

ISSUE 1 > Q3 2012



ACTIVATIVE
> PLATFORM

WELCOME

Welcome to the first edition of the new look Platform magazine - now rebranded as 'Activative Platform'. Sponsorship has changed radically since the very first issue was published as 'Sponsorship News' 30 years ago. The old 'separate benefit', 'cash for exposure' and 'formulaic leverage' model is dead. Today's focus is on combined benefits through enhanced experiences. Think alliance, collaboration, partnership and synergy! Successful sponsorship is about building tripartite relationships between rights owners, sponsor brands and audiences. Our mission is to champion the new model, to spread leadership ideas, to ignite innovation, to showcase groundbreaking ideas and to explore risk-taking activation. Activative Platform is committed to revolutionary ideas, original thinking, radical strategies, creative inspiration, strategic insights and exploring future facing technologies across the arts, CSR, culture, media, music and sports spaces. Each quarter we aim to become the global platform for rights owners, brands, agencies and sponsorship support services.

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Activation Trends > Activative explores the quarter's most inventive activation trends from consumer-creativity among Batman's brand partners, music sponsor Spotify tie-ins and brand-backed RFID festival wristbands, to Olympic host city transport ambush tactics, Euro 2012 football fan passion apps and real-time mood measurement initiatives.

Olympic Revolution: IOC Reviews TOP > As the starting pistol fires for London 2012, Activative talks to Timo Lumme, IOC director of marketing and television, about its decision to review the TOP programme, his vision for the future of the Games and his insights into the sponsorship revolution. Plus Redmandarin's Shaun Whatling gives an independent view on the TOP review.

Coca-Cola's Olympic Beat > Activative shows how Coca-Cola is applying its new content creation, liquid and linked marketing strategy to its London 2012 campaign. Analysing the philosophy, highlighting the global vs local balance, its Olympic sponsorship objectives and its blending of entertainment genres by placing music at the heart of its campaign.

Lloyds TSB's London 2012 Journey > The first LOCOG partner to sign on and the first to activate, Lloyds' Olympic journey has been the longest of any of the sponsors. We talk with Sally Hancock, group partnership director, about programme structure, objectives, measurement and the importance of its community, grass-roots focus.

Festival Boom: Amplifying Experience > Live is leading the music industry's digital age financial model and brands are playing an ever bigger role. Activative talks with Bestival organiser and event outfit Get Involved & Get In Bed about how sponsors and agencies are leveraging the festival experience to provide active engagement with a passionate audience.

Cyber Concerts: A New Lease Of Live > In the digital age it is live experiences that people value most. To break free from the physical and capacity constraints of event venues, sponsors are increasingly embracing the 'digital live' trend where connected technology and social media ensure that cyber viewers become a real-time part of the genuine live music experience.

Opera Rocks, Or It Dies > Opera polarises opinion. In the past some sponsors have perpetuated its exclusive image. But financial necessity and visionary thinking from opera and its sponsors are striving to make it more relevant and accessible. Rachel Clarke of Four Sports, Arts & Sponsorship explores some of the more innovative contemporary approaches.

Technology Secures Tennis Tradition > Wimbledon's charm is as much about what you don't see as what you do. Its low-visibility sponsor strategy helps make it the world's most prestigious tennis tournament. But in light of these restrictions, how can its official suppliers activate their rights? The answer, increasingly, is through technology.

Pubishing Partners > William Fenton of World Sponsorship Monitor examines deal data to see if tennis sponsorship is going mainstream, ESA Diploma course director Peter Raymond's 'manifesto for change', Charles Russell's Jon Walters analyses financial fairplay laws, Global Sports Jobs' Will Lloyd surveys the post-Games job landscape and James Grant's Chris Rawlinson looks at the 'rights owner' vs 'organisation' vs 'individual' balance of power.

About Us > Activative Platform is an interactive quarterly magazine committed to championing the new sponsorship model, spreading leadership ideas, exploring original thinking and showcasing innovative, risk taking activation. W. www.activative.co.uk T. [@activative](https://twitter.com/activative)

In July 2005 London's sponsorship industry won its biggest pitch ever - the Olympic Games. Since then, the city's agencies - creative and experiential, ambient and hospitality - have focused on the greatest sponsorship challenge and opportunity of a lifetime. Now London 2012 is finally here, has this collective effort produced much truly remarkable work? There has been some criticism of too many 'play-it-safe' ads featuring starting pistols, finishing line celebrations and the ubiquitous Jessica Ennis and Usain Bolt. There has even been disappointment about a lack of ambush innovation - how many other countries have a town called London? But at Activative we are reserving judgement. There have been iconic moments (The Tower Bridge Rings?) and genuinely powerful work (Channel 4's 'Meet The Superhumans?'), but, more importantly, we believe this Olympics will succeed or fail on the quality of its real-time activation. We now operate in a live leverage environment and the more sophisticated Games' sponsors understand this. So we look forward to some truly innovative 'live' firsts.

£3bn

Games contracts awarded to Lloyds business customers

\$1bn+

IOC income from TOP partnership programme

£800m

LOCOG sponsorship revenue from national partners

\$500m

P&G expected sales increase from Olympic sponsorship

£430m

Already raised from domestic partners of Rio 2016

\$47m

New York Metropolitan Opera's accumulated deficit

15000 > Wristbands

Sponsored by Samsung worn at 2012 Wakestock Festival

1928 > Amsterdam

The year Coca-Cola began its relationship with the IOC

1300 > Bearers

In Coca-Cola's Future Flames Torch Relay initiative

220 > Countries

Will show London 2012 with a 4 billion global TV audience

120+ > Assets

In Coca-Cola's Move To The Beat London 2012 Campaign

42 > Sponsors

LOCOG partners, supporters, providers and suppliers

35 > Formats

Lloyds Games measurement & assesment scorecard

11 > Global

Sponsors in the IOC TOP partner programme

4 > Phases

In Lloyds TSB's London 2012 Activation Plan

96%

Lloyds investment value acheived before Games begin

93%

Unaided brand awarness of the IOC's Olympic Rings

70%

Of LloydsTSB customers aware of its Games sponsorship

69%

Growth in UK live music revenue between 2005 - 2010

30%

Of tennis sponsorship deals are with players/individuals

1%

Of IOC's Olympic focus on stopping ambush marketing

IMPORTED FROM GOTHAM CITY

RED BY



GET MEDIA

SUBMIT

Titles & Graphics



Airplanes over countryside



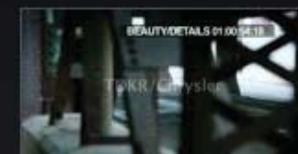
300S overhead pan



Bane climbing up ladder past camera



300S front-end flyover



Activation Trends

From the consumer-created focus of Batman's corporate partnerships, the rise of music sponsor Spotify tie-ups and brand-backed festival RFID wristbands, to ambush activity linked to host city transport partnerships, innovation in shirt launch campaigns, the plethora of football fan passion apps at UEFA's Euro 2012 and the advent of campaigns based around real time mood measurement and reflection, Activative explores some of this quarter's most inventive and prevalent sponsor activation trends and showcases some of the stand-out examples.



00:09



Batman Brand Partners & Consumer-Creation

The Dark Knight trilogy has boasted a huge number of brand partnerships: perhaps pushing even James Bond as the movie series that has racked up the record number of partners. But few other movie tie-ins have applied the same level of creative thinking and consumer-creation opportunities as the final film in the series - The Dark Knight Rises.

User-generated contests that have genuine links to the movie itself can create deep engagement with both fanatical franchise fans and aspiring filmmakers. The involvement of the film's iconic director Chris Nolan provides these initiatives with genuine credibility.

Two of the stand-out consumer generation partner tie-ins for this film were those alliances with Mountain Dew/NASCAR and Chrysler.

Mountain Dew & NASCAR > A multi-brand collaboration between PepsiCo's Mountain Dew, Warner Bros 'The Dark Knight Rises' and NASCAR star Dale Earnhardt Jr offered fans the chance to give Earnhardt's No 88 car a Batman makeover for the 15 June race at Michigan.

Leveraging Diet Mountain Dew's sponsorship of NASCAR legend Earnhardt Jr's Chevy, members of the team's 'DEW Crew' (a brand-led online club that shares content around the NASCAR team) voted to select which of four Dark Knight paint schemes the car will race in.

Each paint scheme captures a different element featured in the third and final instalment of Christopher Nolan's Batman trilogy. Earnhardt himself will



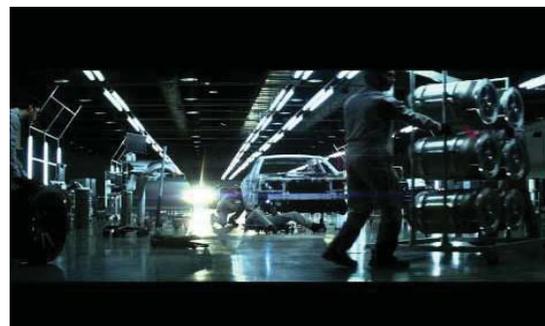
also get his own signature "Dark Knight" look thanks to a custom fire suit.

The initiative targets 18 to 24-year-old millennials - the core target for both Mountain Dew and the movie. Marketers from both brands said that both Mountain Dew drinkers and Batman fans share a core psychographic: a desire to be different, to make bold, distinctive choices and have bold, distinctive experiences. This campaign, from BBH New York, aims to provide them with such opportunities and immerse fans in the world of the Caped Crusader through customised experiences.

The campaign centres on an online destination www.dewgothamcity.com which offers exclusive content, sneak scene peeks, trailers and storyline tips, as well as the chance to upload Batman-related fan pictures. Some of this content will be open to all, while some will require entry of a product code from 20-ounce or 2-litre Mountain Dew bottles, 12- or 24-multi-packs, or fountain cups from restaurants or cinemas. The product codes will also be used to offer fans the chance to win a set of exclusive Mountain Dew/Dark Knight Rises prizes (including a signed copy of the movie's script).

The campaign will also be supported by in-store point-of-purchase displays, TV advertising, radio and online work.

Chrysler > Chrysler also linked with Warner Bros for a Dark Knight collaboration which saw film fans become film makers through a user-generated contest that invited consumers to create their own personal ad to mark the film's release.



The promotional contest, called 'Imported from Gotham City', developed by Wieden+Kennedy, Portland, sees the car company sponsor a contest for fans to produce 25-second video clips made with footage from the movie, the trailer and a new Chrysler 300S commercial. The two brands supplied all the assets needed to create an original co-branded TV spot through the 'Imported from Gotham City' campaign website (a play on Chrysler's 'Imported From Detroit' tagline) - including Chrysler 300 imagery and TV work, film footage and music.

The director, writer and producer of The Dark Knight trilogy, Christopher Nolan, selected the winning spot, which then debuted on TV for the film's release. The winner also received a trip to Hollywood, professional help for the final production of the ad, a VIP red-carpet premiere trip and a meeting with Nolan.

The contest was promoted by above-the-line work including a 60-second TV spot for the Chrysler 300, which shows the new model being manufactured in a Gotham City-esque environment. <

Festival Wristbands

Despite all of the rain and the mud in the first half of the European festival season, one positive feature of the scene has been the emergence of sponsor-backed wristband technology. After all, downpours and mud baths are things UK festival goers typically take in their stride, but having their cash stolen and running out of money are two of the worst live music experiences involving either hours with the police or

> Click text below for links
 Dale Jr Webfilm > YouTube
 DewCrew > Website
 Dew Gotham City > Website
 NASCAR > Website
 Imported From Gotham City > Website
 Chrysler TVC > YouTube
 Dark Knight Rises Trailer > YouTube

long treks to the nearest town's cash point.

This kind of wristband technology has been trialled at several US events and concerts in the last 12 months. Despite the expense of installing and distributing such systems mechanics, it certainly has the potential to make a cleaner, safer and more expansive festival experience. The advent of secure contactless technology can solve problems with a simple swipe of the wrist and looks set to be wholeheartedly embraced by the live event scene. Despite some consumer complaints about discomfort and fears about being electronically tracked by brands and organisers, it seems likely that in the future most people going to live events and festivals will use some form of NFC and RFID technology for access, payment, brand engagement and socialisation.

It also provides partners and sponsors with a genuine opportunity, both brands as well as banks, to play a credible role during festival season by fulfilling a genuine need and solving a genuine festival goer problem.

The possibilities for this sort of microchip RFID technology in sponsorship stretch further than the simple tracking devices that have been so prevalent in marathon running in recent years. From avoiding queues at football, to frustrating the world's pick pockets and buying drinks at nightclubs, the possibilities are endless.

Mobile and band technologies look set to become ubiquitous in festival ticketing and purchasing and sponsors will have major opportunities to prove useful, fun and engaging via this new platform.

Two of those claiming to be UK wristband fes-

tival firsts this summer were Barclaycard's PayBand at London's Wireless Festival and Samsung's RFID wristbands at Wales' Wakestock Festival.

Barclaycard PayBand & Wireless Festival > Thanks to headline sponsor Barclaycard, July saw the Wireless Festival become the first UK music event to be fully kitted out for contactless payment. The Barclaycard Payband, a branded wristband for ticket holders, enables attendees to pay for goods (from booze to burgers) using only contactless technology.

At Wireless, the PayBand was free to customers and non-customers and Barclaycard gave festival goers the option of either loading up their bracelet with £20-worth of electronic value on-site, or to use their own existing NFC-enabled bank card. To pay, users simply tap their band on the payment terminal and then wait for the beep and the visual indicators to confirm the transaction has completed.

Users are only able to spend up to the value of the sum they have loaded on to their wristbands and the system has an auto top-up function. Band balances could be checked at Wireless Festival booths and on its website

The PayBand also offered a range of event tips, hospitality perks and fun (like the PayBand activated photo booth) and functional features such as site maps and luxury toilets. It was even issued with a gift and limited edition festival bag. The wristband enables wearers' access into the Barclaycard Unwind Perk Park.

Not all attendees wore a Barclaycard PayBand this year at Wireless, but in the future it could be

dovetailed with the ticketing mechanism.

Samsung & Wakestock > Samsung teamed up with RFID outfit Intellitix to make July's Wakestock Festival a ticketless event with micro-chipped wristbands used for entry and payment across the event.

Thus the sponsor enabled Wakestock to become the first festival to use wristband technology in this way - making it one of the most technically advanced outdoor European music events of 2012.

The 15,000 wakeboarding and music festival goers at the North Wales event were all issued with RFID wristbands that were read on arrival to validate entry and could then be linked to the social media sites and pages of other attendees and used to enter sponsor competitions.

The Samsung sponsorship hub, which took the form of an experiential stand, offered festival goers the chance to sample the new Samsung Galaxy Note and Galaxy S III and to upgrade their mobiles, as well as the ability to personalise their wristband by 'checking in' via Facebook and sharing their event experience with friends and family online.

Samsung also showcased its groundbreaking work to enable future festival fans to use an NFC enabled mobile phone for ticketing and payments at future events.

Fans who pre-purchased Wakestock tickets were sent the wrist bands by post ahead of the event, while those who bought tickets direct from local outlets exchanged them for a wristband on arrival at the event.

The objectives included secure access, eliminating queues, digital socialisation and sponsor activa-

- > Click text below for links
- [PayBand Webfilm > YouTube](#)
- [Barclaycard PayBand > Website](#)
- [Barclaycard > Website](#)
- [Wireless Festival > Website](#)
- [Wakestock > Website](#)
- [Samsung > Website](#)





tion opportunities. Festivals organiser Stuart Galbraith admitted the technology was fairly expensive to install and it was only possible because of the backing from the sponsor. But he firmly believes that it improves the festival experience - from sharing and purchasing to better on-site number monitoring and helps combat ticketing fraud. <

Football Fan Passion Apps & Euro 2012

Analysing, comparing and measuring fan passion via sponsor apps is the football activation trend du jour. If 2011 was all about mobile app games and participation (such as Heineken's Champions League 'Star Player' and Budweiser's FA Cup 'Man Of The Match'), 2012 has been the year of measuring, sharing and competing 'fan passion'. But the summer of 2012 has seen so many sponsors jump on the bandwagon for measuring levels of crowd support that it has become a crowded space in which it is tough for any brand to truly stand out.

Part of the wider move towards refocusing activation away from the stars and on to the spectators themselves, fan passion meters certainly succeed in turning away from the traditional focus on what's happening on the pitch and what the players are doing towards what's happening in the stands and what the fans are feeling.

The theme of 'football fan passion' ought to be safe ground for official partner activation. After all, isn't that what good sponsorship is meant to be based on? Amplifying, encouraging, driving and leveraging fan passion as long been the key objective

for sponsors.

But this summer at UEFA's Euro 2012 Championship in Poland and the Ukraine, we saw a slew of official sponsors roll out fan passion measurement campaigns and devices. From Orange's 'Shake And Shout' app and McDonald's 'Passion Meter', to Coke Zero and EA's 'Challenge Europe' collaboration and Sharp's 'FanLab's' initiative an entirely parallel competition took place between brands measuring passion.

And such activations in the football space weren't just limited to Euro 2012 either. Pilsen's Support App for Colombia's oldest club Deportivo Independiente Medellin (DIM) shows that the tactic is spreading right around the world.

Some may argue that such widespread use of the technique meant that no one brand truly managed to own the fan passion measurement space.

Which begs the question, might this be the result of too much information sharing between official Euro 2012 partners or too little?

Here we showcase some of the highlights of this trend

McDonald's 'Passion Meter' > McDonald's Euro 2012 'Passion Meter' was the focus of its pan-European digital campaign which asked fans from across the Continent to demonstrate their passion for the sport.

The initiative, which was the fast food brand's marketing spearhead for its official sponsorship of UEFA's Euro 2012 international football tournament, aimed to discover which of Europe's football fans are the most passionate.

The mechanic, developed by DDB Paris, was fairly simple. Supporters were invited to record a cheer in support of their national team via webcam. In July, at the end of the competition, the nation with the most passionate fans, as recorded by the online and physical 'passion meters', was rewarded.

The campaign included both a Facebook app and smartphone apps for both iPhone and Android handsets that enabled fans to share their own cheer video with friends online. The aim of this feature is to try and drive viral spread of the campaign.

The digital 'Passion Meter' phase launched in early June and was followed by an experiential activation element at 'fan zones' in Kiev (Ukraine) and Warsaw (Poland) once the matches got underway.

Country-specific web films were seeded online to create awareness an interest and drive viewers to the passion meter site online.

A key objective of this part of McDonald's wider Euro 2012 campaign was to help the brand connect with young adults. This widened the demographic targeting of much of its other work, which has typically focused on the family audience through elements such as its Player Escort Programme which offers kids the chance to walk on to the pitch with start players at the beginning of matches.

This pan-European 'passion' work also ran alongside country-specific campaigns, led by a Leo Burnett TVC, for its new football-themed Championship Menu - which includes the Cheese & Bacon Striker and the Chicken Maestro burgers.

McDonald's has been an official partner of UEFA's Euro Championships since 1992 and its activa-

> Click text below for links
[EA & Coke Challenge Europe > Website](#)
[UEFA > Website](#)
[McDonald's Passion Meter > YouTube](#)
[McDonald's Passion Meter > Website](#)

tion of these rights in this year's Poland and Ukraine tournament aimed to offer a range of engagement options for fans and families.

Other initiatives included backing the official UEFA Euro 2012 Fantasy Football competition which runs on the organising body's own website (echoing a similar initiative the fast food chain ran to leverage its FIFA World Cup 2010 rights).

Also, on McDonald's Facebook page, was another Euro 2012 game-led initiative called 'The Great Playoff'. It featured a set of online games for children including 'Crowdy Catch', 'Hero Or Zero' and 'Mexican Wave'.

The brand will hope that this array of tactical campaigns will ensure that it tapped into the European and worldwide coverage of the championship, which UEFA itself predicted will rival FIFA's World Cup and draw an average 150 million fans per match.

Orange 'Supporters Cup: Shake & Shout' > UEFA Euro 2012 partner Orange also turned to apps to front its biggest sponsorship rights activation to date. Orange leveraged its official status to try and connect its customers to the tournament and engage potential new customers through both digital, second screen and mobile experiences.

The mobile telecoms brand launched two free apps to tap into the expected surge in mobile marketing and dual-screen viewing through the tournament.

The France Telecom outfit rolled out its own 'Supporters Cup Shake & Shout' app. This is effectively a live competition to see which fans can record the loudest cheer.

Using the copy 'Make Noise For Your Team. Are you louder than a vuvuzela?', the initiative urges fans to battle with one another during live games using our Orange Supporters' Cup app to 'show them who's the best'.

Participation was driven by the lure of prizes that ranged from instant wins like PlayStation Vitas and Sony Xperia smartphones, to tickets to the tournament itself.

Online executions promoted the app and urged supporters of all 16 countries playing in UEFA's Euro 2012 to participate and share their predictions, impressions, disappointments and happiest moments across its Facebook, Twitter, Google+ pages and on its tournament-specific Supporters Cup microsite.

The site also gave users the chance to listen to supporters' playlists, create and share their own customised kits, support their teams on Twitter via the #supporterscup hashtag whose feed is routed back to the home page and watch the teaser film made by Orange 'shock jock reporter' Edouard.

The site also offered the chance to win prizes and earn points to win tickets and a VIP bus trip. Each week the best supporter video submitted to the site will be uploaded and made available for everyone to watch.

Orange was also behind the official pan-European Euro 2012 app in partnership with rights owner UEFA. This was a utility-led initiative with a range of features from geolocation and augmented reality technologies. Launched in April, the main app promotion came in the lead-up to kick-off, and the tool was designed to be genuinely useful to fans both at the

tournament and those following it on TV. It included friend and venue finders, a feature that enabled users to customise photos to show their team support and exclusive paid-for content and highlights.

After judging its multi-market sponsorship of this year's African Cup Of Nations a success, Orange's Euro 2012 activation was its first ever, continent-wide digital initiative in Europe. The telecoms firm activated across 11 markets, including Spain, Poland, France, the UK, Slovakia. Thus making Euro 2012 the brand's biggest ever pan-European sponsorship

Orange also provided direct support and services by acting as the exclusive telecommunications partner in Poland - providing everything from IT solutions at the stadium, to the networks and technology services which are part of UEFA's solution to its Broadcaster Partners who will distribute the tournament around the world.

Sharp 'FanLabs' > Sharp led its UEFA's Euro 2012 activation with an insight project into fan behaviour called 'FanLabs'. Not entirely restricted to fan passion, this was a slightly more serious initiative that aimed to discover more about European football fan culture and passion through biometric data and surveys.

Thus ensuring the brand stayed true to its company roots in technology research.

To gather the data, the FanLab truck (a mobile laboratory) had a big screen showing matches and 16 places for fans upon which experts take biometric tests to obtain insights into the range of emotions fans experience while watching a match.

