors (particularly telecoms companies and technology brands) have been using devices, such as Radio Frequency Identification (RFID) chips, in wristbands and trainers to track performances live.

Sponsors of smaller, local races, as well as big international ones are activating with RFIDs. Verizon Wireless, for example, is just one of several sponsors supporting tracking systems at races that it backs – such as at Duluth's Grandma's Marathon. Here it enables a competitor's family and friends to track their live performance by simply logging on to the race website and entering the name of the runner they want to track. They can select how they want the information delivered – by text message or email – by entering a phone number or email address. Each runner's progress is tracked at a number of checkpoints along the course.

At the major international races this use of tracking technologies is growing increasingly sophisticated.

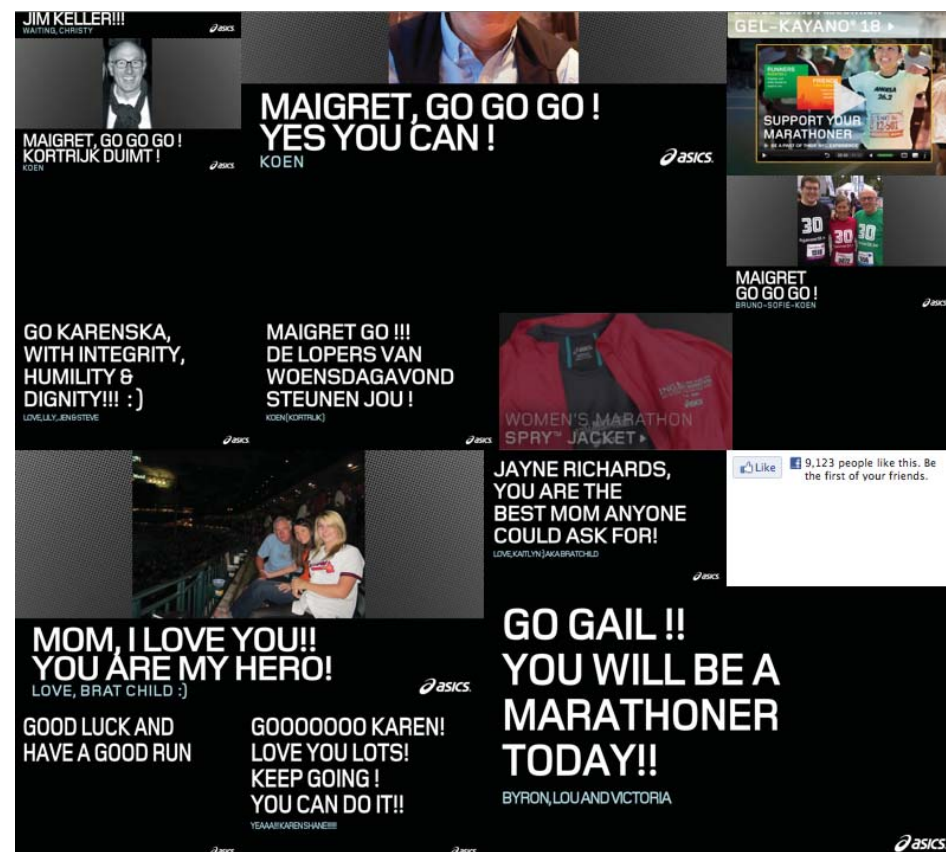
Last year's ING New York Marathon saw 45,000 runners from 40 countries race in front of 300m TV viewers and was notable for several interesting sponsorship campaigns including Nissan's 'Cheer Zones' and adidas' 'miCoach Training Platform'. Perhaps the most interesting was the multi-faceted, two-way tracking system backed by one of the principle sponsors ASICS.

The Japanese sportswear company, one of 24 brands aligned to the event, used tracking technologies to create a considerably closer connection between the runner and their friends and family – exactly when it was most needed. Its 'Support Your Marathoner' initiative used its own website, running bloggers, relevant social media forums and the Road Runners Club to promote its offer to loved ones and friends and families of marathoners. The idea was to upload video, photo and text messages of support and encouragement to the sponsor's website in the run up to the race. Furthermore, during the race week ASICS

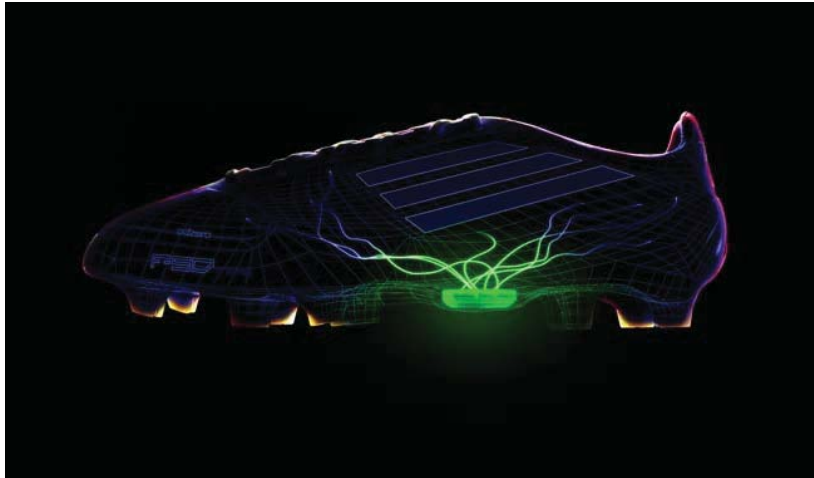


ASICS > Support Your Marathoner

7000 athletes from 17 different countries signed up to participate in ASICS' 'Support Your Runner' initiative at the 2011 New York Marathon.







adidas > F50 miCoach

set up video booths across the city where friends and family could record bespoke video messages.