- > Click text below for links
- [Orange Supporters Cup > YouTube](#)
- [Orange Supporters Cup > Website](#)
- [Orange > Website](#)
- [Orange > Facebook](#)
- [Sharp Fan Labs > YouTube](#)
- [Sharp Fan Labs > Website](#)
- [UEFA > Website](#)





The truck went on a pre-tournament tour and then operated at 'fan zones' in host nations Poland and Ukraine. The research lab fed its findings back to a core information centre and the data results were then made available on the sponsor's campaign hub at www.sharppfanlabs.com.

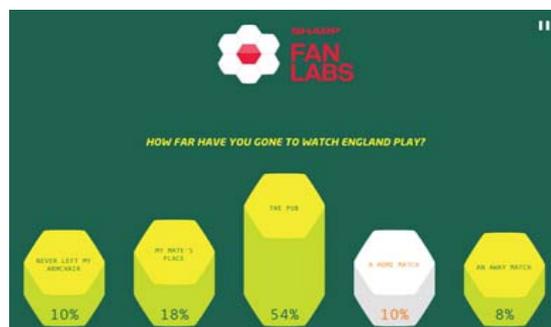
There was also an app, with a sister website, that used a series of questions to place each fan within a matrix of fan behaviour. These were based on the twin variables of "optimism" (your emotional support of the team) and "commitment" (your tangible demonstration of that support), with a fan scoring highly on both dubbed a "12th man" and its polar opposite, "the Sightseer".

The initiative, set up by London agency Work Club, aimed to offer European football supporters a chance to actively take part in this socio-cultural study of fan culture and passion. Sharp's objective was to work out which fans are the most passionate about football and who is prepared to go the furthest in support of their team.

The idea is that the app and truck research formed a live, dynamic tool in the build up to the competition and during the tournament itself. By asking questions throughout the tournament, it observed how fans optimism and mood rises and falls.

In addition, it aims to find answers to questions such as what it actually means to be a fan.

'We want to understand fans more and grasp their enthusiasm and passion - so we created Sharp FanLabs,' says Sharp Europe CEO Paul Molyneux. 'FanLabs operates at the point where sport is combined with science, and science with passion. It will



deliver us undiscovered knowledge and unrivalled insights into football fans across Europe. About their hopes, their rivalries, their match predictions, their banter and their emotions.

'We're investigating fans' passions with the help of neuroscientific technologies and biometry, along with playful surveys in an experiment we're describing as the "fan passion score". The experiment is made up of several components and delivers completely new impressions of and information about the dedication and the differing mentalities of European fans,' explains Molyneux.

Sharp signed up in September 2010 as official sponsor for UEFA EURO 2012 and EUROTOP partner covering all national team competitions within the programme until the end of 2013.

Under the agreement Sharp became the exclusive partner of audiovisual equipment and solar-related products for UEFA's flagship national team competition, Euro 2012, hosted in Poland and Ukraine.

The EUROTOP commercial programme relates to the sponsorship of UEFA's top national team competitions.

As part of the wider sponsorship deal, which includes integrated broadcast sponsorship rights in Europe, Sharp also activated various football-led marketing campaigns to enhance brand awareness and provide UEFA with leading-edge audiovisual products and solutions to help deliver best-in-class national team competitions.

Pilsen's 'DIM Passion Meter' > Beer brand Pilsen is measuring Colombian football fan passion levels with



a mobile app that leverages its sponsorship of the country's oldest club Deportivo Independiente Medellín (DIM).

DIM, who currently play in the Colombian first division, are a legendary team in the country with five national championships. Nicknamed the 'Poderoso' ('The Mighty'), the team is perhaps even more well known in South and Central America for the extreme passion displayed by its supporters.

So official beer sponsor Pilsen took on the challenge of finding out just how committed the team's fans actually are.

Working with DDB (Bogota), the sponsor built an app which notifies the user when a DIM match is about to kick off and then measures the intensity of the user's movements and voice (jumps and shouts) during the game. It's user interface displays a graph of individual supporter passion throughout the 90 minutes of the match and gives each fan a personal score.

These scores can then be shared on Facebook and Twitter so fans can compare their commitment with one another and build friendship group commitment and passion league tables.

Pilsen is owned by Bavaria SA, the largest drinks company of Colombia, and owns a range of other Colombian beer brands including Águila, Águila Light, Club Colombia, Cola & Pola, Costeña, Costeñita, Peroni, Pilsen, Póker, Redd's and Pony Malta.

Pilsen has been an official sponsor of the club for more than seven years and is the team's main shirt sponsor. But eyeballs on a logo is no longer enough in contemporary sponsorship, so supporting activa-

> Click text below for links
 Pilsen DIM Fan Passion App > YouTube
 Bavaria > Website

tions like this that engage the fans and contribute to the live spectator experience are a necessity.

In response to some of the concerns over second screening initiatives, this Pilsen app doesn't encourage fans to shift their attention away from the game to a supporting screen or secondary device. Instead, it remains in a pocket and records jumps and cheers without taking attention away from the live action.

An initiative like this means less direct fan-brand interaction, but also less disruption.

It should also lead to better in stadium atmospheres and drive higher levels of support through competitive passion. And for those who love watching live football that can only be a good thing. <

Music Sponsors & Spotify

One stand-out leverage trend in the 2012 music and summer festival scene has been the rise in partnerships between sponsors and digital music platforms. From Pepsi's work with online radio station Pandora at The GRAMMYS to Skol's tie-in with Google+, YouTube and Orkut at Salvador Carnival in Brazil, big brands are increasingly linking with new tech-led digital music services to activate music sponsorships by gig goers and festival fans discover new bands, personalise playlists and share music. At the forefront of this trend have been a number of alliances between music space sponsors and Spotify.

Spotify offers digitally restricted streaming of at least 15 million songs from major and independent labels and enables users to play tracks, discover new music and share it.

Launched in Sweden in October 2008, Spotify now boasts 10 million-plus users and is available in 16 countries on both sides of the Atlantic.

Spotify's funding model combines paid subscriptions, in-stream ads for non-subscribers, music purchases from partner retailers and brand partnerships. But the summer of 2012 has seen Spotify try to evolve its brand partnerships into richer, more symbiotic relationships.

At the forefront of this trend has been its collaborations with music and festival sponsors.

Spotify founder Daniel Ek refers to the company as 'platform' rather than merely a 'streaming service' and this summer we have certainly seen several music festival sponsors trying to develop a festival-goer branded experience within Spotify.

Perhaps, for brands heavily involved in the music space, having a Spotify app will become more important than activating on other new technology platforms like Pinterest or Instagram because of the emotional role and pulling power that music has on people's everyday lives.

Of course, there is a danger that some music fans will see Spotify ads as an interruption.

For these partnerships to succeed, the activation needs to amplify to festival, music discovery and listening experience without unauthentic injection of their brands and products into the experience.

Here are some of this summer's music and festival sponsor Spotify partnerships.

Coca-Cola Partners With Spotify > Music has been at the forefront of Coca-Cola's marketing in 2012.

Even its Olympic sponsorship activation, Move To The Beat, has placed music at its heart. Super producer Mark Ronson fronts its creative, and penned its 'Anywhere In The World' campaign anthem, while 'My Beat Maker' app detects user movement and converts it into music (thus enabling users to make their own beats which they can upload to brand's global music collaboration site The Global Beat and share with the world).

The IOC TOP sponsor also has an additional music-led, Spotify-powered Olympics app this summer called London Calling. This second app has been produced as part of a wider, new collaboration between the giant behemoth and music streaming service.

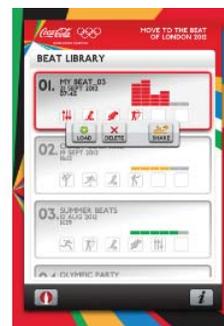
The tie-in emerged from a US-based Hackden event in April which pooled leading hackers, app developers and brand professionals tasked to create the next wave of Coca-Cola music experiences.

Following this initial collaboration, the summer saw Coca-Cola and Spotify announce a new global partnership. The deal, which is officially described as a sponsorship initiative but might more accurately be called it a brand collaboration, will see Spotify will be part of Coke's music-themed global marketing campaign throughout the next year.

While the cola brand will partner on Spotify's international expansion, the streaming music service will gain huge exposure from Coca-Cola's global reach.

Within this collaboration Spotify technology will be used for Coca-Cola Music's global activity in return for the drinks giant integrating Spotify into its online and social media presence. While Coke will

- > Click text below for links
- Coca-Cola/Spotify Hackden > YouTube
- Coca-Cola My Beat Maker > Website
- Coca-Cola Olympic Games > Website
- Coca-Cola > Website
- Spotify > Website





> Click text below for links
 Kopparberg > Facebook
 Kopparberg > Website
 Heineken > Facebook
 Heineken > Website

support Spotify as it launches its music services into new markets around the world next year.

As part of the new deal Spotify will release its new iPad app in tandem with Coca-Cola – thus joining the company as a global sponsor.

This initiative builds on previous ties between Coca-Cola and Spotify after the drinks giant offered its Twitter followers a free trial Spotify subscription offer.

This is an original example of brand collaboration where two companies have matching strategies and strengths which can benefit one another. Coca-Cola offers its amazing international reach to help Spotify's global expansion, whilst Spotify's music technology offers Coke access a wealth of music content possibilities for its marketing.

Whether this is a sponsorship, a partnership or just a deal, we are sure to see more of such mutually beneficial link-ups in the future.

Kopparberg's Spotify & Last.fm Festival App > This summer sees Kopparberg collaborate with both live music streaming service Spotify and the world's largest online music catalogue Last.fm to create the Kopparberg Festival Player App.

This joint cider and music brand initiative, devised by media and buying agency Arena Media, is the first time these two music services, both of which are at the forefront of the contemporary music platform revolution, have teamed up.

The app, developed by Arena media, is accessed via Kopparberg's UK Facebook page and blends Last.fm's intuitive listening data with Spotify's live streaming to create a fresh and consumer-friendly playlist

generator for the UK's summer music festival scene.

To create a 10-track playlist, users simply log in to the Facebook page, select a festival and use a 'guitar pick' interface to select the three artists playing that festival in whom they are most interested in.

They then have the choice of building a playlist either based only on artists at that festival, or creating a song list based on artists similar to the three they have picked regardless of which festival they are playing at this year.

Playlists can then be dragged into Spotify, or the festival's own radio station can be opened via Last.fm

The app's objective is also to enable users to explore new music by artist, or by browsing other users' festival playlists, as well as being able to work out which festivals are being most talked about (something worked out by which are the most 'scrobbed' festival artists, which have the most Last.fm attendees and which have the most playlists created through the Kopparberg app.

'Kopparberg is proud to bring this innovative app to festival and music lovers – using Spotify's fantastic content and Last.fm's music discovery service means this is a totally unique app,' says Kopparberg Head of Marketing, Rob Calder. 'The partnership elevates our continued support of new music and festivals allowing us to shine a spotlight on the talent of 2012 and give something back to our 110,000 Facebook fans.'

This is a neat music app that looks set to enhance Kopparberg's sponsorship or pouring rights presence at 15 or more UK festivals in 2012. These range from sponsored stages at Field Day, Apple Cart and Rockness, to Streetfest and the Lomond Folk festival.

It also connects the brand with a wide range of music lovers with very different tastes – something that sponsoring a single festival can fail to achieve.

Kopparberg's UK MD Davin Nugent claims that its marketing activity, much of which is based around the summer festival scene and word of mouth rather than traditional above-the-line advertising, has led to a 65% sale increase in the last year.

Heineken's Finnish Festival Playlist App > Early June saw the international beer brand launch a user-generated playlist competition for Finnish music festivals called 'Playlist Guru'.

Heineken collaborated with Finnish agency 358 Helsinki to build a Facebook-based music tool that enables users to create Spotify playlists for three Finnish music festivals: Turku Modern, Kuudes Aisti and Blockfest.

Users simply pick one of the three festivals, create their own playlist and then hope the others participating in the campaign and festivalgoer's vote for their playlists.

Each user's playlists can consist of 20 tracks and can be made available to other users and festival goers who are also able to comment on them or just 'Like' them.

There is a competition element to the initiative which enters those who created the most popular playlists into a draw for festival tickets.

Furthermore, the most successful and popular creators will also have their own playlists getting airtime on Finnish radio stationbasso.fi.

A shareable and simple method of amplifying the

beer brand's festival sponsorship. <

Real-Time Mood Capture

Low latency response has been an increasingly important feature for sponsor activation as official partners leverage their rights by reacting to events as close to 'live' as they are able. In London 2012 one aspect of this trend has seen a focus on live expressions of crowd mood.

By monitoring national sentiment on real time digital platforms like Twitter, or via roving physical TV crews, brands can track event enthusiasm and reaction and then use this as the core of their ongoing, in-event activation.

For the first time ever at an Olympics, Twitter is lifting the veil on Olympic life: from positive tweets about the range and quality of food in the athletes' canteen and negative complaints from athletes lost in London traffic, to insider insights into the life of the sporting stars such as pictures of Team GB swimmer Rebecca Adlington's messy room.

During the Beijing Games Twitter was in its early adopter infancy stage and there were only a few hundred thousand tweets per day. For London 2012 the platform is maturing fast and there are more than 400 million tweets per day.

This kind of Twitter-led campaign reflects a wider trend both for athletes and fans and offers the chance to create campaigns that are the first of their kind.

Two Olympic examples to follow are campaigns from IOC partner McDonald's and LOCOG tier one sponsor EDF.

EDF's 'Energy Of The Nation' > With the Games just a few days away, EDF switched focus from 'loyalty' to patriotism with a campaign aiming to measure the country's Olympic mood and express it on a daily basis. With help from agency Ignite, and using data sourced from 10 million UK Twitter accounts, this day-by-day reflection of the host nation's Games enthusiasm will be spearheaded by an illuminating light show on the EDF sponsored London Eye.

The campaign aims to amplify and express the highs and lows of the nation's feelings about the Olympic drama with a nightly 9pm light show and it will highlight EDF's status both as official electricity supplier and a sustainability partner of London 2012 and as the sponsor of the London Eye itself.

The campaign is a multi-channel push that includes PR and above-the-line work, but heavily focused on digital platforms.

In addition to the work at the London Eye itself, the campaign includes a supporting hub website, as well as an Energy2012 mobile app and an Energy of the Nation Facebook app.

The interactive Energy Map offers consumer the chance to explore how the country is feeling about London 2012 in detail. It enables consumers to zoom in one feelings and areas and to interact with tweets from around the country and explore the Olympic buzz.

McDonald's 'We All Make The Games' > One key element of McDonald's everyman-focused London 2012 'We All Make The Games' campaign, sees digital activity from Razorfish that uses Facebook as a focal

point for uploading and gathering together tweets, videos and posts to create user generated content about the Games. The best of this will be incorporated into McDonald's Games advertising.

The work includes roving guerrilla film crews shooting the emotions of those watching the competition at official fan parks and in cities around the country. People will be invited to upload their own videos and photographs onto Facebook and the best content will be incorporated into TV advertising including its closing ceremony ad and outdoor advertising including the Piccadilly Lights in London.

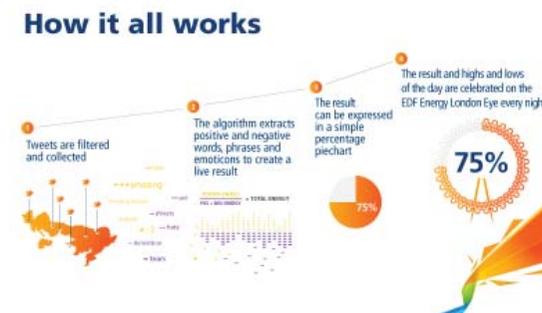
There is also a question-and-answer driven 'mood-o-meter' on the company website as well as outdoor digital sites, reflecting the mood of the nation in real-time and encouraging everyone to play their own part in 'making' the Games.

This activity occurs in the second stage (the during the Games phase) of the three stage campaign.

The wider 10-week initiative, developed by Leo Burnett (with media planning and buying by OMD), also includes traditional outdoor, press and TV work), focuses on personal stories from those around the fan parks and throughout the city centre, documentary-style material, user-generated content, social media, as well as major outdoor sites such as its Piccadilly Lights London flagship space and the interior of its flagship Olympic Park restaurant.

The aim of the campaign is to capture people's emotions, humour and experiences in real time, and for the work to become a barometer for the mood of the nation during the Games. <

- > Click text below for links
- [EDF Energy Of The Nation > Website](#)
- [EDF Energy > Website](#)
- [London Eye > Website](#)
- [McDonald's > Facebook](#)
- [McDonald's > Website](#)





Shirt Launch Innovation

The increasingly innovative marketing strategies and tactics of the major sports clothing brands and equipment manufacturers are now being applied to the formerly old school club shirt launch campaign. What was once largely a PR junket that featured a few star players, a press release describing how the new kit connects with and builds upon the club's heritage, a photographer and several football hacks desperate for some soccer news to report during the off season, is increasingly becoming a major engagement opportunity for club, manufacturer and sponsor.

This trend has really heated up this season as new kit brands try and make a splash as they enter the highly competitive European football marketplace for the first time. Under Armour's added a hint of clubbing style mystery to its 'secret gig-style' hidden warehouse launch event to unveil its first kit for Tottenham Hotspur. Arsenal went down the route of the cheeky mini online film for its new kit launch, while Nike chose a Hollywood-style event for its first range of NFL uniforms after taking over the centralised NFL contract from Reebok with a launch that looked like a red carpet movie premiere.

Man City's 'Show Your City' > You can't escape music-led campaigns in the sports space at the moment.

Led by Olympic sponsor activation such as Coca-Cola's 'Move To the Beat', Adidas' Wretch 32-led '#TakeTheStage' and Omega's 'Start Me Up', now comes Manchester City using Noel Gallagher to launch its new 2012/2013 kit.



City, last season's Premier League winners, and Umbro launched the new kit with Gallagher joining team captain Vincent Kompany for the launch.

But perhaps the most interesting aspect of the launch sees Umbro and City invite fans to come up with ideas to launch the kits. Between the PR launch and when the shirts go on sale (the away kit goes on sale from 14 July, while the home kit on 26 July) a series of 'Show Your City' fan launches will be released.

This initiative encourages fans to upload their own creative ideas from the campaign microsite.

These start with pictures captured by music photographer and City fan Kevin Cummins. Cummins is most famous for his photos of iconic Manchester bands such as Joy Division, The Smiths and The Stone Roses and took the shots of Gallagher and Kompany in Belgium for the initial stage of the campaign.

Belgian Kompany surprised music fans at the Rock Werchter music festival in his home country by introducing Gallagher on stage prior to the musician's performance. The 80,000-strong crowd cheered as the Belgian centreback embraced the musician on the main stage before his set.

Manchester City captain Vincent Kompany said of the launch event: 'I always look forward to returning to Belgium but this really was a special occasion and a moment to savour. Noel is obviously a huge star so I was happy to introduce him in front of 80,000 fans in my home country.'

While Gallagher himself commented: 'The new home kit is pure class. It might be the best one we've had in a decade. As modern and radical as it is though, it's nice to see Umbro keeping our heritage



alive in the new away kit. The best dressed defending champions of all time? No doubt.'

This is the last Umbro kit for City, after the Manchester-based sports brand was dumped in favour of a new six-year kit deal with Umbro's parent Nike in a deal thought to be worth as much as £12m a year.

The two new shirts take quite different design paths. The home kit keeps City's familiar sky blue colour and incorporates black detailing and trim which takes influence from the 1969 FA Cup and 1970 League Cup winning uniforms. But the new sway strip goes back to the maroon colour worn by the FA Cup winning teams of 1934 and 1956.

Umbro is almost 90 years old and is the long term kit supplier to the England football team with which it has a contract to 2018.

Liverpool's Social Warrior > Liverpool's new 2012/13 shirt launch was its first venture following a £25-million-per-year kit deal with new partner Warrior. A sum which was a record amount when the deal was first announced last year. The partnership marked Warrior's first foray into the football world. Its previous powerbase has been in lacrosse and ice hockey.

Liverpool FC is the world's fourth best selling strip globally. The club reportedly shifts around 900,000 shirts annually. This is an impressive number beaten only by a handful of clubs including Manchester United, Real Madrid and Barcelona.

Boston-based Warrior, which was founded by a former Lacrosse player, was acquired in 2004 by sports giant New Balance. It takes over the club's shirt partnership from previous incumbent and Euro-

> Click text below for links
[Show Your City > YouTube](#)
[Man City FC > Website](#)
[Umbro > Website](#)
[Warrior Webfilm > YouTube](#)
[Liverpool Shirt Launch > YouTube](#)
[Liverpool FC > Website](#)

pean soccer powerhouse adidas. Adidas had held the contract since 2006.

With the new-to-football brand keen to impress, their first kit launch was more than just the usual blend of press release, media event and player pictures. The new kit sponsor released its own pre-launch online teaser film showcasing its 'expect us' - as it solidifies its link with Liverpool. The creative is based on real life footage in the city and around the stadium and feature's guerrilla style messaging, graffiti and player projections, the brand and the tagline onto neighbourhood walls and the side of the stadium.

The video integrates with the umbrella Liverpool activation through the #LFCKit hashtag - aiming to drive social media conversation about the brand, club and the new kit. To date there have been tens of thousands of tweets using the hashtag which was trending worldwide on the day after the kit launch.

The pre-launch Warrior film has 80,000 views, while within 10 days of the launch the actual kit launch video has racked up more than 500,000 YouTube views. This main launch film was seeded across the web and social media. It follows the usual pattern of blending some behind the scenes shots of the new strip photo shoot, with a set of interviews and quotes from players as well as new kit imagery.

'When we sat down to work out our content plan around the 'reveal' of the new LFC kit, social media was at the forefront of our thinking. We know from past experience that kit reveals generate enormous excitement amongst fans and we wanted to reach out to and engage with as many supporters as possible when the clock struck midnight,' said Paul Rog-

ers, Liverpool's head of content.

'We were keen to maximise the reach of all of our social media channels including our new YouTube channel as well as Pinterest and Tumblr.'

As for the shirt itself, an eternal flame and the number 96 is embossed at the base of the neck on the back of the jersey by way of tribute to the 96 fans who died in the Hillsborough Disaster in 1989.

The club and new partner Warrior will hope the new kit will help the club recapture its dominance of the English and European game in the 70s and 80s. Especially after a disappointing season.

Vitoria FC's Brazilian Blood Donation

> Teams and sponsors are also tying shirt launches into their CSR programmes. Footballers and football clubs are often criticised for their behaviour and finances, but such campaigns can help combat the clichés and negativity that can surround the game.

The last few years has seen several stand out initiatives, including Barcelona's five-year initiative which saw it pay UNICEF to wear the organisation's logo on its shirt (which was replaced by last year's £125m commercial deal with the education-focused Qatar Foundation), Aston Villa's former shirt deal with local children's hospice Acorns and Vasco Da Gama's anti-racist shirt initiative with kit brand Penalty.

The most recent eye catching CSR launch came from Brazilian club Vitoria FC. The beautiful game, it seems, is in the blood of most Brazilians, but Vitoria's latest campaign aims to see if its fans are willing to give their red stuff away.

The Serie B team, founded in 1899 in the north

east of the country, has linked with the Brazilian Health Ministry and the local Salvador medical community on a blood donation campaign that revolves around the team's iconic red and black hooped shirt.

The campaign, 'My Blood is Red and Black', revolves around the club's classic shirt. The side has temporarily removed the red to focus fan attention on the importance of blood donation and 'doing something amazing'. The red has been swapped for white stripes and the club will change back one red hoop according to the campaign's success. Once sufficient numbers of supporters have donated blood, the shirt will be restored to its classic colours.

The campaign began with the shirt change and was launched at a recent match which saw the team carry a flag out on to the pitch proclaiming 'Vitoria has always given its blood for you. It's time for you to give yours. Join the campaign for blood donation that will bring the colours of the uniform Vitoria back.'

Fans are encouraged to visit the team's Facebook page at <http://www.meusanguerubronegro.com.br> for the details on how to participate and donate.

To further boost the campaign message the club has created a supporting web film hosted on the team's site and seeded across the internet. The video includes a link to a Facebook page .

'We wanted to do more than just ask fans to give blood,' says club president Alexi Portela. 'With this initiative, fans can participate more actively in the campaign and will see the importance of a gesture like this that can help save countless lives.'

The initiative follows a nationwide drive to encourage people in Brazil to donate blood for trans-

> Click text below for links
Vitoria FC Shirt Launch > YouTube
Shirt Launch Campaign > Website
Vitoria FC > Website





fusions. Blood donations fall as much as 25% during school holidays, so like football, donations tend to stop in July. This programme aims to reverse that trend.

Other clubs are also joining the initiative. In June Sao Paulo, one of Brazil's biggest clubs, put the slogan 'Give Blood' on its shirts for a game in another attempt to help raise awareness of the importance of blood donations.

Furthermore, the percentage of blood donors in Brazil is currently only at 2%. The World Health Organisation recommends the number should be 3%.

Many football fans across the world claim to bleed the club's colours, the supporters of this one club now have the chance to prove it.

Vitoria is one of the favourites to achieve promotion this season and perhaps the blood campaign will boost its chances. In their first red-less shirt match they beat Avai 2-0. <

Host City Transport Ambush

The London Olympics has seen the rise of a semi-official alternative to the more familiar ambush approaches of the tongue-in-cheek-association and the publicity stunt - the host city transport sponsorship. By becoming an official partner of a fixed transport property, brands can be seen to support genuine utilities for fans and market their associations without falling foul of host city anti-ambush legislation.

In London this has seen some shrewd sponsors ambush arch rivals who are official London 2012 partners - most notably Emirates (British Airways is an



official games partner) and Virgin Media (BT is the official telecoms partner) - by tying up deals with Transport For London (TFL)

Emirates Air Line Cable Car > Airline Emirates sponsors TFL's new state-of-the-art cable car across the Thames. This smart 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 crosses the every 30-seconds and can carry 2,500 passengers per hour and its East London location and impressive skyline architecture means that it is likely to get a great deal of Games media coverage and airtime.

The naming rights also get the brand on to the iconic London Underground map

Virgin Wi-Fi's London Underground > Virgin Media signed a five-year deal with The Greater London Authority to be the first wi-fi provider for the London Underground network and has switched on the system in June and July in the lead up to the Games. Up to 120 stations will be connected to free wi-fi by the time the initial phase of the project is completed

This enabled the company to run an integrated campaign across the city promoting the arrival of the new service - giving it a strong visual presence across the underground network in and amongst other major tube activation by official Olympic sponsors (notably EDF).

It also functions as a brand new central London media channel for Virgin to sell space to other adver-



tisers from splash page banners to augmented reality and QR code campaigns. Debut advertisers include Renault and eBay and Virgin Media has also established tie-ups with Spotify, Time Out and MyMovies.net to host branded content on the network

According to Virgin, more than one million tweets, Facebook posts, emails and web pages were being sent via the service by mid July. <

> Click text below for links
[Emirates Air Line Webfilm > YouTube](#)
[Emirates Air Line > Website](#)
[Virgin Media Tube Wi-Fi > Website](#)



Olympic Revolution: IOC Overhauls TOP

Still not entirely convinced that sponsorship is undergoing a revolution? Well, the IOC is! The world's most famous and valuable property owner recognises that a radical shift is taking place. Change is necessary - even for the mighty Olympic Games. As London 2012 begins, Activative Platform talks with IOC Director Of Marketing and Television Timo Lumme about the organisation's sponsorship strategy and the review of its TOP partnership framework as the Olympic movement adapts to the new realities of today's sponsorship landscape.

i
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Ask us about London, the Games and beyond

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As the starting pistol fires for the London Olympics, the International Olympic Committee (IOC) will also begin a major review of The Olympic Partner (TOP) programme.

The global Olympic partner programme, the world's most valuable sponsorship scheme, will undergo a significant overhaul as the IOC undergoes a period of restructuring.

Despite TOP's status as the world's richest partnership property - in 1988 it was reported to be worth just \$96m, but by London 2012 its value has swelled to a staggering \$1bn - the IOC is starting a modernisation review.

'We will do a very deep dive in terms of a grassroots review of the programme,' says IOC Director Of Marketing and Television Timo Lumme.

From pricing and product categories, to rights, timelines, media platforms, geography and stakeholder structure, most of the pillars that have underpinned the programme for the last 25 years will be reassessed.

The IOC confirms it will look at every part of the programme but it is open minded about the outcome. It says that it may be that very little is altered, just a few tweaks and category adjustments, or it may result in major changes.

The IOC says that the process will start in earnest after London and describes the process as extremely thorough, but not one with a rigid framework or deadline.

The IOC has no existing TOP contracts lasting beyond 2020 (although it has seven partners signed up until that date) and will not sign deals beyond then until the process has been completed. No new IOC deals beyond 2020 will be sought or signed until the programme has been reshaped: an exercise that Lumme aims to complete before the start of the Rio 2016 Olympics.

Current partners will be included in the review. The IOC will sit down with them and discuss their thoughts, ideas and needs.

The review, which will also examine how the organisation can provide new metrics and greater measurement scrutiny, aims to ensure that the IOC continues to deliver an unmatched level of value for its partners in light of a combination of factors that is reshaping the sponsorship land-

scape.

But what is driving this change and how is the Olympic sponsorship programme adapting to the new reality and making the most of new opportunities?

New Landscape: Added Value Relationships >

When TOP was launched in its original guise in 1985 it was groundbreaking for the sports sponsorship industry and a major step forward for the IOC. There is little doubt that it has proven very successful over the years - as demonstrated by the fact that several of the original partners are still on board.

But the IOC admits that the business landscape and sports marketing has changed dramatically since then and it is important to adapt to the changing marketplace both for itself and for its partners.

Future facing technologies, new communications channels and the rise of social media are combining with a global economic shift, the rise of the BRIC markets and the continued increase in the sponsorship sums being raised by domestic deals and host nation organising committees.

According to Lumme, the very nature of sponsorship itself is undergoing a redefinition.

'Nowadays partners are regularly pushing the envelope in terms of defining and redefining what a sponsor actually is,' explains Lumme. 'There is a big picture shift from "awareness" to "engagement". This matches the ever growing importance of 'adding value through activation', so our partners are continually reinventing the very definition of being a sponsor.'

This is perhaps more relevant to consumer facing companies where there is a clear evolving trend from 'awareness' through 'appeal', to 'how you approach a consumer' and 'how you build your consumer relationships'.

'Adding value to people's lives is key and in order to do this brands must develop both direct and indirect conversations with them,' argues Lumme.

While this trend may be more pressing for the IOC's consumer brands, Lumme believes that it is also relevant to the more traditional industrial and

'Nowadays partners are regularly pushing the envelope in terms of defining and redefining what a sponsor actually is. There is a big picture shift from "awareness" to "engagement". This matches the ever-growing importance of adding value through activation, so our partners are continually reinventing the very definition of being a sponsor.'

**Timo Lumme
Director Of Marketing And Television
IOC**



business focused companies.

'It might be the case that our partners GE and Dow place slightly less emphasis on brand and engagement than Coca-Cola and McDonald's, but it is nevertheless growing in importance for them too.'

Companies need a deeper 'buy in' than ever before, Lumme argues and he says the review is essential to ensure that 'Olympism' remains the most compelling international platform when it comes to engagement and adding value.

Lumme also points to the new big picture objectives that some of its newer partners have for their Olympic rights.

'Our partners have different objectives and are using the games in new ways,' he says. 'Just look at how two of them, Panasonic and P&G, are using their Olympic relationships as the focal point for developing their masterbrand structures and umbrella values.'

ning, staging and funding of the London 2012 Games (as opposed to the Olympic Delivery Authority - the public body responsible for the buildings and infrastructure) has a core budget of £2bn. Most of this is raised from the private sector.

While LOCOG receives income from the IOC, as well as from ticket sales (reported to account for 25% of the income) and merchandise, the majority of the revenue comes from domestic, national sponsors.

While LOCOG will not publish official accounts until after the Games end, it is reported to have already raised between £700m and £800m from its domestic sponsorship programme. It has signed up an impressive seven official tier one partners, seven tier two official supporters and a further 28 official providers and suppliers.

London's impressive feat is by no means a one-off. Two recent record-breaking deals involving four domestic sponsors for the Rio 2016 games have been reported to have raised about £430m alone.

These two trends seem to create a genuine need for the IOC to review and respond - although stability and liquidity will be two crucial factors to consider.

'There's an argument to say that you could certainly look at the pricing,' admits Lumme.

Economic & Geographic Change > The changing economic landscape - with the end of the traditional Western world dominance of the global economy, the rise of growth countries (particularly the BRIC economies) and the increasing shift of commercial power to Asian and Eastern markets - is a key factor to put into the review mix.

As are the ever increasing sums that national sponsors and organising committees (which are private companies) are raising. It is vital to understand that the IOC effectively runs a form of franchise model. While it directly oversees Olympic broadcast rights and TOP, it is the Organising Committees For The Olympic Games (OCOGs) themselves that run each Games event. So while there are a couple of hundred permanent IOC employees, organising committees grow to thousands of staff members in their life cycle.

As the 2012 Games begin, the London Organising Committee Of The Olympic And Paralympic Games (LOCOG) is already ahead of its initial revenue raising targets.

LOCOG, which is responsible for the plan-

Technology Revolution > The IOC will also have to chart a new course across a radically evolving communication landscape driven by rapid changes in technology from social media and online video, to digital TV and smartphones.

Some sponsors, even some of those who are part of the IOC partner family like VP of Global Partnerships at Coca-Cola Scott McCune, have gone as far as saying that such future facing technologies have broken the Olympic content supply chain.

The fragmentation of the media landscape means that it is increasingly difficult for the IOC and the organising committees to control Olympic content. It is tougher than ever before

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TOP FOLLOWED ATHLETES

	LeBron James United States of America-USA	14,547,885 fans
	Kobe Bryant United States of America-USA	12,275,106 fans
	Roger Federer Switzerland	10,481,885 fans
	Rafael Nadal Spain	10,461,060 fans
	Dwyane Wade United States of America-USA	8,529,785 fans

FEATURED ATHLETES

Veronica Campbell-Brown
Jamaica
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Chris Hoy
Great Britain
Some pretty rapid times... more

Dayron Robles
Cuba

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1. PICK AN ATHLETE TO FOLLOW 2. MIMIC THEIR MOVES 3. TWITTER YOUR MIMES

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to clearly segment intellectual property, content and channels between sponsors and broadcasters.

The IOC will also seek alternative answers to adapt to these changes. "It could be that the lines between what is a broadcaster and what is a sponsor may blur," says Mr Lumme.

Furthermore, growing consumer control, combined with athlete and spectator content-creation and the personalisation of individual communication, media and broadcasting channels also present a huge challenge for the existing IOC model (as well as an opportunity for the new model).

This new model will also have to find fresh ways of engaging with and being relevant to a younger audience. Indeed, existing sponsors such as Coca-Cola are already working with the IOC on connecting with the next generation.

Olympic sponsors have all uniformly already taken on board the importance of social media and how it is dramatically changing the environment in which they work.

'They are all understanding how to use the platforms (as are we) and placing them at the heart of their communication strategies,' says Lumme, who also highlights the different speeds at which they are changing. 'At the coalface, the levels to which they are adapting and the scope to which they are using social media varies according to their industry, their brand and their products and services. But every one of them understands that it is a core part of their activation.'

IOC Social Strategy > Like its sponsors, the IOC is already adapting fast to digital and social media change and have been doing so in earnest since the 2009 Olympic Congress when the IOC president said that the IOC and the Olympic Movements needs to be at the forefront of digital technology and integrate digital and social media deeply into its communications and partnership strategy.

'It is a bit of a voyage of discovery, of course,' admits Lumme. 'But our commitment is there. We want to be present in as many relevant spaces and platforms as possible – particular in terms of connecting with youth.'

The IOC's overall approaches to social media is

guided by the idea of 'responsibility' and describe its own official usage guidelines as 'a common-sense rule of thumb'.

'We want people – from athletes and partners to spectators and TV viewers – to use these channels. We really do,' says Lumme. 'We don't want to be one of those properties/rights owners that takes a very controlling role in what people can and can't do on these channels in relation to the Olympics. But this must be done responsibly.'

So the IOC's policy for spectators and athletes is that those who want to take photos and video on their camera phone, can do just that. Indeed, the IOC says it wants them to do that. But only if it is for personal use and does not in a way interfere with our broadcaster and its rights.

'If you want to blog about the games, even if you are an athlete, we want you to blog about them,' outlines Lumme. 'But do it in a responsible way. Do it from your own experience – don't make it a commercial enterprise.'

Of course, the IOC is already adapting and experimenting with this media paradigm shift.

Official the IOC has a twin track approach to how we use social media – including Facebook, Twitter, Foursquare, YouTube and Weibo (in China) – one track is for the media and the other is for consumers.

For London 2012, for example, the IOC has introduced a new 'Athletes Hub', a service which aggregates relevant social media feeds and acts as an official digital platform.

When it launched with 100 days to go before the start of the London Games it had linked to 1,000 athletes. Basically the hub pools verified social media feeds (from Twitter, Facebook and other channels) into a liver, searchable online space, with the aim of providing a single social media platform where fans can connect with athletes. It includes a single, aggregated status-update stream

Officially, according to IOC social media head Alex Huot, the Athletes' Hub is a trusted 'social connector of conversations between athletes and fans aimed at developing deep and inspiring relationships that could last lifetimes'.

To drive engagement, users are encouraged to interact with the site in real time, connect it to their

personal Facebook and Twitter sites and unlock secret training tips from Olympic legends.

To its critics it is an official, authorised attempt to marshal and control Olympic-related social media content. To its supporters it is another valuable step for the rights owner to validate its property and enhance its service and support for its stakeholders (from sponsors and broadcasters to spectators and viewers).

Ambush Approach > Of course the rise of social media and the enhanced power of individual athletes and spectators provide a further challenge to property owners already working hard to meet the challenge of more established methods of ambush advertising and guerrilla marketing.

'Obviously we take the notion of protecting our rights very, very seriously,' says Lumme. 'But our main approach is education rather than policing and litigation. Educating the marketplace is the key. In my opinion policing and prosecution are not the priority in terms of ambush.'

The IOC says it prioritises working with athletes' organisations and national Olympic committees on education and knowledge communication in this area. The IOC and LOCOG are already working with the social media companies themselves – such as Twitter, Foursquare and Google – as well as more traditional media organisations on preventing ambush.

Of course, some market watchers and lawyers argue that London 2012 has seen the toughest and most ambitious anti-ambush legislation ever.

In addition to the existing set of legal protections for contract holders, trademarks and copyright holders, ever since the 2000 Games in Sydney the IOC has demanded governments commit to further additional Olympic legislation. So the 2006 London Olympic Games and Paralympic Games Act, in tandem with the 1995 Olympic Symbol Protection Act provide an uber level of legal protection. Breaching these rules is not a civil grievance, but rather a criminal offence.

Despite this, Lumme believes that for rights owners and sponsors alike the best defence against ambush is to fully activate your rights in as compelling and as powerful a way as possible.

'Obviously we take the notion of protecting our rights very, very seriously. But our main approach is education rather than policing and litigation. Educating the marketplace is the key. In my opinion, policing and prosecution are not the priority in terms of ambush'



'99% of our focus is on supporting and ensuring great partner activation and only 1% on stopping ambush.'

This offers an additional, Olympic-specific level of protection around the five-ring symbol, the games mottoes, and outlawing unauthorised 'association' through use of words such 'Olympics', 'Games', '2012', 'Two Thousand And Twelve', 'Twenty Twelve' particularly in connection to a further set of words such as 'gold', 'silver', 'bronze', 'medals', 'London', 'summer' and the like.

'You can't guarantee there will not be ambush marketing (although it is fairly rare that there is something particularly significant),' he admits. 'But what I would say, if you look carefully in terms of weighing up our focus in this area, 99% of our focus is on supporting and ensuring great partner activation and only 1% on stopping ambush. The balance is very much in favour of maximising value through activation, as opposed to being on the tiny leaks in the bucket.'

Sponsor Support Strategy: Education & Process > As well as judicious, if not overzealous, legislation, how else does the IOC support and service its sponsors?

The way the IOC works with its sponsors is based upon two main elements - education and process.

As far as the education element is concerned, much of the IOC's support work is based around its bespoke online 'partnership portal': which it uses for both prospective and existing partners.

The portal is a structured web tool that aims to impart and share knowledge with would be and existing partners and highlight the value of 'why a company should consider being an Olympic sponsor'.

It includes an exploration of the IOC's values, the partnership programme's objectives, a set of case studies, testimonials, guidelines and previous Games analysis and learnings.

The tool aims to explore and validate the three main reasons why companies consider Olympic sponsorship: to enhance brand value, to increase sales and to make a meaningful impact on external and internal people/stakeholders.

'In terms of process, as soon as a company comes

on stream we begin to work with them to develop a framework through which we can understand their philosophy, business, marketing programmes, sales structure and even their global/regional perspective,' explains Lumme.

'We then use this framework to help them navigate around the various parts of Olympism. Together, we use this framework to help our partners construct a plan - which includes objectives, strategy, tactics and activation.'

The Cycle & The Brand > The IOC is always in the middle of a triple-cycle, overseeing various stages of parallel preparation for multiple Games - summer, winter and youth. They work with sponsors throughout this entire cycle - from application and selection, to background, planning, concepts and activation launch.

So as they enter the live delivery mode for London, they are simultaneously working with TOP partners on the early stages of the 2014 Youth Olympics

in Nanjing (China), as well the 2014 Winter Olympics in Sochi (Russia) and the maturing of the programme for the 2016 Summer Olympics in Rio de Janeiro (Brazil).

At the start of each cycle, the IOC's 'Olympic Games Knowledge Management Team' focuses on collating key learnings from the previous Games. These are then shared with our partners at the earliest stage possible.

Of course, it's not as if each cycle starts with a blank canvas. Most of the IOC TOP partners are signed up for long periods. Coca-Cola has worked with the IOC since 1928 and Omega since 1932. So partner teams have been to lots of Games between them and they take a long term strategic view to their strategies and objectives.

Also, a fair number of experienced professionals transfer from one Games to the next - both in terms of organising committees, consultants and providers, as well as the individuals within the partner teams themselves. So there is a lot of carry over knowledge.

In terms of how the IOC works with its partners, the starting point is usually what it calls the 'Olympic & Brand Platform'. It uses this to explore, establish and communicate what Olympianism is.

For the IOC, Olympianism begins with the idea of 'Building A Better World Through Sport'. This idea stretches back to the original vision and philosophy of the Modern Games - educating youth and bringing it together through sport.

The three ideas that underpin this and that IOC works with its sponsors on are the values of 'excellence', 'friendship' and 'respect'.

Unlike many other property owners, the IOC works closely with partners in relation to the Olympic brand itself - what it means, what it stands for and what the long term and short term Olympics objectives areas of focus are.

'Even at an early stage in the cycle, I am always surprised by how quickly we get down to the nitty gritty with our partners,' admits one IOC insider. 'We have in depth discussions - both internally and with our partners - as to whether these are the right contemporary Olympic vales and what they actually mean.'

Rights owners and sponsors have discussion

about both the core, long term values of Olympism, as well as exploring how each new Games breathes new life into the brand. Each edition injects new life and vitality to both the vision and the objectives - areas of focus are always evolving.

For example, London 2012 is focusing on themes such as youth and regeneration: the tagline is 'Inspire A Generation'. So TOP partners will assimilate this into their long term goals: objectives which operate on a timeline that spans both long before and long after the London Games.

Rio, of course, will have a different emphasis again.

But the IOC is quick and clear to point out that one thing that sponsors do not have a role in is the host market selection process. This, it states categorically, is an independent and autonomous process and they are kept extremely separate to protect the integrity of the bid process. There is clear water between the two.

Messaging & Meetings > When it comes to the messaging within partner activation, the IOC takes a twin track 'formal' and 'informal' approach with our sponsor relationships says Lumme.

On the one hand the IOC has an emphasis on informal conversational relationships to ensure it communicate to its partners and ensure that they are aware of the relevant IOC and individual Games organiser messages.

To support this there is a more formal set of structured documents and guides outlining our key messages and the relevant local games landscape to partners.

The IOC also hosts joint bi-annual meetings with all of our partners together. The objective here is to pool the collective knowledge and experience rather than to unveil sponsor-specific strategic or activation secrets.

'In terms of sharing one partner's activation with the others, we do not focus on this,' admits Lumme. 'There is, of course, an element of competition involved. I can't deny that. Our sponsors work in a proprietorial way with their ideas and plans and we keep it that way. Having said that, partners are, of course, free to talk to one another

'In terms of sharing one partner's activation with the others, we do not focus on this. There is, of course, an element of competition involved. I can't deny that. Our sponsors work in a proprietorial way with their ideas and plans and we keep it that way.'



if they wish. And they often do.'

Measurement & Metrics > The IOC also works closely with its partners on providing and supporting customised measurement methods. Typically, Lumme says, these end up as bespoke proprietary models that relate to its partners own existing ROI metrics.