During the actual race itself these videos and messages were activated by an athlete's personal "trigger strip", a unique RFID tag that every runner received when registering for the marathon, so they were played on huge trackside screens directly in front of runners as they passed certain points in the race.

7,000 athletes from 17 countries signed up to the campaign.

**Adidas' F50 Self-Monitoring Boots** > As with so many new technology developments it is the sportswear giants who are leading the way with tracking, while the sponsors follow on behind. The introduction of mass market consumer tracking is no different and both adidas and Nike seem to lead the field.

Like ASICS in New York, adidas also raised awareness of its London Marathon sponsorship with a similar piece of interactive tracking. More interestingly, the sportswear brand is now building self-monitoring systems into its products – such as its F50 football boot.

By embedding its miCoach Speed Cell technology into the F50 it tracks the wearer's data which can then be collated, analysed to enhance performance, shared and compared socially and even used to fuel a connected game.

The technology tracks a range of play-related data – from average and maximum speeds, to sprints, distance, steps and strides length – and then transmits it wirelessly to smartphones and/or computers to synch with miCoach where the wearer can analyse his or her performance, explore strengths and weaknesses and identify how to improve.

The miCoach Speed Cell chip embedded into the bottom of the boot, measures speed, average speed (recorded every second), maximum speed (recorded every five seconds), the number of sprints, distance, distance at high intensity levels, steps and step length. The device can store up to seven hours of data, which can be wirelessly transmitted to a computer for analysis. Players can even use their own data to play the Virtual miCoach Football Game against others also using the tracking system.

This kind of connected product is filtering in to the mass market, providing all consumers with the kind of personalised performance data once only available to professionals. If the primary aim of a sports shoe is to genuinely improve performance then this kind of trend looks set to explode. Of course, if the secondary aim of a football boot is to have fun with others, then the social gaming links add to that consumer desire too.

But whether amateur adidas boot wearers will actually want to compare their own performances with those of adidas' profes-

**"We're able to show you what you did, give you the key metrics of your game and enable you to compare this to your previous performances, the performance of your friends, competitors and of our global stars."**

**Ryan Mitchell, Head Of The Go-To-Market Team In adidas Interactive Business Unit.**

> Click text below for activation links

**ASICS > Support Your Marathoner Site**

**ASICS > Support Your Marathoner YouTube**

**adidas > F50 Website**

**adidas > miCoach Website**

**adidas > Hunt For Fast TVC**

**Nike > Fuelband Website**

**Nike > Fuelband YouTube**

sional brand ambassadors remains to be seen. Do we need the miCoach Speed Cell to tell us how much worse we are in comparison to Messi?

**Nike+ Fuelband** > Nike, who initially led the way with its Nike+ programme, responded to adidas miCoach in January with its new tracking device - the Nike+ Fuelband.

This wristband and app combination allows users to record their activity (steps, calories, time, fuel etc), set targets and share with friends. It tracks activities - such as running, dancing and swimming - lets wearers set personal targets and measures their movements and performance.

The Fuelband is an integral part of Nike's wider campaign aimed at building a sports community ahead of the London 2012 Olympics.

**Vodafone's Live Mini F1 Grand Prix** > Another example of how sophisticated tracking technologies and connected data analysis is being used by sponsors to compare consumers and professionals was seen in 2011 with McLaren F1 sponsor Vodafone's 'Roggel Mini Grand Prix' initiative.

Created by Belgian agency Achtung, the campaign objective was to both raise awareness of its new fast fibre optic broadband and leverage its flagship F1 sponsorship.

The sophistication of live tracking technologies in F1 is second to none in the sports world and real time data is tracked in such detail that it enables those who possess it (and their sponsors) to enable anyone to race against the real cars in a live virtual environment.

So the telecoms brand created the smallest ever Grand Prix in tiny Belgian village of Roggel (which was among the first to receive Vodafone's new fast broadband service). Three local drivers from social clubs competed to step into simulators and race live against McLaren's Jenson Button. The campaign blended PR, sponsorship and a new service with the technical sophistication of both sponsor and team and it was with digital collateral, films, track guides and interviews.

**Trident's Cabin Tracking Turns Moves Into Sounds** > 2011 saw some sponsors experiment with other uses

innovative uses for tracking technologies. For example, as well as its smile-led photo tagging initiative at Rock In Rio, confectionary brand Trident also experimented with data tracking to engage with music fans at the festival.

Part of Trident's suite of rights activation was the Trident Cabin (powered by YouTube). This small sealed off space employed tracking technology to turn 'air guitar' skills into sound. This 'movement to music' tracking technique invited festival goers in to the booth and encouraged them to perform personal air guitar routines which it not only turned into music videos shareable via YouTube, Facebook and Twitter, but also tracks hand movements and transforms them into music.

By collecting and analysing one's own air guitar moves and the notes they create, festival goers could use the tracking data to improve upon their movement-generated musical creations.

The depth and breadth of the possibilities for tracking technologies are only just surfacing. How long will it be before we see sponsors use fan eye tracking technology to help optimise the focus of their activation, or a sports brand offer professional contracts to those who post the best performance data via their product-based tracking techniques? <



Trident &gt; Rock In Rio Cabin



Vodafone F1 &gt; Grand Prix Roggel



"With today's launch of Fuelband, is the 19th of January, 2012 the day Nike became a tech company?"  
Darren Ravel CNBC

> Click text below for activation links

Vodafone > Roggel Grand Prix

Trident > Cabin Tracking YouTube

Trident > Cabin Tracking Facebook



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, reports and showcases, 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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