'We want to make sure that there are accepted and useful measurement metrics both for the sake of our client and so that we at the IOC can determine whether we are delivering the value we promised and we are getting Olympic value promotion in return.'

There are various ways the IOC and its partners look at the measurement challenge.

One example sees the property owner measure perception of the Olympic brand and then lay this data over partner brand perception on a reputational, brand and image basis. Another route is for the IOC to look at financial measurement models and customer satisfaction metrics and use these in their work with sponsors, national Olympic committees and local organising committees.

'Organising committees may use a slightly different approach to measurement,' says Lumme. 'For example, London has an approach on sustainability and youth, so the measurement metrics will focus on the promotion of relevant messages and the related consumer mindset/behavioural response to these values.'

Consensual Partnership > Lumme's idea of the notion of sponsorship, when it is stripped right down, is 'about partnership, about marriage.'

'Of course there is a transactional element, but by far the most important element in the way we choose our partners is that they are a good fit,' he says. 'That both their brand and their products and services promote the Olympic values and share the movement's objectives.'

The IOC, unlike an increasing number of rights owners, does not include forced partner

activation in its sponsorship deals. The organisation doesn't agree with the idea of enforce clauses in its contracts; instead it prefers to build well thought-out, sustainable and consensual relationships.

'We don't feel the need or see the logic in doing activation enforcement,' says Lumme. 'We don't want to police our partners or act like a school teacher.'

It does claim to carry out a great deal of due diligence before signing up a partner in order to ensure that there is synergy between its aims and theirs, that partners share the IOC's values and will promote them accordingly.

The IOC is clear about only working with that share its own three main value pillars (excellence, friendship and respect) and that commit to those objectives. The organisation says that it has often turned down sponsorship opportunities because it felt that the prospective partners did not wholly share the IOC vision.

Our 11 partners are a tightly knit, small group,' an IOC official told Activative Platform. 'This small size shows that we have turned away offers and money because we don't feel they reflected our values or shared objectives.'

Those who do commit to the TOP programme are buying an Olympic association. Unlike many other sponsorship deals there is no shelf space or media inventory - there is an idea, and ideal.

'If you don't put that idea at the heart of your leverage plan, or if you don't come up with a leverage plan at all, then what are you doing it for?' asks Lumme. 'That would be very strange indeed.'

Another difference between the IOC and much of the sponsorships in the professional sports leagues around the world is that TOP sponsors are onboard for the long term. While many sponsors of other properties need to activate immediately and get their returns within 12 months or around the life of a specific event, Olympic sponsors sign up for much longer.

'Our last two partners signed up for 10 years plus,' reveals Lumme. 'Their strategy will

not be built around getting a 10 to 18-month return.'

Another reason for the consensual approach is that the IOC relies on the expertise and skills of its partners to help them and the Organising Committee to actually deliver the Games.

From business-focused brands like IT partner Atos which delivers the technology framework and platform (they are already very busy in Rio), to consumer partners such as Coca-Cola who are committed to promoting the sustainability objectives with a 100% recycled Olympic programme, they help provide the infrastructure and services needed for an event on such a huge scale.

Lumme also points to another reason why the IOC's approach is consensual: its partners effectively have 200 rights holders rather than just one. In other words, Olympic TOP sponsors are actually partners of all the individual Olympic associations from every country around the world.

'Our sponsor approach is consensual and our partners activate in many diverse ways so enforcement just isn't appropriate,' says Lumme.

'Within the programme there are very different types of business, in various subsectors, with different needs. Coke and P&G are mainstream consumer-led brands, while Omega very much operates in the premium space and Dow and GE are business focused. But at the end of the day the basic notion of Olympic partner activation is the promotion of the brand and its values and it's up to each one how they do this.'

A TOP Future > While there is a great deal of continuity in the IOC's Top Olympic partnership programme, the emphasis, the assets and the activation are certainly set to change.

According to Lumme, structural and activation change is not only necessary, but positive. He also points to the change in sponsor objective and message emphasis between the 2008 and 2012 Olympics.

'If I compare Beijing to London, I would say that the dominant partner strategy in Beijing was based around a "here we are and here's what we do" awareness-led approach. While in London the emphasis has switched to "here's how we can add value to your lives, contribute to your community and commit to the planet".'

And what of the future and 2016 in Brazil?

'In terms of Rio, I feel that there will be more holistic all-embracing strategies focused on corporate responsibility, ecology and on sustainable development,' he predicts. 'Obviously it is a developing BRIC market, so a company's commitment to societal change, its ecological and economical footprint will be important.'

Trends which dovetail with the Olympic ideals themselves. <

TOP Overview > TOP currently has 11 global sponsors (there have never been more than 12) and it is reported that each shells out around \$100m for a four-year Olympic cycle.

- > **Non-Alcoholic Beverages:** Coca-Cola
- > **Computing Equipment:** Acer
- > **Information Technology:** Atos
- > **Official Chemistry Company:** Dow Chemical
- > **Infrastructure (Energy, Water, Transport):** GE
- > **Retail Food Services:** McDonald's
- > **Timing Services:** Omega
- > **Audio/TV/Video:** Panasonic
- > **Personal Care & Household Products:** P&G
- > **Consumer Payments:** Visa
- > **Wireless Telecoms Equipment:** Samsung

Most sign up for multiple Olympic cycles and seven are currently contracted up to the 2020 Olympic Games (which will be held in Istanbul, Madrid or Tokyo).

The Olympics has a 'clean stadium' policy, meaning no advertising in the stadium and there is no media package attached.

So each partner's investment effectively buys it a link to the Olympic brand: the rights to use the rings logo and the chance to leverage 'the magic' and 'the values' of the Olympic spirit.

Surveys suggest that the Olympic Rings are the world's most recognised symbol with 93% unaided brand awareness. It is probably the only logo that has higher awareness than the symbols of sponsors Coca-Cola and McDonald's.

Plus, the Olympics has a global audience of around four billion and is shown in at least 220 countries.

IOC Summary > The International Olympic Committee (IOC) was created in 1894 by Pierre de Coubertin. The first modern Olympic Games were held in Athens in the summer of 1896 and the first Winter Olympics took place in 1924 in Chamonix, France.

The IOC is based in Lausanne (Switzerland) and is a non-profit whose mission is to 'promote Olympism throughout the world and to lead the Olympic Movement'.

The 115 IOC members convenes once a year to elect members and host cities and consists of royalty, Olympic athletes, corporate executives and organisational leaders.

The IOC, which employs nearly 1,000 staff, negotiates broadcast contracts and international sponsorship and oversees the organisation and funding of subsidiary organisations including National Olympic Committees, International Federations and the local Organising Committees of the Olympic Games (OCOG). <

> Click text below for links

IOC > www.olympic.org

IOC Hub > <http://hub.olympic.org/>

London 2012 > www.london2012.com

Coca-Cola > www.coca-cola.com

Acer > www.acer-group.com

Atos > www.atos.net

Dow > www.dow.com

GE > www.ge.com

McDonald's > www.mcdonalds.com

Omega > www.omegawatches.com

Panasonic > www.panasonic.net

P&G > www.pg.com

Visa > www.corporate.visa.com

Samsung > www.samsung.com

Redmandarin CEO Shaun Whatling provides an independent insight into the IOC's TOP review.

Spinning The TOPs > The IOC's TOP programme is clearly in rude good health.

With seven out of 11 partners confirmed until 2020, the IOC can congratulate itself on having established itself clearly as the premier global property. The presence of businesses such as GE, P&G and Dow Chemical in the TOP programme further testifies to a value which extends way beyond the traditional appeal of sponsorship – and relegates both the FIFA World Cup and F1 to a new second tier.

On the surface therefore, the IOC's announcement that TOP is up for review appears surprising – the most successful sponsorship programme of all time, it's US\$1bn short of being broken, so what's to fix?

But in the coded, diplomatic language of the IOC, 'up for review' of course begs interpretation. Whilst the review process will be characteristically thorough – few will expect radical change.

If I were in Timo Lumme's position, I'm not seriously going to worry about pricing. Although the rights fees for individual Games have been on an upwards trajectory for the last decade, this has been heavily skewed by recent visits to the dominant emerging markets of China, Russia and Brazil.

A TOP partnership might seem under-priced at a starting point of US\$100m per quadrennium, but with that comes a minimum eight year commitment, an obligation to activate, however modestly, the Summer, Winter and Youth Games. A total financial investment of over US\$200m - but an even more significant organisational commitment.

The issue is not about TOPs paying too little, it's about revenue expectations of domestic partners becoming unrealistically, unsustainably high (and that can only be addressed through the bid process).

But I would certainly look at category re-definition (and creep), because the current situation is squandering commercial opportunities for both the IOC and its OCOGs.

It's a complex knot to unpick. Partners derive value from their category rights in three ways: they build communications, engagement and promotional

platforms on them; they sell products and services off them; and they protect themselves with them. The IOC's challenge is to reframe the value of each, and in particular to qualify and manage that protection.

Sainsbury's illustrates the problem.

By all accounts, including 'sotto voce' commentary from LOCOG, 'less so sotto' from Igor Stolyarov, the Commercial Director of Sochi 2014, and very evasive commentary from Coca-Cola, Coke has no contractual right to block the supermarket category – and yet it happens, time after time.

TOP partners ring-fence their position ever-more securely – through amendments to their partnership agreement with each renewal, through their deep relationships with the IOC. Coca-Cola can justifiably exclude Pepsi – and Guaraná Antarctica in Brazil as a direct competitor to Coca-Cola - but all local water, juice, tea and coffee brands? The same question could equally be asked of GE, McDonald's, Panasonic, P&G, Samsung and Visa

Category conversations tend to focus on convergence, but it's a red herring: for the purpose of sponsorship categories, the iPad's a computer and the iPhone's a handset, a smart TV's a TV and a smartphone is still a handset. In a strange way, Panasonic and Samsung are actually the model. They're direct competitors in many categories. Both manufacture handsets and TVs. Both are restricted in the activation of their Olympic association to their respective categories. And both brands benefit or stand to benefit equally from the Olympic halo.

When the principle becomes the practice, Samsung leaves Panasonic in the blocks, of course, because while Samsung sweat the assets, while Panasonic tends to post generic advertising with washed-out colours that would sell sepia back-catalogues way better than HD TV.

But the point stands: there's enough space beneath the Olympic umbrella for competing brands to co-exist.

For B2C brands hoping to break back their investment via consumer sales, more categories in theory represent greater opportunity – but frankly, it's difficult to imagine that scale of incremental sales for Acer, Coca-Cola, McDonald's, Panasonic or Samsung. Perhaps, globally, there's a case to be made – but

here sales are actually less dependent on category numbers and more so on when the OCOG finalises its ticketing arrangements.

Tickets, not the marques, are the biggest driver of promotional sales and London 2012's (comparatively) late release of ticketing will have hit partners' sales far more than a pruning and rationalisation of the categories.

The role of the IOC commercial team has historically been sales focussed. Without losing sight of the paramount need to embrace its partners and build deep, long-term relationships, the IOC is clearly looking to take back a little control. It's in a strong enough position to do that – and it's given itself enough time to do it as gently as possible. <

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Coca-Cola's New Olympic Beat

As the world's most valuable brand and the longest continuous Olympic sponsor, Coca-Cola's 'Move To The Beat' London 2012 campaign is not only its biggest partnership activation ever, but is also the beverage giant's first Games campaign under its new 'content-creation, liquid and linked' marketing strategy. Activative analyses Coca-Cola's innovative approach and talks to Mark Osikoya, Head of Sponsorship at Coca-Cola's London 2012 Olympic and Paralympic Project Team, about strategy, scale and social success.

MOVE TO THE BEAT OF LONDON 2012

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EVERYONE | ATHLETES/CELEBRITIES | YOU & YOUR FRIENDS | BY COUNTRY

2,406,457
BEATS

CREATE MY BEAT

NOW MIXING:

HEAR THEIR BEAT				

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Coca-Cola is the world's largest beverage business, its best known and most valuable brand. Its corporate objective is to maintain its number one position and to do this it must double the size of the business in 10 years. Its methodology for this is to refresh the world by inspiring optimism and happiness through a marketing strategy built around using content excellence to gain a disproportional share of popular culture. Its vast sponsorship programme is embedded in this broader strategy and at its heart lies its 80-year Olympic partnership.

Simple!

Well, not when you consider that its global 'Move To The Beat' campaign for London 2012 includes an astonishing 120-plus pieces of content.

Not only is it the company's biggest campaign ever, but compared to the three TV spots and six outdoor and print executions it created for the 2008 Olympics in Beijing it is Herculean in scale.

'This is Coke's biggest campaign ever,' according to Jonathan Mildenhall, Coca-Cola's Vice President of Global Advertising Strategy and Content Excellence. 'And it is a massive, massive shift in just four years.'

Some tenants of Coke's Beijing 2008 sponsorship remain in London 2012 - such as the focus on celebration and engagement.

'The Olympic and Paralympic Games is the biggest sporting event in the world and allows us to use the power of our brand to bring people together to celebrate and participate,' outlines Mark Osikoya, Head Of Sponsorship at Coca-Cola UK's London 2012 Olympic and Paralympic Project Team. 'Our sponsorship is rooted in celebration and participation which allows us to build deeper relationships.'

But the scale, strategy and measurement of success is very different indeed.

For both Coca-Cola in particular, and for the sponsorship industry in general, this campaign shows just how much sponsorship has changed in a single Olympic cycle. It moves into ambitious new territory in terms of its strategy and its audience-inclusive approach to content creation and distribution.

Atlanta HQ's New Strategy > This global effort is forged not in host city London, but in Atlanta where its global management and marketing teams are based and where it sports marketing and partnership teams operate in a different league of complexity compared to most sponsorship professionals.

The plan for the Olympics is embedded in Coca-Cola's broader business and marketing strategy, after all Olympic Games activation and delivery is not a standalone entity. Indeed, for many Coke marketers working on London 2012 Olympic work is done in addition to the day job.

As a long-term IOC TOP partner, Coca-Cola's Olympic Games objectives are long term, so learning from examples and experiences of previous Games, being part of the Olympic spirit and of the global legacy promise is perhaps more important for Coke's central HQ team than for some LOCOG sponsors.

The Atlanta brains trust's challenges for London 2012 were to centrally produce global creative assets that:

- > Achieve standout in the highly cluttered Olympic marketing arena
- > Build upon the principles of happiness and sustainability
- > Engage with the youth market through social and digital channels
- > Ensure Coke's Olympic legacy is a reality, not just a good sound bite

On top of this, the approach had to be based around Coca-Cola's new umbrella marketing manifesto, a philosophy unveiled earlier this year based around content creation and distribution. The world's most famous advertiser is evolving from an approach reliant on 'creative excellence' in traditional advertising to a focus on 'storytelling content', some bought and some created, that is both 'liquid and linked'.

The Coke 'liquid and linked' mantra is the brand's solution to the huge shifts in communication - largely due to rising consumer control and customer empowerment driven by ceaseless technical and socio-cultural change.

Liquid essentially means that the content must be compelling enough and in a format which





can flow through any medium. Linked means it must relate to Coke's business objectives, its brand and consumer interests.

So that means relevant content – from ideas and stories, to music, images, articles and videos – that can be shared anywhere and everywhere not only by brand ambassadors and super users, but by everyday consumers and even non-Coke drinkers. In other words, creating relevant stories that are 'entertaining/informative/useful' enough to inspire multi-directional conversation, connectivity, empowerment, interaction and engagement across all channels.

Move To The Beat: Collaboration, Consumer Creation & Corwd Sourcing > The solution was 'Move To The Beat': an initiative aimed at the world's youth and consisting of content largely designed for distribution via social media by the target audience.

While the campaign was created in conjunction with Mother London, the new strategy means that Coca-Cola no longer relies just on traditional ad agencies for creative ideas and accompanying executions. Instead its collaborative approach aims to ensure that consumer-creativity, crowd-sourcing and feedback shapes a living campaign.

This means that campaigns come from Coke drinkers, Facebook fans, Twitter followers, amateur film makers, bedroom musicians, jokers and story tellers, citizen journalists and personal bloggers who all work with each other and with the professional worlds of advertising, art, music, film and TV and sport.

'Our biggest learning as a company, is feeling comfortable with a messy and unpredictable, non-test-sensitive creative process,' admits Mildenhall. 'You have to have a clear idea of where you want to go. But you also have to be incredibly comfortable with the random nature of creative communication.'

Teen Targeting Through Music > The idea behind Move To The Beat itself is to use music to target the younger teenage generation in an

attempt to bring them closer to the Olympic Games and provide them with shareable content that will effectively transform them into Coco-Cola brand advocates for life.

Coca-Cola's decision to build its activation of the world's largest sports property around music is the biggest demonstration yet of the increasing focus on blending entertainment genres within the sponsorship space.

'We believe that music encourages participation and is a means of engaging those who are not motivated by sport with the spirit and celebration of the Olympic and Paralympic Games,' says Osikoya. 'Our campaign aims to connect more young people with London 2012 by harnessing their passion for music.'

While Atlanta centrally negotiates the Olympic deals, dictates the strategy, develops the global creative executions, provides the tools and defines the targeting, individual markets have some flexibility to localise campaigns and add their own specific elements to the campaign.

This music-sport genre blending approach reaches beyond the global executions - for example it also applied to Coke's role as presenting partner of the UK Torch Telay via the brand's 'Future Flames' initiative.

'We used our role to celebrate inspirational young people who use their passion in areas like sport and active lifestyles, music and dance, and community and environment to spread happiness in their local communities by giving them a once in a lifetime opportunity to carry the Olympic Flame,' explains Osikoya.

The beverages giant also worked with LO-COG and host Local Authorities to stage 66 Olympic Torch Relay Evening Celebrations that showcased up and coming music talent alongside established stars.

The global teen focus of the Olympic campaign also includes local market activation elements too.

In the host market there is a nationwide collaboration with sports charity StreetGames. 'We are working with StreetGames to help

110,000 young people get active,' explains Oskioya. 'Driving participation in sports in some of the most disadvantaged communities across the UK.'

An interesting teen-focused local USA Games initiative saw Coca-Cola's marketing team stage a two-day audition party in Los Angeles to find 100 teen athletes to become brand youth ambassadors in the sports space.

The branded party for these young sport stars of tomorrow included personal photo sessions with professional photographer Yu Tsai and film crews shot individual interviews about sporting passion, Olympic ambitions and dreams journey, and their relationship with Coca-Cola.

Each attendee thus had professionally produced personal content which they could distribute to their own cohort themselves via Facebook, Twitter and YouTube. While the best work could also be included in Coca-Cola's own executions.

'It's free media for us and they'll start to drive the conversation forward,' says Mildenhall. 'The consumer voice is of greater value than the Coca-Cola voice.'

Mobile & Social > Teen targeting, of course, means mobile and mobile apps that link to social media are playing a key role in the mix. With the exploding growth of the world's teens using smartphones to access social networks, mobile is perhaps the essential platform within this multi-channel mix.

'Mobile is at the heart of many teens' daily lives, connecting them with their family, their friends and their world,' says Kim Siler, who works on the mobile brand strategy in the Coca-Cola global interactive marketing team. 'Mobile, in turn, is at the heart and foundation of our strategy for London 2012, amplifying those connections with music, relevant content and movement.'

For example, Move to the Beat includes the My Beatmaker smartphone app which enables teens to create their own beat through the motion of their handset (using Zoot movement detection technology) and share it with their friends and the world.

The app is free to download from the Apple App Store and Google Play and users can also

create and upload their beat via the mobile Web Create my Beat site.

The effort also includes the Create My Beat desktop app, which creates individualised beats by mixing a user's personal musical preference and their sporting interest with their online social media footprint. The personalised experience can be uploaded to The Global Beat, an online community bringing together the beats to create an evolving global music collaboration.

In some countries, such as China and India, the campaign includes an SMS programme, which enables teens to sign up for SMS campaign alerts and facts about Games athletes, musicians, artists and content such as Olympic quizzes

This mobile silo of the campaign will be activated in more than 50 countries with QR codes in-store, SMS activation at live music events, links within the brand's desktop and mobile experience for the Olympics and augmented reality associated with packaging.

Sponsorship Success Via Social Return > In the past sponsorship success has been measured through fairly generalised metrics such as brand awareness and consumer opinion surveys. But for London 2012 Coca-Cola is attempting to move beyond this with a specific focus on analysing and measuring the campaign's social live and social legacy affect.

Coca-Cola has set independent think tank Demos the task of creating a new progressive sponsorship measurement model which judges success or failure in terms of the social return on investment and the social value it creates.

This tactic emerged from the recognition that sponsorship and attitudes towards it are changing and understanding where value lies in this new landscape is essential.

One of the first mass scale social sponsorship measurement programmes, this could become the dominant sponsorship success metric of the future. The initiative is partly a learning process with the objective of helping Coca-Cola quantify social impact of its sponsorships and gain a better understanding of return on investment (ROI).

The Coca-Cola sports and sponsorship teams





aim to make it a core part of future investment decision making.

Perhaps the company's key learning from this new social measurement programme will be whether its content-led Olympic activation, the biggest application of Coke's new strategy to date, has generated enough new, loyal young brand advocates and Coca-Cola 'lifers' to maintain its global number one position? <

The Coca-Cola Official Olympic Line

Coke On Ambush > 'Our long term sponsorship commitment, along with that of other official sponsors, enables athletes from around the world to train, prepare for and compete in the Olympic and Paralympic Games.

Without it, many Olympic committees would be unable to send athletes to compete.

A significant contribution is also made towards the cost of staging the Games, helping to reduce the cost to taxpayers and government.

Ambush marketing deprives deserving athletes and local communities of much-needed funding. In resolving issues of brand protection, Coca-Cola supports LOCOG in its approach to be pragmatic and amicable and to settle each case through education, rather than litigation.'

Coke On Rights Owner Relationships > 'We have worked closely with LOCOG and other sponsors to help stage a spectacular London 2012 that inspires change, participation and leaves a lasting legacy. Throughout the Torch Relay we have also helped LOCOG, other Olympic sponsors and host local authorities bring music and celebration to every corner of the UK. More practically, we are one of the only organisations with the capability and network required to help LOCOG deliver what will be the largest peacetime catering operation in the UK.'

Coke On Sustainability > 'Our commitment to recycle all clear plastic waste and turn it into new bottles within six weeks of London 2012 will help LOCOG deliver its target of a zero-waste Games.'

Coke On Health > 'We have a timeless commitment to enhance well-being in all of its forms. Encouraging people to get active, and providing them with opportunities to do so, has always been at the heart of our brand values. We also recognize that issues such as obesity are a complex problem and we are committed to working with all sectors of society to find solutions. To help change the way people think about nutrition and exercise we need to work together.'

Coke On Products > 'At the 1948 Olympic Games, the last time they were held in London, we offered only Coca-Cola.

At London 2012, we will have the widest range of drinks ever provided at an Olympic and Paralympic Games.'

In total it will offer 19 different products and variants including:

- > Coca-Cola
- > Coke Zero
- > Diet Coke
- > Powerade ION4
- > Powerade Zero
- > Glaceau Vitamin Water
- > Abbey Well Mineral Water
- > Innocent fruit smoothies
- > Innocent Juice
- > Sprite Zero
- > Fanta
- > Oasis

London 2012 > Move To The Beat > Activation Map > Snapshot Overview

>1 Track, Art, Film & TV

>1
M RONSON
& KATY B
TRACK

>1
ANTHEM
RELEASE &
DOWNLOAD

>1
BEAT WALL
GRAFFITI
URBAN ART

>1
EAST END
LONDON PR
LAUNCH

>1
30 & 60 SEC
2 & 4 MIN
TV SPOTS

>1
CINEMA
GLOBAL &
LOCAL CUTS

>1
MAKING OF
DOCUMENT-
ARY

>1
GLOBAL IN-
GAMES BEAT
TV SHOW

>2 Mobile, Web & Social

>2
LIVE EVENT
SEEDS VIRAL
SPREAD

>2
MY
BEATMAKER
MOBILE APP

>2
TRACK THE
BEAT ON
FACEBOOK

>2
CREATE MY
BEAT DESK-
TOP APP

>2
IN-STORE
AUGMENTED
REALITY

>2
TWITTER
SMS ALERTS
& QR CODES

>2
GLOBAL
BEAT
WEBSITE

>2
PRIZES/CLIPS
EXCONTENT
WALLPAPER

>3 UK Local Market Work

>3
1300
FUTURE
FLAMES

>3
TORCH
RELAY
PARTNER

>3
BEAT
FLEET
VEHICLES

>3
66 NIGHTS
OF LIVE
MUSIC

>3
STREET-
GAMES
CHARITY

>3
POWERADE
SPORTS
ACADEMY

>3
GAMES-
TIME REFR-
RESHMENT

>3
BEATBOX:
OLYMPIC
PARK STAGE

Move To The Beat: Campaign Overview > Sponsorship activation has changed out of all recognition since Coca-Cola first sponsored the Games back in 1928 in Amsterdam.

The Atlanta-based soft drinks' giant is the longest continuous backer of the Olympic Games and is a founding member of the IOC Olympic Partner (TOP) Programme for the non-alcoholic beverages category and ever since has been at the forefront of Olympic activation innovation.

This year's activation launched in earnest on 16 February at an East London press launch in the shadow of the Olympic Stadium. It saw Coca-Cola unveil its global London 2012 marketing campaign - 'Move To The Beat'.

The initiative's spearhead is a Coca-Cola music release, Anywhere In The World, a track by GRAMMY award winning producer Mark Ronson with lyrics and vocals provided by 2011 Mercury Music Prize nominee Katy B. The anthem is being used across Coca-Cola's 2012 activation work.

Ronson and Katy B unveiled the track beside an example of Coca-Cola's ambient Olympic outdoor art work called The Beat Wall. The dramatic Beat Wall is an urban artwork painted by a collective of internationally acclaimed young artists, situated in Hackney, East London. It is 25 metre wide by 10 metre tall and was curated by photorealists Neil Edward, Hadley Ever and Smug.

The Beat Wall is a visualised piece of story-telling. It aims to tell a story about how the sounds of sport and music are fused together.

Both Ronson's track and the art work are symbolic of the Move To The Beat campaign's ambition to bring teens closer to the Olympic Games and to sport in general. It aims to boost Games excitement and anticipation among teens and harness their passion for music. Its objective is to gain inspiration from London's musical heritage.

At the press launch, James Eadie, Olympic portfolio director at Coca-Cola GB, said it had put music at the heart of its 2012 work because music is a fantastic passion for Londoners and teens in particular.

"This is a great opportunity for us, it's not just about London but about our global campaign that will take music and fuse it with sport in an innovative way that will go out there and engage with teens around the world."

Ronson travelled the world in order to gain inspiration for the anthem and he met young athletes to record the sounds of their sport, before teaming up with chart-topper Katy B to provide the vocals.

At least five athletes perform live beats on the track: Russia's Kseniya Vdovina ran on a treadmill, GB's Darius Knight played table tennis, Singapore's Dayyan Jaffar recreated archery and the USA's David Oliver cleared hurdles on a raised track, while Mexico's Maria Espinoza yelled out Taekwondo shouts.

'Move to the Beat is all about getting teens excited about London 2012 by tapping into their passion for music and fusing it with sport,' said Mark Ronson. 'The Beat Wall uses urban culture to excite and engage teens and is a really cool way of inspiring teens to get involved with the London 2012 Olympic Games.'

The wall's unveiling coincided with the launch of the Coca-Cola 'Track The Beat' Facebook app and the Move to the Beat TV ad. The spot is rolling out across Europe and then the rest of the world to engage teens with the spirit of the London 2012 Olympic Games.

Track the Beat actively engages teens by encouraging them to 'collect beats' through Facebook to gain access to exclusive content and prizes. Teens using Track the Beat will be able to discover the beats that feature in the Move to the Beat anthem, download wallpapers and screen savers of imagery from the wall.



The anthem also forms the heart of the core TV creative for Coca-Cola's Olympic activation. The central global spot, created by agency Mother and which can be localised according to an Atlanta-created set of rules, was previewed on the brand's Olympic Facebook page ahead of its international broadcast release.

The ad was shot amidst a live audience of London teens and stars Ronson and Katy B alongside some of the star athletes whose sporting sounds are used on the track. Leveraging the music focus, the commercial premiered in the UK during the 2012 Brit Awards on 21 February.

There is also an accompanying feature-length 'making of' style documentary – a 30-minute edit of which aired on the UK's Channel 4.

One fairly novel aspect of this campaign is the way the brand encouraged viral spread of pre-launch excitement by loosening its grip on campaign creative.

Indeed, in summer 2011 Coca-Cola lifted the lid a little on the creative process of its Olympic work for the first time ever by inviting teens to attend the free Ronson-led gig. Those present were allowed to capture and share photos and videos of the shoot – thus breaking with the advertiser tradition of keeping ads closely under wraps.

Of course, the plan was that these consumer-created and shared experiences would spread virally, create conversations and build pre-launch excitement through the following six months.

'We approached our London 2012 campaign in a bold new way in order to create stories that teens would love and that they would want to share,' said Jonathan Mildenhall, Vice President of Global Advertising Strategy and Content Excellence at The Coca-Cola Company.

'This wasn't about shooting a television commercial. It was about inspiring teens to move and capturing the story from multiple angles and viewpoints in order to create pieces of film that could be spread across multiple media platforms.'

The anthem is the soundtrack for mobile and digital platforms and Coca-Cola events during the London 2012 Olympic Games, while also being available to buy as a single.

Further activation includes in-store displays, out of home advertising, experiential programmes, mobile and digital initiatives and builds on the brand's 'Open Happiness' platform.

Several future facing platforms and new technologies have been employed within Coca-Cola's vast Olympic activation portfolio. One of the most notable of these was the 'My Beat Maker' app – a funky, fun mobile device that detects the movements of users' phones and converts them into music thus enabling users to make their own beats.

The music itself is based on the Mark Ronson and Katy B official Coca-Cola London 2012 anthem. When a unique beat has been created, users can upload to brand's global music collaboration site The Global Beat, available at www.coca-cola.com/theolympics, and share them with the world. Thus forming an ever-evolving worldwide online music collaboration bringing together Beats from every country.

The Facebook app, Track the Beat, also allows young people to connect and interact with the campaign anytime, anywhere. Users collect the different beats of Coke's song for London 2012 and share with friends, plus access exclusive, behind-the-scenes clips of Mark Ronson's travels.

Throughout London 2012, Coke is also running a daily television show, called 'Coca-Cola Presents: Beat TV', broadcast over 10 nights. It will air in several countries and, in a fairly unique distribution model, the show will broadcast in different territories with different presenters providing a localised versions.

This main Olympic year work followed in the footsteps of last year's UK-only 'Future Flame' initiative – an integrated campaign connected to Coke's sponsorship of the Torch Relay and cel-

ebrating the young people who help make Britain burn brighter by bringing happiness to their local areas through passions such as sport, music and dance, community and the environment.

This phase was led by a TVC which stars young Brit actor Thomas Turgoose running with a flaming torch through rural and urban Britain, inspiring young people he passes to "Nominate a friend and give them the chance to run with the Olympic Torch".

The objective was to encourage nominations of young people doing positive things in their communities. A judging panel (of musicians, artists, media personalities, community ambassadors and London 2012 hopefuls) selected who would carry the Olympic Flame in the Torch Relay. Applicants were encouraged to submit video nominations for those they feel deserved to carry the Olympic Torch.

This phase was supported by cinema, radio and outdoor advertising, on-pack communication, PR, regional experiential events and digital amplification.

Coke also ran some additional local market campaigns, such as the US family-targeted initiative based around encouraging active lifestyle and called '8-Pack'. Built around 8 US athletes, the work aims to use their personalities to provide Americans with a closer look at Team USA emphasising the values of community, connection, support and patriotic optimism. The athletes were chosen to present sports as well as the multicultural make-up of American youth.

The campaign, created by Ogilvy & Mather, Wieden & Kennedy and Leo Burnett (with digital work by 360i) includes limited edition collector cans, eight TV spots, outdoor work and an extensive online element. A digital hub includes interactive athlete quizzes, instant-win prizes, US sweepstakes at MyCokeRewards.com/theolympics. Using social media the eight athletes will interact with consumers, in the virtual and real worlds, including the opportunity to win a school-sports day hosted by Olympic hurdler and medalist David Oliver. Another site, www.coke.com/cheers, invites fans to upload a photo and a message of support to Team USA which were displayed on Coca-Cola's Times Square billboard. <

- > Click text below for links
- [Coca-Cola Move To The Beat > YouTube](#)
- [CokeZone Move To The Beat > Website](#)
- [Coca-Cola My Beat Maker > Website](#)
- [Coca-Cola Olympic Games > Website](#)
- [Coca-Cola > Website](#)
- [IOC > Website](#)
- [Torch Relay > Website](#)



Lloyds TSB's London 2012 Journey

Back in March 2007, Lloyds TSB became the very first official domestic sponsor of the London Olympic Games. That same year it became the first to activate too. But on the day before the Games actually start, Lloyds will have achieved 96% of the total value it aims to achieve from its investment in London 2012. Activative talks to Group Partnership Director Sally Hancock about the bank's Olympic sponsorship campaign, from strategy and creative approach to measurement and what constitutes success for Lloyds' London 2012 investment.



Through five years of leveraging its rights the bank has established and maintained its position as the most recognised London 2012 domestic sponsor.

If public awareness was the vital metric, then being first looks to have been the right strategy. As most independent research shows Lloyds with the highest spontaneous awareness of any tier one LOCOG partner (albeit behind long term IOC TOP partners Coca-Cola and McDonald's).

But it's not!

While the media and the skeptics are obsessed with unprompted public recognition of official sponsors, Lloyds itself is not. Simple public awareness and visibility is not the main objective behind its decision to sponsor the Games.

'There was no single objective for us, but rather a three-way objective focused on brand, business and employees,' outlines Lloyds TSB's Group Partnership Director Sally Hancock. 'Our aims are to reinforce our brand values, to build business via our rights and by using our Games learnings to improve our tenders and commercial contracts, and to involve our employees in the Olympic spirit and experience and thus build pride in our organisation.'

Hancock, who has masterminded Lloyds 'London 2012 programme, feels there is far too much focus on the simple 'awareness' issue. 'For us, and for many of our fellow sponsors I suspect, awareness just isn't one of our key Olympic objectives. Our aims are much more refined and focused than on such a simplistic, broad notion.'

So for Lloyds, the success of its London 2012 strategy will be measured against the bank's three-pronged objective set: communicating brand value, enhancing professional skills and winning business and improving employee engagement, pride and satisfaction.

The bank has a sophisticated system for measuring the success of its reported £80m-plus investment against these strategic objectives. It has developed a bespoke scorecard that works on a multiple set of independent and integrated mechanics and metrics. These range from colleague engagement and satisfaction surveys, to measuring the value of the education benefits and busi-

ness learnings we have gained from through our involvement.

Hancock has created a multi-faceted score card running from 2007 until the Games closes, which aims to answer a slew of questions: whether Lloyds is driving incremental business through the partnership; what difference the sponsorship is making to consideration of the Lloyds brand among customers and non-customers; whether customers and non-customers feel they have the opportunity to get involved and are more likely to recommend Lloyds to other people because of it; and how the sponsorship is affecting staff moral and pride in the organisation

The programme has both internal and external measurement silos. Some of the metrics like brand tracking continue to be outsourced to independent external suppliers, while other measurements such as direct and indirect bottom-line business wins are measured internally.

'In total we are using a set of 35 measurements and assessment formats to analyse the impact and success of our Olympic involvement,' says Hancock. 'These operate right across and through the entire organisation - from employee satisfaction to skills learnings and the bottom line itself.'

Thus far, according to some of Lloyds TSB's own interim data, 70% of the bank's own customers are aware it is a London 2012 sponsor and 40% of them are more likely to recommend the brand as a result of its partnership programmes. Furthermore, one in three of the £3bn-worth of London Games contracts have been awarded to Lloyds TSB business customers.

Can success be clearly and indisputably measured through this data?

'The short, simple answer is yes, this is an achievable aim,' argues Hancock. 'The longer answer is more complex. But definitely you can, yes.'

While Lloyds keep their cards close to their chest in terms of what success looks like, they are clear about when the value will be achieved and the measurement stops. While we have heard a lot about 'legacy' at these Games, domestic sponsors have a fixed term and a limited time period to run. So Lloyds' strategy is built around the five-





year lead-in rather than during the event or the post Games period.

'Put it this way,' says Hancock. 'By 26 July, the day the Torch Relay finishes and the day before the Games start, we will have achieved 96% of the total value of our London 2012 sponsorship.'

The measurement process will finally finish on 31 December when the contract ends.

Strategy & Speed > Of course a clearly defined strategy is essential in modern sponsorship and particularly so for the Olympics when the stakes and the investment levels are so high.

The days when they chairman simply justified such deals by saying that they signed up because it is the most important event to take place in our country in our lifetime are long gone. National pride and gut feeling are not enough when it comes to justifying the huge sums involved in Games deals.

According to Hancock, Lloyds' strategy is based around its values, realities and its strengths

'In terms of our brand philosophy, we are an inclusive organisation. In terms of our physical structure, we are based around our on-the-ground branch network in communities across the entire country. This is our reality, so we needed to reflect this in our Olympic strategy.'

The bank's sponsorship strategy is grass roots based, nationwide and community-led.

'We are not a bank that is all about City Of London centric elite performance,' admits Hancock. 'Neither are we about exclusivity, or stars. So our strategy is built around everyday customers and local branches right across the country.'

This community-led, grass roots approach wasn't initially designed to take on board the current problematic and negative status of much of the banking industry, or the recession or even Lloyds' own part tax-payer ownership status. But is must certainly help.

'It really wasn't about the recession or the financial services industry's status,' stresses

Hancock. 'The Olympics have been something of a positive rallying point for us in particular and for the UK in general. I can't deny that. But this was not in any way part of our decision-making process to become a partner. It wasn't part of our strategy at all. After all, we signed up to be a partner of London 2012 in 2007. This was before what most people describe as the start of the 'downturn', before the 2008 financial crisis, before we agreed the deal with HBOS [September 2008] and before the UK officially entered recession in January 2009'.

Indeed, the banks and insurers were the first sector to be invited to tender as LOCOG sponsors (followed by telecoms, auto, oil and gas and utility companies) back in 2006.

Initially the press had seen rival Barclays as the category front runner: perhaps because the Games are taking place close to its London headquarters or maybe because it had a track record of major sponsorships. But odds for the bookies early favourite for the tier one banking slot dimmed in September 2006 when Barclays signed a £66m sponsorship contract with the Premier League.

Lloyds, which had previously sponsored rugby's Six Nations tournament, seemed to be in a great position as it had few internationally recognised flagship sponsorships in its portfolio at the time and thus had a free and flexible space to activate in.

Being first to sign-up and the first to activate was key for Lloyds.

'Getting out of the blocks early was indeed important,' Hancock claims. 'While we got a lot of positive PR by becoming the first official partner, it was more vital because we were able to secure the specific rights that we wanted, having the ability to secure the budget early and having the additional planning time that were the most important benefits of our first-mover-advantage. Basically, having a five-and-a-half-year run at it was great.'

She particularly stresses the importance of having the time and space to plan properly, which Hancock feels is a key reason why Lloyds



'Advertising, the way I relate to it, tells you the price, the product and where to buy it. But our Games sponsorship will probably not tell you any of that. What it will tell you is all about the brand, this is what we stand for, this is how it relates to you and your community.'

Sally Hancock
Group Partnership Director
Lloyds TSB

never had to reassess its strategy or budget through the entire period.

'We had the time and space to do it right the first time,' she smiles.

Planning & Approach > The Olympics, of course, is not a 'media buy' and doesn't come with a holistic media package, which makes some sponsors wary - but not Lloyds.

'I have never taken media greatly into account in activation planning as it's hard to change behaviour from signage alone,' says Hancock. 'In this case the success of our Olympic partnership is entirely reliant on our ability to activate with integrity and integrate with relevance!'

For Lloyds, the right route was to fold Olympic sponsorship activation into its everyday ongoing marketing. So leveraging its right became part of its central marketing roll out. It was a five-and-a-half-year deal through which the costs and returns were folded into the bank's main marketing programme -

from advertising to comms to graduate recruitment and business events - over that period of time.

'Without a media package and because of the clean venue rule [no branding is allowed in or on Olympic venues], you have to find other channels,' emphasises Hancock. 'You have five years to plan and leverage the opportunities, to use the marks and build around the values of Olympic association.'

Lloyd's activation has been a central part of its ongoing, everyday central advertising mix for several years. In terms of creative, Lloyds Olympic work has continued with the familiar Rainey Kelly Campbell Roalfe/Y&R 'charming cartoon' work (along with Rufus Leonard and Finger Industries) featuring ongoing key characters from the animated Lloyds World.

There is a difference emphasis though.

'Advertising, the way I relate to it, tells you the price, the product and where to buy it,' says Hancock. 'But our Games sponsorship will probably not tell you any of that. What it will tell you is all about the brand, this is what it stands for, this is how it relates to you

and your community.'

Hancock says that those at the bank do not see sport as a particularly special asset, versus the arts or any other sector. Lloyds is currently looking at its strategy for 2013, and beyond, and that includes all sectors. It is not limited to sport.

At no point did Lloyds consider any option other than embedding the sponsorship work with the bank's existing 'For The Journey' umbrella creative idea. This seamless integration plan was decided at the very beginning. For them it was always a brand message not a standalone campaign

According to Hancock this integrated plan was more a matter of effective strategy and consistency of messaging and creativity, rather than one of budget expediency.

Structure & Phasing > Lloyds organised its five-year planning structure for London 2012 activation around a four-phase timeline.

'We picked our path carefully and mapped out

a timeline with peaks and troughs', outlines Hancock. 'We did this largely because we realised that repeating the same messages for five years would become tried and thus the activation would lose impact and partly because we were aware of events that would trigger Games-related interest spikes (such as those around Beijing 2008, Vancouver 2010, the 'milestone days-to-go count-downs' and, of course, the Torch Relay which was key for us.'

So the Lloyds team plotted an engagement plan, which Hancock admits was something of a back of an envelope type framework, which detailed timelines and peaks based around the public interest and emotion. These stages were built around when Lloyds felt that the public would be keen to engage with Olympic stories.

'In terms of our staged strategy, the first phase was about 'awareness' and making people aware of our Olympic sponsorship and connection,' she explains. This stage included using the London 2012 logos on our advertising executions, ATM receipts and the like and launching its Local Heroes community campaign focused on young British Olympic hopefuls.

'Then the second phase was transforming 'awareness' into 'understanding' and educating customers and stakeholders as to why Lloyds was sponsoring the Games and about our local, community-based, grassroots approach, what it stood for, how people could participate and what we were actually doing tangibly to support the Games,' Hancock continues.

This second phase included a main Local Heroes push (supporting 250 up-and-coming grass roots athletes, some of whom are actually going to the Games) and Lloyds work with the National Schools Sports Week, as well as business-to-business events and tools and the like.

'The third phase is about involvement and giving customers, communities and employees the opportunity to get involved with the Games,' she continues. This included nomination and competition phases for torch relays, participating in National School Sports Week and supporting Local Heroes.

'Now we are in the final phase, which for us is all about celebrating the Games, and the work we have done around them, enjoying the Olympics and experiencing it with the Torch Relay and Team GB and the like,' she concludes. This is about enjoyment and being inspired by the Games and celebrating bringing the Games closer to customers, communities and employees.

Lloyds TSB's Four Phase Olympic Activation >

Phase 1 'Awareness' (2007 - 2008)
Contract-signing to Beijing Games

Phase Two 'Understanding' (2008 - 2010)
Post Beijing to Vancouver Winter Olympics

Phase Three 'Involvement' (2010 - 2012)
Post Vancouver to pre Opening Ceremony

Phase Four 'Celebration' (2012)
Just before and during London Olympics

Campaigns & Creative > Lloyds' Olympic campaign has been built three key sponsorship pillars in their activation structure: National School Sports Week, Local Heroes and the Olympic Torch Relay.

Banks tend to have a harder time engaging fans than sexier sponsors in more exciting spaces, particularly over long periods. So its work has been very focused on local branches and grassroots sport rather than elite performance and big name sports stars, because the team believes creative needs to be based on a brand's reality.

'We are inclusive and community-based, so our London 2012 work reflects this and leverages it,' explains Hancock.

Lloyds has been executing a similarly phased plan to its above- and below-the-line campaigns to engage and unite consumers and communities around the Games.

'We are taking a graduated approach to our ATL work, after all, we didn't want to peak too soon,' says Hancock. 'And so through the key Torch Relay phase we are building up our above-



'We are inclusive and community-based, so our London 2012 work reflects this and leverages it.'



the-line support. In England this is focused on TV, digital and out-of-home, with other media channels being used to spearhead our work in other parts of the UK.

The Olympic Torch Relay is one of the three pivotal elements of Lloyds activation. Hancock says she believes that the Torch Relay is the single biggest activation that the bank will do for the Games. In fact, it made the decision to become the National Torch Relay Partner back in 2007 when it first devised a strategy and signed on as the first LOCOG sponsor.

'We set out a vision then that to maximise value out of the London 2012 Games we needed to take the Games to local communities all over Britain. And really make it everybody's Games,' says Hancock. 'There is no better example of that promise coming to life than the Torch Relay, which visits so many communities around the UK and reaches and touches so many people who would otherwise perhaps not have the opportunity to go to the Games in London.'

Lloyds has also been heavily involved in National Schools Sports Week and connected this to the Torch Relay too.

'We have been encouraging schools to participate in the relay and to get involved,' Hancock explains. 'We've been encouraging and supporting schools to enter competitions to win a chance for the convoy to stop as the pass a school, for schools to win chances for pupils to be team torchbearers and so forth.'

The aim of Lloyds TSB National School Sport Week is to get more young people participating in more sport and learn about the values of the Olympic and Paralympic Games.

For 2012 Lloyds is helping give schools the chance to stage their own Games and celebrate all that the London 2012 Olympic and Paralympic Games have to offer through the 25 to 29 June 'Lloyds TSB National School Sport Week'. This is a week-long celebration for schools across Britain, inspired by the London 2012 Olympic and Paralympic Games.

In 2011, more than four million young people took part, making it Britain's biggest school

sports event.

Lloyds TSB National School Sport Week aims to help fulfil school objectives for PE and sport, as well as using the curriculum to create excitement around the London 2012 Olympic and Paralympic Games.

This national event aims to provide opportunities for young people to try new sports and feel part of London 2012 celebrations, to raise the profile of sport among young people, parents and colleagues, to demonstrate commitment to working towards the Healthy Schools agenda.

'So at a school and an educational level we have been very much the main partner with LOCOG for that,' says Hancock. 'We have also involved many of our Local Heroes in the Torch Relay programme as the flame has moved through their own communities.'

The team also connected its Torch Relay work to its Local Heroes programme. Working in partnership with SportsAid since 2008, Lloyds has provided funding and recognition to more than 1,000 Olympic and Paralympic hopefuls on their journey to London 2012 and beyond.

'We've been very active in all of the local communities where we have branches. We've encouraged the branches and their staff to get involved in the relay, and to localise the celebration of the Olympics when the torch comes through their community,' she explains. 'And celebrate the local area torch bearers who have come through our nomination and competition programmes.'

Lloyds also asked for nominations from four community groups that support young people to be nominated for each day or each leg of the relay, and at the celebration sites at the relay leg end stopping points ask the public to vote for their preferred community group and the winning two (of the four nominated) will win £5,000 each.

There is a big fund across 70 days which is Lloyd's way of putting support back in to those communities the relay has passed through and



in which it has branches.

The relay is particularly relevant to a company that doesn't have an automatic relationship and connection with elite sport.

'We are not adidas or Nike, we are a bank,' states Hancock clearly. 'But we are in most high streets and part of most communities, and so I think the relay is the absolute pinnacle of our Games partnership.'

Thus, by the time the Torch Relay ends, after a five year engagement with London 2012, the start of the Olympic Games for Lloyds is just about the end of the journey.

'The value that we will have created through this marketing partnership is just about done by then,' admits Hancock. 'Because we have had a long run in and we have tried to ensure that we have leveraged it across the full five years.'

Games Relationships > In terms of its relationship with the property owner, Lloyds has generally tried to take a light touch with LOCOG and the Games organisers.

'Obviously the nature of the relationship is very important. While sometimes it feels like we have been married to LOCOG for the last five years, overall we have tried to take a fairly light touch with them, because we believe in self sufficiency,' explains Hancock. 'The organising committee can't be expected to solve all you problems for you.'

Hancock believes sponsors need to take control themselves and pursue their own strategic vision.

'You can't expect to sign on the dotted line and then expect the organising to have an activation plan all set up for you,' she says. 'You need to take control yourself and pursue your own strategic vision.'

She admits that perhaps the Lloyds team may have taken a slightly different approach than some other sponsors and describes the LOCOG relationship as being 'appropriately sensitive to their needs'.

'We have always tried to minimise any issues we have had. You need to be aware that they have

an Olympic Games to organise and this is a mammoth task that isn't all about any one sponsor. All parties need to make sure that the games are a success for each of us, but that also means the actual Games themselves need to be a success.'

In terms of Hancock's stance on the ongoing sponsorship industry debate as to whether the 'banking and insurance' segment is too similar to the 'payments' category (held by IOC global TOP partner Visa), she argues that Lloyd's banking category is no more open and vulnerable to ambush work and sponsor crossover than most segments.

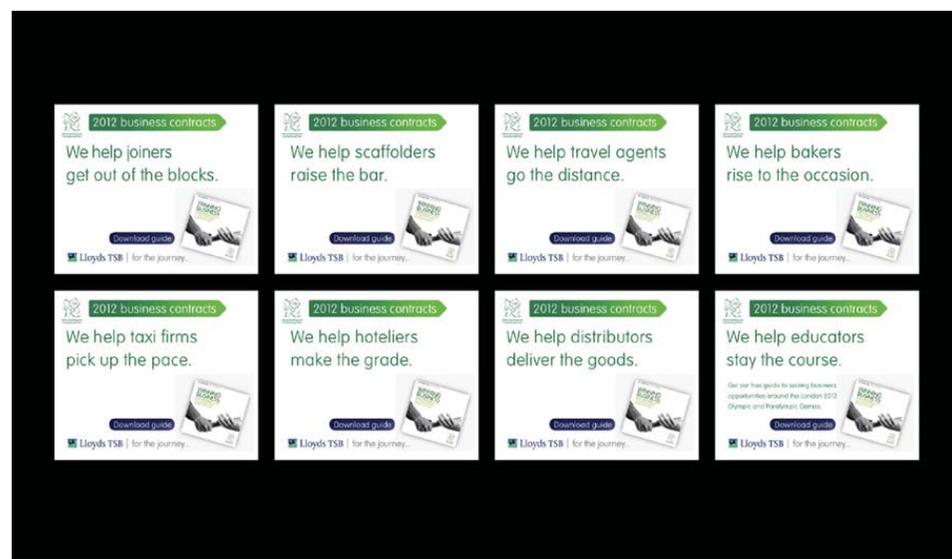
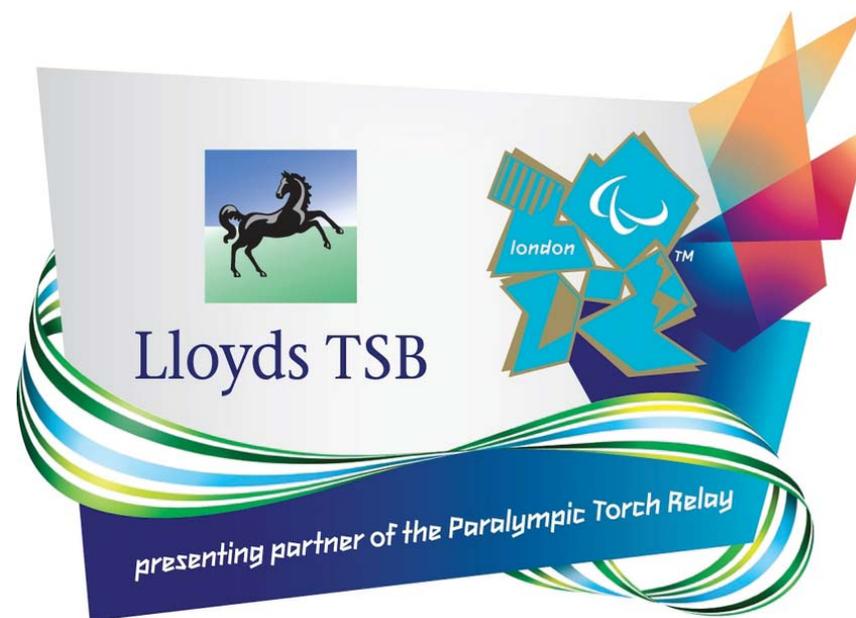
'We have always known that Visa may leverage its own rights via some forms of collaboration with its own banking partners (some of whom are our competitors). We knew it could happen and we haven't felt threatened by it,' she states. 'Sponsorship needs to work for everyone for the Games to be a success.'

In terms of sharing of ideas, strategies and experiences with other LOCOG sponsors as the first sponsor to sign on, Lloyds has played a significant role in creating intra-sponsor lines of communication. Back in 2008 Hancock set up a form of unofficial 'partner network' for London 2012 sponsors, which has met around once a quarter. It doesn't have a specific fixed agenda, but has the overall aim of sharing information and learnings.

'They have been a balance of the formal and informal and have proved very useful to us,' says Hancock. 'They have helped foster a better level of understanding the unified and diverse needs of the sponsors' teams. For example, Visa recently hosted a workshop for the group's sponsor spokespeople.'

For Lloyds this seems to have played out in a number of ways, including its joint London 2012 NFC mobile payments project with Samsung and Visa.

'As more sponsors came on board this network grew and grew and while this was a voluntary group of people, each partner basically took turns at hosting the network get together,' clarifies Hancock. 'They have focused on things ranging from practical operational workshops to





business engagement and crisis planning. More recent ones have focused on a sense of sharing. After all, everyone's success is our success in this kind of collective project.'

Unsurprisingly, these meetings have been held less frequently the closer the Games have come because more of the participants' time has been taken up with activation,

Ambush & Event Reaction > Hancock's line on ambush is that while the rights owner has a duty of care, her main feeling on guerrilla activity is that as a sponsor the primary thing is to have confidence in your own strategy and your own work.

'Focus on your own plan and output and ensure that it is the best it can possibly be,' she advises. 'If you are leveraging your rights to the best of your abilities you shouldn't be overly threatened by the prospect or reality of competitor ambushes.'

Asked whether Lloyds would consider legal action if a rival bank did launch some form of pseudo 2012 ambush campaign the response is 'of course, but the main thing is not to overly fret or focus on such perceived or real guerrilla activity'.

'We certainly aren't going to be jumping up and down and kicking and screaming if 10 blokes turn up in the Olympic Stadium wearing Barclays Premier League Football shirts.'

Furthermore, when discussing the fine line between official sponsor legal protection and overzealous anti-ambush legislation, Hancock's belief is that some official partners have 'perhaps been a touch too sensitive about the rings and logos and the like - especially when it comes to small pubs and the like'.

Lloyds has been careful to build in flexibility into its phased campaign structure in order to accommodate live learnings or react to changing circumstances.

'We have certainly built in some flexibility into our framework to adapt to events as they evolve and news at it breaks,' she states. 'In the planning phase we certainly looked at the ex-

perience of the Beijing Torch Relay in the UK in 2008 and this taught us that we needed to be able to act quickly and nimbly.'

In a show of genuine honesty, Hancock even admits that 'as an organisation back then we were probably not perfectly set up to act all that nimbly and quickly so we had to address this need'.

She points out that societal, economic and particularly technology changes come so fast that you need to be flexible enough to adapt. After all, when the initial core plan was being made in 2007 Lloyds hadn't taken over HBOS, the recession hadn't begun and no one had predicted the impact of social media.

'You need to adapt and accommodate to the changing landscape,' she says as she points out that Facebook and Twitter have been key to the success of promoting Lloyds' '2012 Track-side' customer programme which has seen the bank give away 1,500 pairs of tickets and other prizes as Lloyds built a credible social dialogue with its customers.

In terms of planning for negative events Lloyds took two major approaches.

'Firstly we aimed to negate risk on a reputational front by ensuring that the work we did, our activation and our messaging was authentic and genuine. We wanted to ensure there was no inappropriate irrelevant activation and thus make sure we were not accused of being disingenuous,' Hancock explains.

'Secondly, we also set up an operational framework to use strengths and skills from across the organisation to build a team that could respond to any issue that might arise according to a pre-agreed framework. This ranged from HR and support services, to legal skills and litigation issues. We have a huge machine, a big team of experts internally to address matters as they arise. So we aim to be prepared for events - whether that be a transport strike during the Games or competitor ambush activity or even service failure.'

Post Games & Personal Learnings > What

about after the Games? What can we expect from Lloyds TSB on the sponsorship front post London 2012?

'Post London 2012 you will see an ongoing emphasis on community engagement and partnerships, and some continuation of activations we have developed for London 2012,' asserts Hancock.

After working on the London 2012 programme for so long, Hancock says that the scale, depth and breadth of such a project has taught her much about which are the key skills needed to lead, organise and run a successful Olympic sponsorship campaign?

'Thick skin, ability to think strategically, pulling in the right experts at the right time, strong programme management expertise, good governance model, and being prepared to trust instinct!' she says without hesitation. 'This could be a paper or an article in its own right.'

Hancock is clear that there is a real difference in approach and skills needed compared to working on such a sponsorship initiative from an agency side.

'Being able to shift from working across a certain number of clients to a certain depth, to being all over the detail on a vertical end-to-end project - this is a key difference,' she says. 'The ability to manage stakeholders and manage upwards internally has been very important, as has rigour around process management, risk, operational issues. You don't tend to see these as much when in an agency.'

Her main advice to those national Rio 2016 sponsors fine-tuning their strategies is as follows: 'make sure you have a strong contract, a solid and clear differentiating strategy, work out your Games USP and don't rely on the organising committee!'

As to how her London 2012 experience has shaped her long-term view of the evolution of the wider sponsorship and partnership marketing space, Hancock certainly sees changes in the future.

'We have been very self reliant with our sponsorship. It has, in effect, been a licence to market in the Olympic space and it's worked for us. But generally I see a trend away from this structure more towards brand created entertainment, more ownable properties and activity closer to community and social responsibility than has been in the past'. <

> [Click text below for links](#)

[Lloyds TSB TVC 1 > YouTube](#)

[Lloyds TSB TVC > YouTube 2](#)

[Lloydst TSB London 2012 > Website](#)

[Lloyds TSB London 2012 > Facebook](#)

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[Schools Sports Week > Website](#)

[Torch Relay > Website](#)

[LOCOG > Website](#)



Festival Boom: Amplifying Experiences

2012 is becoming the year of the festival. Record statistics are being racked up around the world. People seem more willing than ever to pay a premium for the live, one-off experience. Festivals are the bright spot in the music world's ongoing struggle to redefine the industry in the digital age. As the live music scene booms, brands and sponsors have been increasingly focused on leveraging the power of the festival experience to provide long term engagement with a captive, passionate audience.





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2011 posted record festival attendances and, despite a fallow year for Glastonbury, 2012 is already surpassing 2011's numbers.

From the staggering 12,000 performances and 25,000 artists at the Olympics cultural festival, to the 2,286 acts at South By Southwest 2012, plus record crowds of 85,000 per day at Belgium's Rock Werchter and Scotland's T In The Park and an amazing 220,000 fans at the Heaton Park return of The Stone Roses, live music is going from strength to strength.

According to trade group IFPI, the shift in emphasis from recorded albums to live performance has seen US live music revenues double in the last decade to \$4.6bn a year. The picture in the UK is similar with live ticket sales quadrupling over the last 10 years to \$2.4bn. According to Mintel, UK live music sales rose 69% and admissions were up 29% between 2005 and 2010.

And despite warning about growth slowing in recent months due to the downturn, declining consumer confidence, higher youth unemployment and high ticket prices, audiences continue to grow. According to trade magazine Q the UK alone will see 670 major live music events and festivals this year, while a further 2,500 to 3,000 will take place in Europe.

A decade ago it was so very different. Many musicians saw live shows as compulsory marketing platforms for their cash cow albums. Now the opposite is true. According to PRS For Music, 2008 was the first year that musicians in Britain made more money from live performances than from recorded music sales.

With a wealth of new live channels, 2012 has seen a slew of innovative campaigns from festival sponsors leveraging real time platforms to activate their rights by enhancing the festival goer's experience and even connecting and embedding digital audiences into live events.

Of course, this wave of festival success presents rights owners, sponsors and bands with a fresh set of challenges.

Festival goers are beginning to complain about being overwhelmed with marketing messages and sponsor activity, while an increasing number of partners feel the live music stage is becoming too cluttered. To complicate matters further, as more musicians are signing deals with brands, we are now seeing a clash between festival sponsor rights and band sponsor rights.

And then, of course, there is the weather.

Activative interviews two leading festival marketers, both rooted in bands, brands and music, to explore the opportunities and challenges thrown up by the live music boom.

Gary Pitt is the managing director of brand partnerships agency Get In Bed and Ziggy Gillsenan is the owner of sponsorship and event agency Get Involved Communications and the co-promoter/co-owner of the Bestival and Camp Bestival festivals.

The UK alone will see 670 major live music events and festivals this year, while a further 2,500 to 3,000 will take place in Europe.

‘Really get inside the mind of the festival audiences. You need to know what is important to them. And this changes every year. Having this knowledge allows you to suggest ways which brands can successfully and strategically engage with festival audiences and get the return they need.’



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PLAYLIST GURU

Intreview Q&A: Gary Pitt & Ziggy Gilsean >

Activative (AV): Is ‘successfully enhancing the festival experience’ the underlying key to great festival activation.

Gary Pitt & Ziggy Gilsean (GP & ZG): The market has changed significantly over the last few years and increasingly brands are looking for ROI from any sponsorship whether that’s via sales, PR, social interaction or content, but the route to success remains the ability to create solutions that add value or enhance consumer’s experiences at live events.

AV: Where do you start when it comes to successfully enhancing an experience?

GP & ZG: Really get inside the mind of the festival audiences. You need to know what is important to them. And this changes every year. Having this knowledge allows you to suggest ways in which brands can successfully and strategically engage with festival consumers and get the return they need to justify the investment.

AV: Does a festival goer’s passion for music lie at the heart of a successful festival? If so, what are the most innovative ways you have seen a sponsor/partner enable or enhance this ‘passion’?

GP & ZG: Initially festivals were all about the music line up, but our research has shown an interesting cultural development in terms of the ‘reasons’ people attend festivals. As festival promoters have listened more and more to their audiences, the range of attractions on offer has broadened. Camp Bestival is a good example of this - who would have thought that Mr Tumble would draw as big main stage audiences as headlining music acts? This groundbreaking family festival approach to programming is one example of how the marketplace is changing.

AV: What is your own umbrella strategy/philosophy for the role of commercial partners and the way that they activate?

GP & ZG: As an agency we work with event owners to develop a range of brand partnership strategies. We create and tailor the right tools and opportunities to fulfil their needs and the needs of the event. As such we see it from both sides and sit at the heart of these owner-sponsor collaborations and create bespoke solutions for each client. Whilst there are common strategic goals, ROI etc, as an agency it is important to be constantly evolving and developing new solutions that cut through in this noisy marketplace and are tailored to specific needs.

AV: Some festivals are adamant that they only collaborate with brands that directly contribute a service to the event itself, while others are more comfortable taking a sponsor’s money in exchange for logo-led brand awareness opportunities. What are your thoughts on this debate and where do you sit?

GP & ZG: Brand partners play an important role in the festival economy. Without brand support the level of production and creativity which a ticket buyer has come to expect could not be delivered. But different events have different needs and approaches.

AV: How careful are you when considering which music festival brands you choose to partner with?

GP & ZG: We like to work with likeminded brands and event owners who provide opportunities and challenges that excite us

AV: Are there industry sectors and categories you are most keen/least keen to bring on board as sponsors?

GP & ZG: Partnerships seem to fall into two sectors: brands that have a vested interest in being there and selling/sampling their product exclusively to an audience whilst at the festival (eg consumables drink/food/fashion/FMGC etc), and those who are looking to align themselves with the particular festival’s brand and values and its audience. This latter approach is a more strategic relationship often rooted in in-

teresting marketing and content objectives.

AV: Do you have to apply different strategies and tactics to activation for each of these two groups?

GP & ZG: As an agency we work with promoters to develop bespoke packages which can deliver specific objectives unique to the brand. It's a much more sophisticated process now. In general terms, organisers want to be working with brands that are the right fit and will not bring the risk of negative PR with them. We employ a process of careful 'Sponsor Matching' - meaning the brands will be accepted by the audience and the campaigns more likely to succeed and deliver ROI.

AV: How far are you willing to change/adapt the festival offering to meet the needs/requests of your partners? Do you have any red lines that you will not cross?

GP & ZG: The most effective partnerships are about genuine collaborations that add value to the consumer, brand and event owner. Communicating clear expectations is important, so we create Brand Guidelines for each event so policies and opportunities are clear from the start.

AV: How important is it for brand to contribute to the artistic experience and how can they achieve creative credibility?

GP & ZG: It is also important that they integrate into the creative landscape of the festival and 'fit in' in the eyes of the consumer, this ensures the brand and event retain credibility too.

AV: When both brand, rights owner and performer work together in harmony, amazing potentials can be created and realised and this is what drives/enhances the experience for the music lover (and creates brand/band/festival advocates for the future). What are the outstanding examples of such synergies from your current/recent programme?

GP & ZG: For us it is about creating clever strategies led by big creative ideas, that can be executed across multiple marketing channels and

have longevity. Festivals provide a great environment for activation, but brands need to be thinking longer term to get the deeper connections and desired results in terms of ROI. One recent example of this from our perspective is that we recently worked with brands like Eristoff and Replay to create music programmes driven by talent, activated in the live festival environment and rooted in generating exclusive content and PR year round.

AV: How do you work with your sponsors to maximise the return on their investment - what kind of framework/programme do you have in place to work with them individually and ensure they maximise the opportunities available?

GP & ZG: We've always encouraged brands to set specific and measurable objectives for their experiential campaigns, and attribute KPI's to these. Focussing on specific objectives makes it much easier to evaluate. One example of this may be a brand with the objective of growing Facebook 'likes'. We encourage the brand to put achievable and realistic numbers on this to a timescale - for example to grow 'likes' from 2,000 to 20,000 in a three-month timeframe. We'll then put in place a series of mechanics focussed on delivering these objectives, we'll have a tight campaign plan and we can monitor on a daily basis how we are performing against the clients' objectives.

AV: The old days of logo-led, on-site festival branding are gone, but what is replacing them?

GP & ZG: Brands have learnt that successful activation can be achieved in so many more ways other than logo-led branding. Working closely with brands, we encourage them to look at the customer journey in its entirety - year round. From how consumers buy tickets to keeping them updated on line-ups and essential information, to how they experience content post event. There are a myriad of specific needs as they move through the customer journey and successful brand partnerships address these needs and connect with the audience. We know how effective



"the most effective partnerships are about genuine collaborations that add value to the consumer, brand and event owner. It is also important that they integrate into the creative landscape of the festival and 'fit in' in the eyes of the consumer, this ensures that the brand and the event retain credibility."



tive this kind of relationship is and will always encourage brands to think on a deeper level rather than focusing on over-branded collateral on site.

AV: We have seen a slew of innovative spaces used for sponsor messages in recent years - from the back of tickets and instruments played on stage to brands actually sponsoring bands themselves - what are some of the more original spaces you have seen in recent months?

GP & ZG: The sheer scale of managing 50,000 campers in a field, multiple music arenas and artists means the festival business has to continue to innovate to ensure efficient delivery, ticket value and happy punters. RFID wristbands and NFC technology is the buzz innovation to be trailed this year, meaning people will be able to 'sign in' to different tents and 'like' the bands who are playing automatically on Facebook by the simple tapping of a wristband on a reader device. All these new digital engagement opportunities will become more common over the next few years and brands are already partnering with these opportunities. For example, the RFID wristbands at Wakestock 2012 are sponsored by Samsung.

AV: How are you working with your partners to activate by connecting festival-goers with one another both pre-, in- and post-festival?

GP & ZG: Social Media has become the preferred route of communication by the events and their fans. Clever use of social media pre, in and post event is included in most successful brand partnership campaigns and it's important that an agency in this space has a social media activation division to ensure this highly effective medium is utilised to its fullest. As an agency Get in Bed has understood the importance of this and our in house digital and social media teams are work closely with brand managers and event owners to ensure the opportunities are fully exploited and managed correctly.

AV: Are some festivals become too cluttered with brand logos and advertising?

GP & ZG: We've seen the effects of too many brands activating badly or in an old fashion manner at festivals - a festival's creative direction is erased by over-the-top branding and naming rights, and the festival brand struggles to shine through. However we use exit surveys and qualitative research to get valuable feedback from festival visitors and in many cases ask detailed questions about brand activity. We are encouraging brands who share similar target audiences and common attributes to make broader partnerships with festivals which run year round.

AV: Are some festival goers being overwhelmed with marketing messages, sampling programmes, sponsor activations, company offers and the like?

GP & ZG: Achieving standout is certainly getting harder. It's not just at festivals that consumers are being bombarded with out of home marketing messages. Events across the spectrum have opened up all available channels for brands to deliver messages to consumers.

AV: How can sponsors cut through this clutter?

GP & ZG: Research shows that consumers are increasingly switching off to badging and banners as their brains learn to blur out the clutter. Only the messages which are relevant and important get through this subliminal filtering process. This must be considered when planning festival activations. Brands need to do something which connects with the individual and gives them reason to remember the brand.

AV: As bands/artists themselves are increasingly collaborating with sponsors/brands, does this create a new challenge for festival rights-owners and how are they reacting to this challenge?

GP & ZG: Brands must appreciate that the 'rights' for them to market to the festival audi-

ence are held ultimately by the event organiser. Having a clear brand partnership policy which is adhered to by all is the only way to manage this.

AV: How can you combat any lack of confidence/security on behalf of your sponsors/potential sponsors relating to the increasing number of festivals that have been cancelled in the last few years?

GP & ZG: Event cancelling is unfortunate, but it underlies the importance that brands are careful to work with the accomplished events and agencies which understand how to activate at music festivals. At Get in Bed we do our own due diligence on the events we work with to ensure the risk of cancellation is absolutely minimal - that way we eliminate much of the risk in the first place.

AV: Festival audience numbers continue to rise, but a new trend sees a parallel growth in cyber audiences experiencing the live event across digital channels. Are we going to continue to see more official festival and/or band sponsors activate by streaming live concerts online - thus swelling the property's audience reach whilst also engaging with global consumers?

GP & ZG: Yes. Firstly it allows the promoter to display their festival brand to a global audience. There may be 50,000 who buy tickets and visit the event, but millions who would want to watch a headline performance streamed online, so the potential is huge. This clearly allows promoters to tap into wider media budgets rather than being restricted to 'experiential' or 'out of home' budgets. Advertising budgets still make up the lion's share of the overall marketing spend.

AV: Sponsors are also using new technical tools to embed online festival-goers into the live shows (eg Twitter votes to choose tracks for the performer or appearing in on-stage video backdrops via webcam). In your opinion what are some of the main advantages (and key dangers) of this trend?

GP & ZG: Creating an opportunity for con-

sumers to engage with the unique elements of the festival and performances in this manner is going to be a significant development in future years. Technology is allowing consumers the opportunity to choose which bands they watch and in some cases, which camera angle and band member they can zoom in on (ie Mativision). Also, promoters can have control on which brand messages are seen by viewers by their age, territory or the time - a little more science can be applied to who's seeing what. This is a 'win win' for promoters and brands.

AV: Are there potential pitfalls and risks associated with this trend too? How might it play out?

GP & ZG: In the USA Coachella festivals live streams were subject to a complete buyout by YouTube. This means that ads now displayed on the live streams and recorded content is governed by YouTube who can keep selling the inventory. Whilst the buyout rights revenue is attractive to the promoter, it runs the risk of separating them from the brands who have traditionally partnered with them, with the streaming platforms benefiting from their new found power. Will the platforms respect the rights of the exclusive sector deals for the festival, or will the lines become so blurred that it becomes almost impossible to offer 'exclusive' agreements which cover both the physical festival and the online content?

AV: Thank you both so much for your insights and we hope the rest of the summer stays dry. <

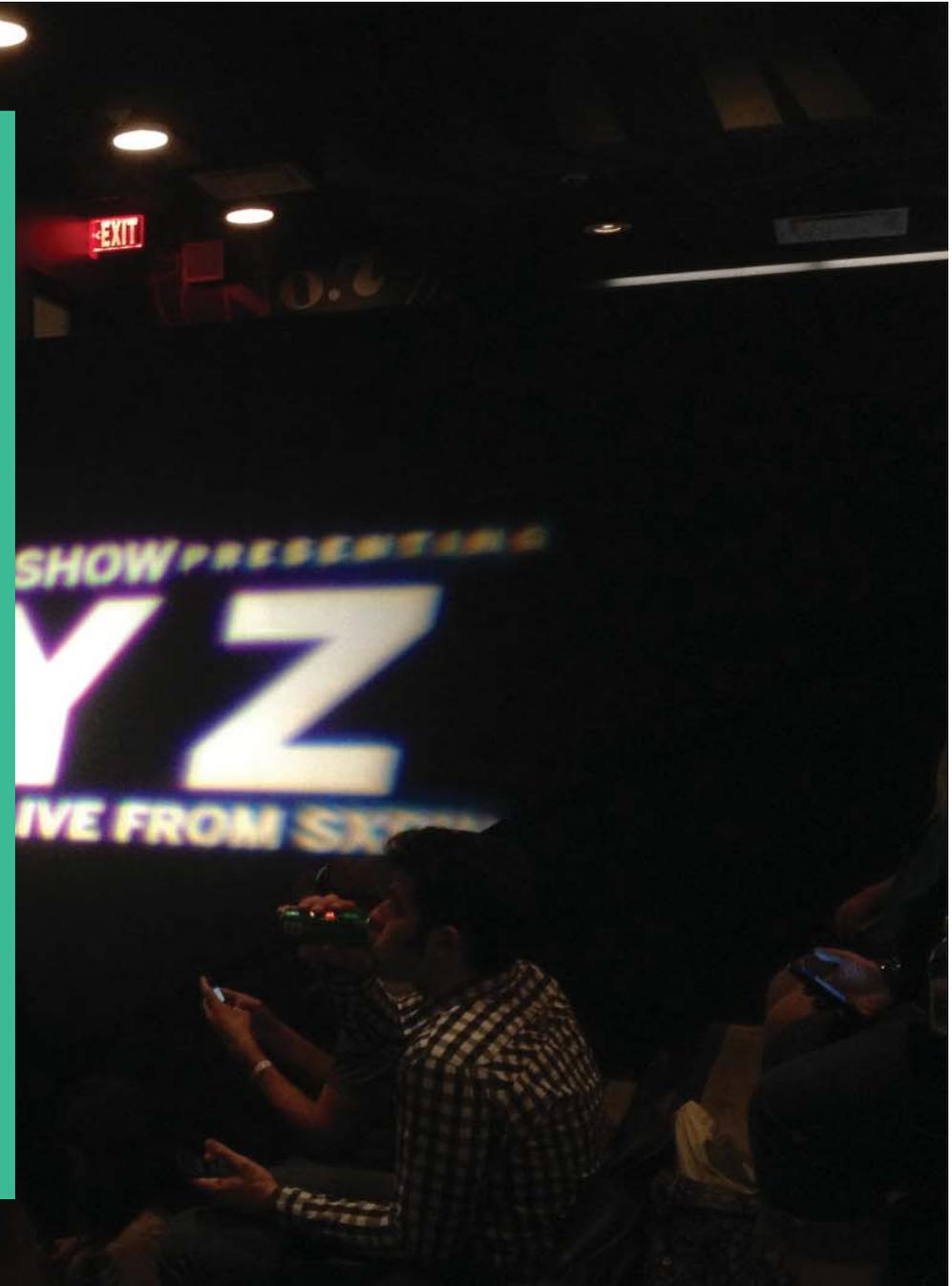
> Click text below for links
Website > www.getinvolvedltd.com
Website > www.bestival.net





Cyber Concerts: A New Lease Of Live

In a digital age where information and media is abundant, it's live experiences that people value most. To break free of the physical and capacity constraints at venues, more sponsors are trying to sweat the assets by embracing the 'digital live' trend; where connected technologies and social media take the thrill of the live performance to fans at home. Cyber audiences are not only being plugged in to the show, but are even featuring on stage. Dan Southern, of Contagious Magazine, explores one of the music activation phenomena of 2012.



Last month R&B superstar Usher played a relatively intimate gig at what for him was a fairly small venue - London's Hammersmith Apollo.

Why would such a global heavyweight play such a small theatre to celebrate the release of his seventh album?

Because venue size doesn't matter when broadcasting a live show to millions on YouTube.

Paid for by sponsor American Express, the gig included a giant Twitter ticker above the stage scrolling show-specific tweets from cyber concert goers. The whole show was designed to make the 16-year-old schoolgirl in her Indiana bedroom as much a part of the experience as the live fan who had paid top price for front row tickets

In fact, the Usher show was not American Express' first online streaming project. The payments brand is one of the sponsors leading this new trend.

Earlier this year, at technology and music festival SXSW in Austin, Texas (USA), American Express hired rapper Jay-Z to perform a concert to adoring Amex card-toting fans and their mates. However it wasn't just the 2,700 people who managed to get invites for The Moody Theatre gig who were able to soak up the amazing atmosphere.

The brand streamed the entire concert live on its own YouTube channel - and even gave people the chance to request songs via Twitter.

Speaking to Wired Magazine before Jay-Z took to stage, Leslie Berland, American Express's senior vice president of digital partnerships said, 'When we approached it, we were thinking, 'How do we mix music and technology and interactive and put it all together, but really in a way that stands out?''

Amex, of course, isn't alone.

More sponsors and rights holders are looking to 'digital live' experiences in order to create value and connections with fans that are beyond the arena. And in addition to simply broadcasting the events to their desktops, laptops, game consoles, tablets and mobiles, social elements are also being introduced to help enhance the experience, by connecting the fans to each other or, in some

cases (like Amex) connecting fans to the stars of the shows themselves.

It all makes for an experience that is more personal, more spontaneous and, as a result, more memorable for fans.

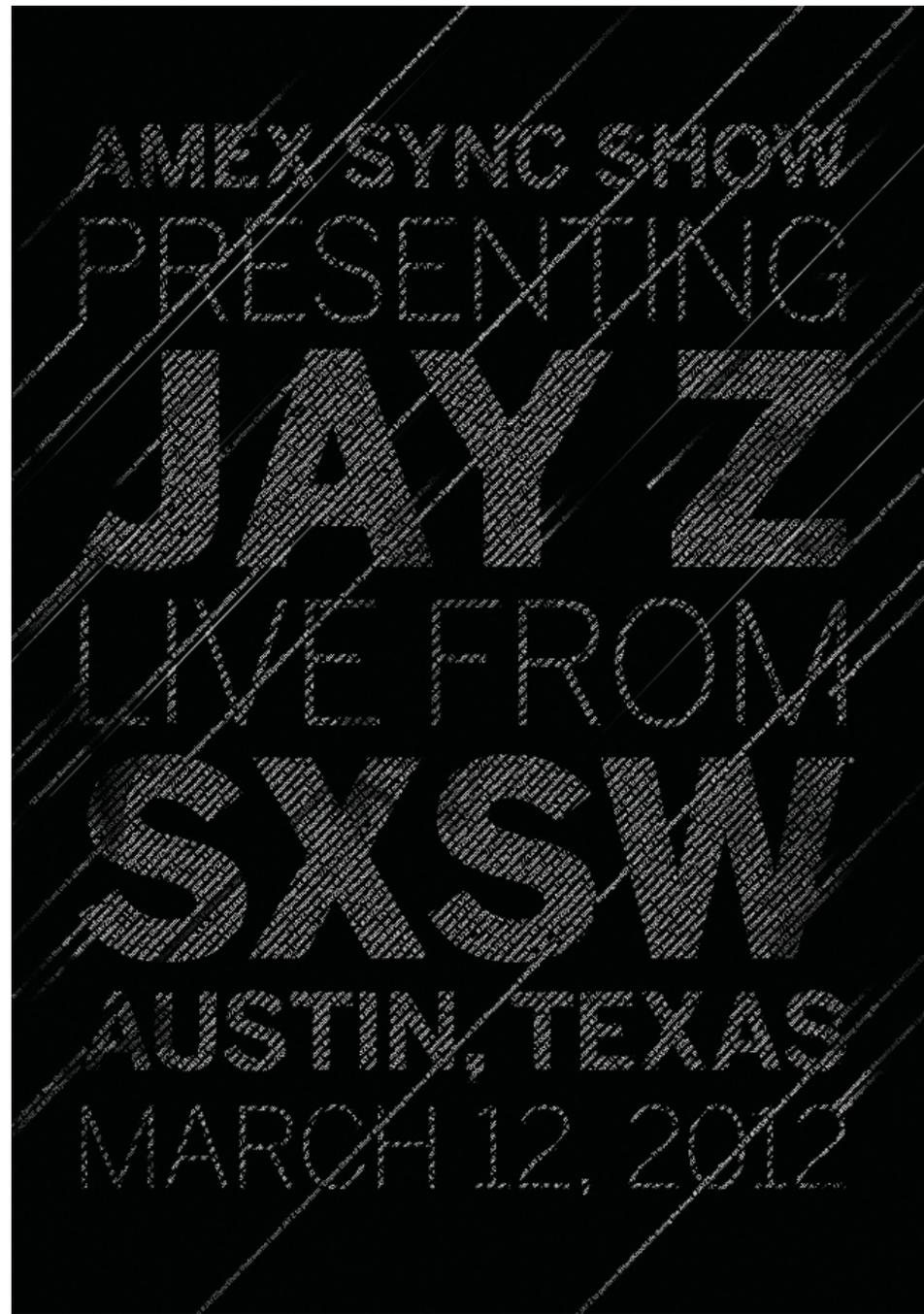
Broadcast & Involve > Digital live isn't reserved for big buck brands with global mega-stars to trot out at their convenience though. In fact, it's the success at a much smaller level that suggests it should be practical and appealing to rights holders and their clients.

Boiler Room, an invite-only underground music night in London, has been hosting Monday evening events around the city for the last year. The night isn't limited to the 150 who attend though; each week tens of thousands more tune in via a live stream to watch the DJs, through which they can also connect to one another in a chatroom and follow Tweets about the event. In a similar ilk in Japan, Dommune is a site that can draw up to 60,000 viewers a night to live DJ sets broadcast through UStream, an online broadcast platform.

It's not just music that internet users are tuning in to enjoy live though. Twitch.TV is a site that allows video game fans to simply watch other gamers play video games. Sound niche? Think again. The site is experiencing rapid growth with figures in October 2011 suggesting it was receiving 4.2 million unique visitors a week who each spent on average 1.5 hours watching content there.

What all this amounts to is that, first and foremost, technology is now able to deliver a high quality and engaging live experience via the internet for fans sat at home. Pervasive networks, whether mobile or fixed, can deliver content to audiences of any size whenever, and wherever they might be.

It also demonstrates that 'live' is a premium engagement opportunity and it can be enhanced through social tools, as television has found out in recent times. Over 64% of 16 to 25-year-olds now watch TV whilst using some sort of second screen (such as a mobile or laptop) at the same time. Re-





'Live is a premium engagement opportunity that can be augmented through social tools. Digital live solutions offer the music industry a chance to scale audiences for live events and create a new route for sponsors to create value for fans.'

Dan Southern
Senior Consultant
Contagious

search from Discovery Networks has found that of the people who use a second device whilst watching TV, 32% said they were more likely to pay attention to what they were watching and 24% said they felt more connected to the content they were watching. So augmenting live experiences with social elements is a good way to drive engagement, and get people closer to content that they're passionate about.

So where else have digital live activations been deployed by brands?

Pepsi, Billboard & Katy Perry > In June Pepsi and Billboard kicked off their 'Summer Beats' live series with a Hollywood show featuring Katy Perry which was broadcast online on Pepsi's website and Twitter page. This special on-demand live performance, which part of a publicity for the US film premiere of Perry's new Paramount Pictures film 'Katy Perry: Part of Me', was streamed across www.pepsi.com and @Pepsi.

Sponsors Billboard and Pepsi gave away more than 500 tickets to local Katy Perry fans via a series of Tweets that reveal pop-up street teams around Los Angeles. More interestingly, fans tweeting about the event using hashtag #KatyPerryNow were able to directly influence elements of the show in real-time by following directions from @Billboard and @Pepsi.

Cellcom Israel > Last year, Israeli telecoms brand Cellcom hosted a series of virtual gigs for Israel's youth in a special Facebook festival. Viewers of Cellcom's Volume Festival could convene online at a designated time to watch band performances while commenting live via the social network, their musings broadcast to fellow viewers. Bands were encouraged to engage with fans and reference the comments, while watchers could light virtual candles of support.

Skol & YouTube At Carnival > Sticking with the festival spirit, for Salvador Carnival, Brazil this

year, YouTube partnered with Skol, the beer brand, to organise the official carnival channel. It featured a playlist of videos from concerts, dances and carnival hits and a map function so that viewers could see where else in the world people were watching the Carnival. Esteban Walther, marketing director, Google Latin America, said: 'We want to transform this experience into a truly digital merrymaking, bringing the Carnival to all 800 million YouTube users'.

The brand also created a mobile application that helped people follow the activities live and keep informed about various events on the Carnival agenda. Carnival-goers could also use the app to stay in touch with friends who were also celebrating Carnival.

Wrigley's & La Blogothèque > Wrigley's 5 Gum recently teamed up with innovative underground French music blog La Blogothèque and YouTube to create The Switch.

This was a series of exclusive music performances filmed in private apartments in the US and live streamed on YouTube.

Each concert features two bands playing simultaneously and viewers can choose to watch the artist to suit their mood, or 'switch' between the two.

The first event aired on 28 March and featured artists Theophilus London and Givers performing in two apartments in Brooklyn. In addition to streaming live on the social platform however, the brand has also posted recordings to La Blogothèque's YouTube channel with the Brooklyn addition quickly racking up 150,000 views.

Jose Cuervo (Brazil) & OK Go > Last November, music band and online viral sensation OK Go took part in a campaign for Cuervo Tequila in Brazil. The branded sponsored pop-up 'one shot' gigs in Sao Paulo and Rio de Janeiro which were streamed live to the Cuervo Gold website.

However, to get more involved in the experience, fans could sign into the site through

Facebook Connect or using the Twitter hashtag #shotcast. By doing so, their profile pictures were turned into pixels to form the video's images. Those viewing the content online could hover over the individual images to see fans' comments and tweets.

Augmented Audiences > It's well known that, in spite of all the hubris, the global market for sports sponsorship is far in excess of that for music. In fact, in the FT last year the IEG Sponsorship Report was quoted as contrasting the \$1.8bn spent in music to the \$13bn market for sports rights.

Digital live solutions could offer the music industry a chance to scale audiences for live events, and create a new route for sponsors to create value for fans. By the same token, it could make those intimate and premium events more feasible, by delivering a larger audience.

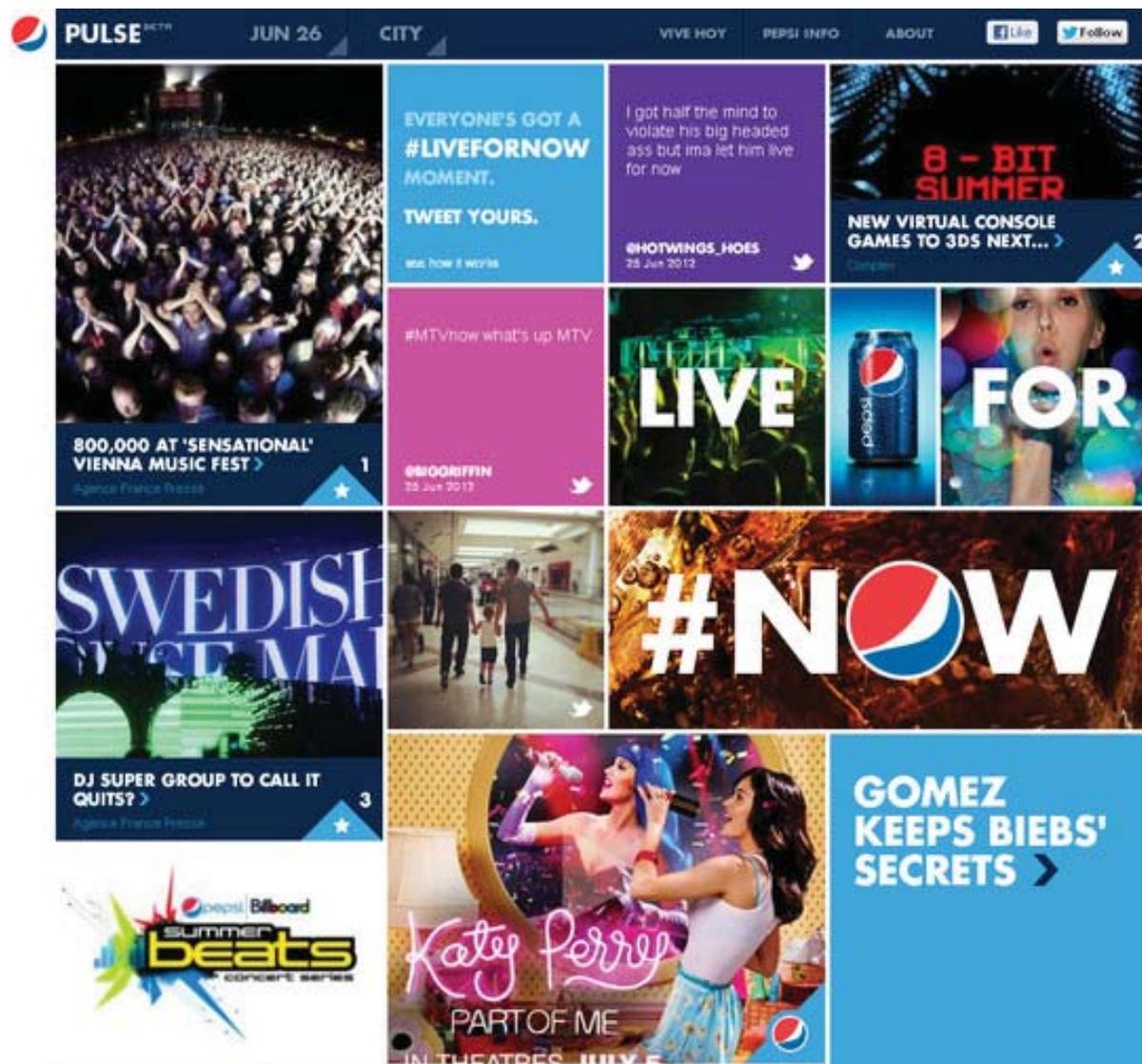
What's more, a connected audience that's engaged and actually involved in the content can better deliver earned media value.

Primarily this comes down to sweating the assets, rather than sweating in the moshpit. <

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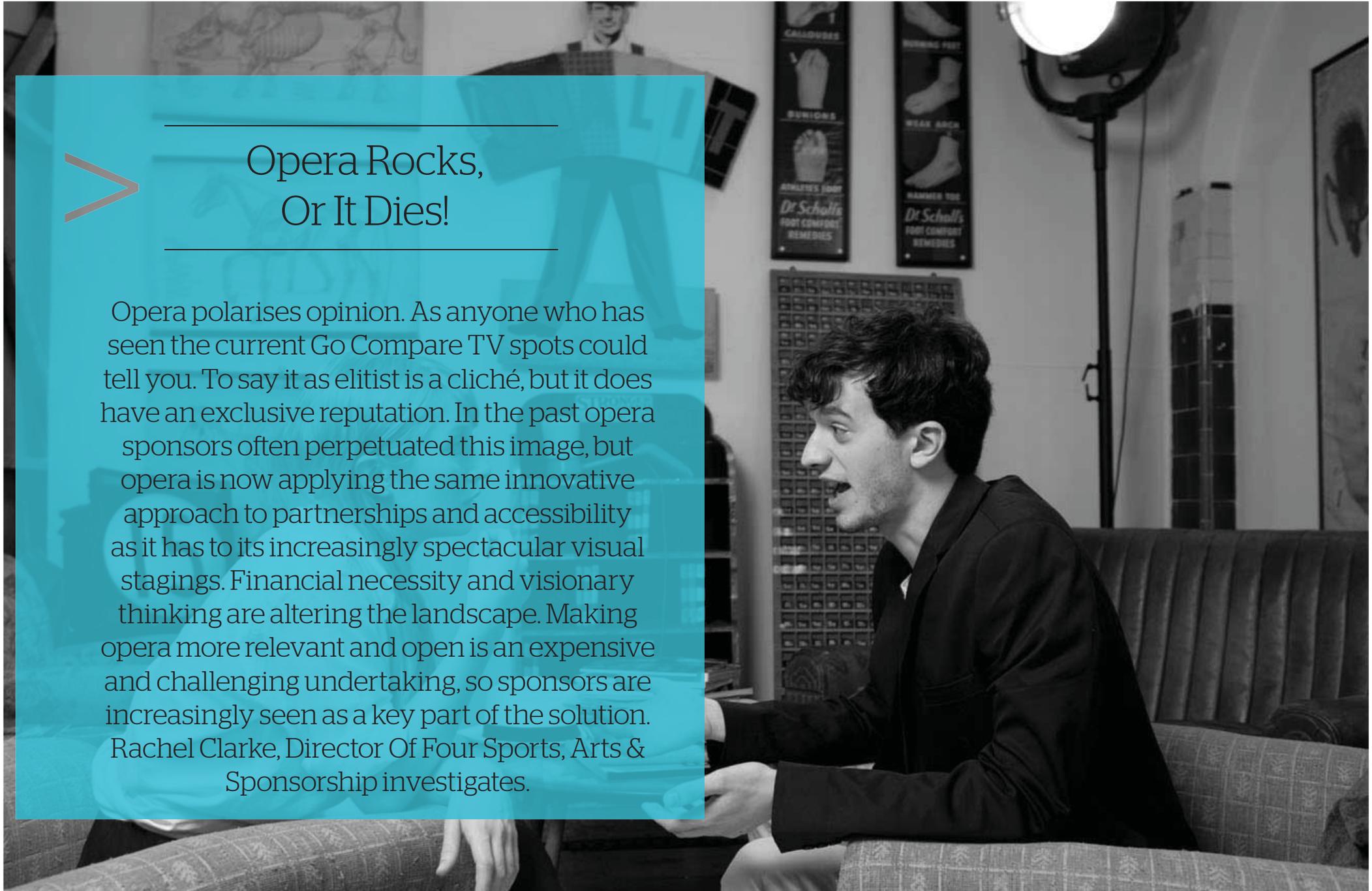
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Opera Rocks, Or It Dies!

Opera polarises opinion. As anyone who has seen the current Go Compare TV spots could tell you. To say it as elitist is a cliché, but it does have an exclusive reputation. In the past opera sponsors often perpetuated this image, but opera is now applying the same innovative approach to partnerships and accessibility as it has to its increasingly spectacular visual stagings. Financial necessity and visionary thinking are altering the landscape. Making opera more relevant and open is an expensive and challenging undertaking, so sponsors are increasingly seen as a key part of the solution. Rachel Clarke, Director Of Four Sports, Arts & Sponsorship investigates.





Opera companies internationally are being forced to change, or to close their doors for good. Many opera houses and companies in their current state are not sustainable. A combination of factors, from the clichés that surround it and a perceived resistance to change, to high ticket prices, state cuts and the recession, are driving this new reality.

In New York opera attendances have fallen from 97% capacity in 1959 to around just 60% today. Demographics also make for bleak reading, as the average subscriber to the NYC Opera is now 55 years old and the average age for New York's Metropolitan Opera Company is closer to 80. What's more, The Met carries an accumulated deficit of \$47m.

This reputed lack of interest in opera among the young has led some to conclude that the death of opera is imminent and others to focus their strategy as they seek innovative ways to revive it.

Other forms of art and culture, from musical theatre to museums, are seeing attendances rise, so can opera be pulled back from the margins of mainstream musical entertainment?

Can opera rock?

As an art form it has long had a heritage of creative risk taking and we are now witnessing an increase in original approaches to opera sponsor initiatives that attempt to remove this veil of exclusivity, expand the genre's reach, open up to more socially diverse groups and new audiences and reverse the decline.

Traditionally, opera sponsorship has been dominated by financial services partners and luxury products. These companies typically linked with opera to add a touch of arts-support to the corporate social responsibility programme and align with a property that boasts 'excellence', 'sophistication' and 'quality' as key brand values in order to connect with AB1 consumers and to leverage luxury-led hospitality opportunities. So how this new wave of innovation affects artistic quality and integrity will be vital if it is to achieve long term success?

But what does this new landscape look like?

Blending Entertainment Genres > One of the sponsorship trends of the summer has been the blending of the music and sports entertainment genres in Olympic sponsor activations. For example both Coca-Cola's 'Move to The Beat' and adidas' 'Take The Stage' London 2012 campaigns revolve around music. Opera, it seems, has got in on this Olympic trend too.

BP, the premier partner of the London 2012 Festival, has linked its existing partnership with The Royal Opera House (ROH) and with the IOC's Olympic Museum in Lausanne to use the opera house as a venue for a free Olympic exhibition. The Olympic Journey: The Story Of The Games recounts Olympic history by showcasing the feats and endeavours of a set of ancient and modern Olympians..

For the ROH and its sponsor BP, which is also the Official London 2012 Oil & Gas Partner as well as the Games' Sustainability and Carbon Offset Partner, this initiative opens the doors of the building to new demographic groups from young sports fans to Olympic ticket holders and tourists. It is likely many of them will have never considered crossing the Opera House's threshold before and it creates a new link between opera and these alternative demographics.

Culture will be an important legacy of the Games and by blending the two entertainment properties all parties have the opportunity to connect with, involve and inspire youth.

Live Screening & Live Streaming > For BP its core ROH partnership is all about access: opening up world class opera and ballet through its BP Summer Screens programme. Indeed, live broadcasting is perhaps the tactic that has done more than any other to reverse opera's decline and introduce new people to the art.

A fascinating new development in the world of opera is screening live performances to cinemas, reaching audiences for whom travel or ticket price is a barrier

While BP's programme brings live opera to public open spaces, in 2011 Bank of America Merrill Lynch signed a three year deal to support



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for the Royal Opera House's 'Cinema Season'. This initiative takes opera in to 780 cinemas in 22 countries around the world. The reach is impressive. In 2009/10 the programme reached 150,000 people and part of the sponsor's contribution to the scheme will allow research into the audience that attends these events.

A similar partnership between New York's Met and Bloomberg, called 'The Metropolitan Opera Live In HD', has been credited by some as saving the premier US opera from financial oblivion. This brand-backed series of live opera performances transmitted in high definition via satellite to more than 1,000 venues, primarily cinemas, has been running since 2006.

'Live in HD' is seen as a keystone to The Met's financial turnaround since 2006. In 2010/11, accord to Peter Gelb, the Met's general manager, 2.4m people in 1,500 theaters in 46 countries bought tickets to the Live HD series last year for a gross of \$47m. The fresh approach seems to be rubbing off on live attendances too with the percentage of seats filled increasing from 77% in 2005/6 to 88% in 2010/11.

'Live in HD' continues what is an 80-year tradition for The Met of broadcasting live performances to radio listeners globally on the Toll Brothers-Metropolitan Opera International Radio Network. And most 'Live in HD' transmissions are also simulcast via Sirius Radio, iPod downloads, as well as being live streamed on the Met website, plus there are free opening night outdoor screenings in New York's Times Square and Lincoln Centre, as well as free HD broadcasts into several New York City public schools.

Glyndebourne has also been experimenting, broadcasting performances of Wagner's monumental Die Meistersinger to 50,000 people in 40 UK cinemas and the IMAX screen at the Science Museum, as well as a media collaboration seeing it streamed free on the Guardian's website for three weeks. The undertaking was sponsored by Audi who 'liked the German angle and the link with quality' according to head of development Andrew Higgins.

These movie-style broadcasts enable those

who may never have seen an opera before to experience a top quality production in an environment in which they are already comfortable and familiar. After all, pretty much everyone has been to the cinema.

These screenings, in DVD-style, also often combine interviews, background analysis, subtitles, and backstage tours - all providing a richer all-round introductory experience and opening up opera for someone to get a taste of the art form for the first time.

Of course, for existing opera lovers it means lower entry prices and less travelling so offers the chance to see more performances

Another, even more innovative, recent approach to live screening saw Swedish bank SEB sponsor sing-a-long opera sessions. Presumably appealing to word-perfect fans, a performance was broadcast from the concert hall in Stockholm into 30 cinemas around the country and the audience invited to join leading singers in classics from Carmen and the Magic Flute.

Brand Curated Opera > Another contemporary marketing trend is branded curation and branded content. Again, opera is becoming part of this new communications wave.

This summer sees premium Italian beer brand Peroni tour its own opera across the UK. Opera di Peroni is a collaboration between the SABMiller-owned beer brand, new company Go Opera and musician/producer Kwes.

'Peroni Nastro Azzurro and opera share many values and a long-standing Italian heritage,' says Richard Ingram, Director of Consumer Marketing at Miller Brands UK. 'Opera di Peroni allows us to combine the contemporary, modern and stylish values of our brand with the passion and spirit of opera to create something unique and innovative that is relevant and appealing to a new generation of opera fans.'

It features young singers performing the greatest hits from Italian opera in a fresh, contemporary way. Opera di Peroni will run across two seasons (spring/summer and autumn/winter) and will encompass two productions of

authentic Italian operas performed in a contemporary style with an eclectic, modern soundtrack.

Creative director James Hurley, who has previously worked with Opera North and the ENO, has worked with the brand, Go Opera and Kwes to breathe new life into the genre. The team have reworked the music and staging specifically for a new generation of potential opera fans while staying true to its classical Italian roots.

Hurley comments: 'Throughout the creative process it has been crucial to stay true to the opera's essentially Italian heritage while making the work feel fresh and innovative to stimulate the passion of a new audience, many of whom may have never seen an opera before,' comments Hurley. 'The team and I have had the creative freedom to produce a completely unique musical-theatrical event which pushes the boundaries of what people may have come to expect from a night at the opera. We encourage everyone to leave their preconceptions at the door!'

For the opera company, the brand's support offers not just an economic boost but also a fresh platform for their art. While for Peroni it provides a vehicle to build on its existing umbrella comms idea based around Italian heritage.

For both of them the alliance is an attempt to appeal to a young, taste-savvy clientele.

New Commissions & New Venues > Commissioning pop and rock superstars to pen new musicals has also been one route opera houses have used to try and reconnect with younger audiences and stage more relevant and fresh performances. 2010 saw Rufus Wainwright's 'Prima Donna' premiere at the Manchester International Festival and then sell out a short run in London. While other pop stars from Paul McCartney to Elvis Costello have also composed new operatic works.

More innovative still was Accenture's sponsorship of 'Five:15' at Scottish Opera which added some flexibility to the classic opera format through performances of five fifteen-minute operas. This allowed the likes of Ian Rankin to pen his first libretto - resulting in sell-out audiences to see five new pieces in one evening and fitting well

with the company's brand value of innovation.

Scottish Opera also took its 'Little bit of ...' series - twenty minute long operas - in a box to T-in the Park. 'They are also popular in meeting rooms or corporate canteens,' says Penny Lewis, and the likes of investment managers Baillie Gifford agree.

Refreshed Hospitality > Of course, these new approaches don't mean that traditional opera sponsorship programmes should or will disappear. The three great opera brands - La Scala, Milan, The Metropolitan Opera in New York and the Royal Opera House in London, all lend themselves to a company wanting to promote brand values of sophistication, creativity, luxury and quality.

Hospitality is without doubt a key benefit of sponsorship and remain so. After all, opera productions have relatively few performances, and so tickets to prime productions have a strong rarity value and pull on guests.

Opera hospitality also benefits from providing access to powerful opinion formers and decision makers - particularly as opera really is part of the establishment.

'Opera can be a great route to tap into Scotland PLC,' says Scottish Opera's Penny Lewis.

Jane Storie, Head of Corporate Sponsorship at the Royal Opera House puts this another way: 'when people become our partner they become part of the conversation at the centre of London, about what makes this city great'.

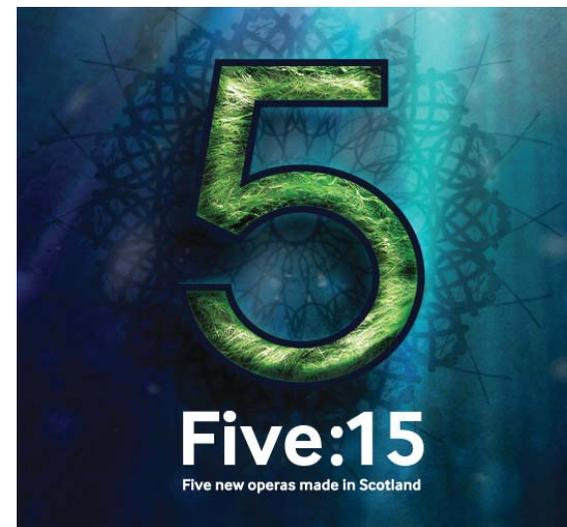
But the big opera companies are also trying hard to appeal to a younger demographic and link its hospitality benefits to the young professionals that are a bull's eye target audience.

Deloitte, a major partner of the Royal Opera House, encourages its employees to get actively involved in projects including its own cutting edge contemporary arts festival Deloitte Ignite.

'We both wanted to do something unexpected as a way of breaking down stereotypes' says Sarah Jane Elmslie from Deloitte about their partnership with the Royal Opera House. 'We're a huge potential audience for them and for our employees it's a wonderful opportunity to get a bit closer to the art.'



'Opera di Peroni allows us to combine the contemporary, modern and stylish values of our brand with the passion and spirit of opera to create something unique and innovative that is relevant and appealing to a new generation of opera fans.'



Also aimed at employees, professional development workshops are a popular way to learn skills such as leadership or problem solving. Vicky Eltringham of English National Opera says 'when a business changes, through restructuring or merging for example, there can be a real need to bring people together and reinforce professional relationships, and we can help'.

Alternative Audiences > A broader audience can also be reached with touring, but the focus isn't always on youth. For example, Glyndebourne's 2011 UK tour of new production Donizetti's Don Pasquale was sponsored by Associated Newspapers and used The Daily Mail to run competitions and reader offers to attract readers.

English Touring Opera secured P&G-owned hairspray brand Wellaflex Silvikrin as title sponsor of the Fairy Queen reaching its loyal audience of 6,500 retired empty nesters around the UK.

'The brand team was looking for non-elitist social moments,' says Johnny Langridge, Development Associate of ETO. 'And we met their need for a reliable cultural partner in the regions.'

The brand leveraged the sponsorship through competitions in local media channels and provides product goody-bags to the audience.

Corporate Social Responsibility will remain a big driver too. But it can also be used as a platform to open opera up to new audiences.

For example, the ENO works with companies' existing CSR partnerships adding a new element such as running an opera workshop for Kid's Company on behalf of Morgan Stanley, while Logica's 'Forget Me Not' concerts with Alzheimer Scotland provide small scale Scottish Opera performances for sufferers and carers.

It doesn't stop there. Creative innovations abound in the sector, some as yet unsponsored:

The Royal Opera's 69p game for iPhone, 'The Show Must Go On', sees players become 'a beleaguered goatee-bearded stage manager.

Scottish Opera's 'Baby O' is opera for mothers and 6-18 month babies and toddlers and has been a hit at the Manchester International Festival as well as New Zealand and Abu Dhabi.

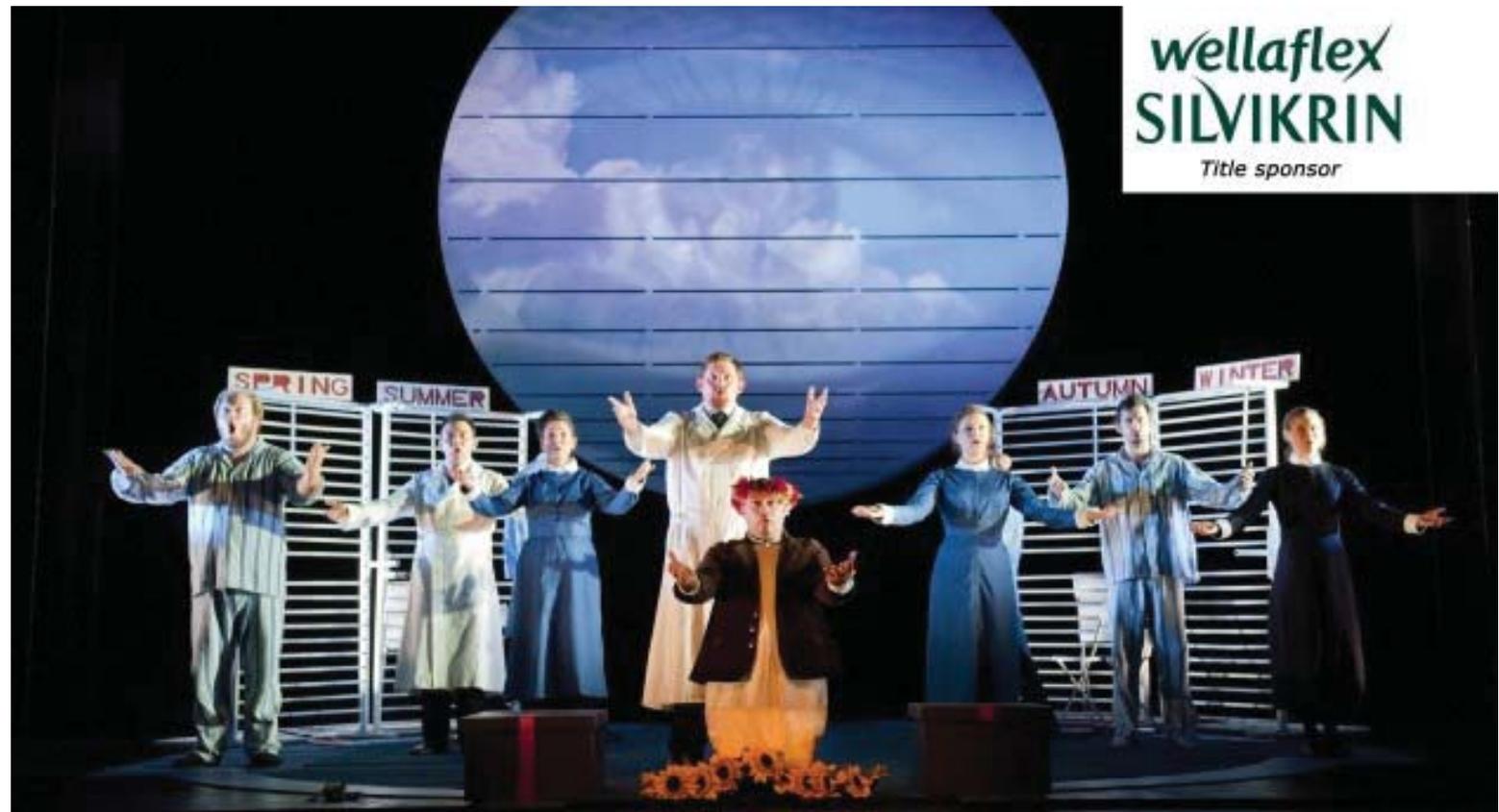
Of course innovation for its own sake doesn't constitute success: they may be interesting, but these new approaches must prove themselves and demonstrate quality and artistic integrity.

But perhaps those that do will help to ensure that the faces one sees at the opera - whether on stage, in the pit, or in the audience - will more closely reflect the faces you see on the streets.

With sponsorship fees starting at £30,000 for a tour or £50,000 for a production, isn't it time more of us took our seats? <

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POINTS	1	2	3	4	5
	30	4	6	4	4

TOTAL POINTS WON: 172 (Nadal) vs 160 (Federer)

Match Statistics for Roger Federer:

- 1. Convert more than 20% of break point opportunities: 20% (Yellow triangle icon)
- 2. Win more than 62% of points on first serve: 62% (Yellow triangle icon)
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Technology Secures Tennis Tradition

Wimbledon's charm and tradition is as much about what you don't see as what you do. There are no perimeter courtside billboards, no logos sprayed on the playing surface and no big screen brand ads played between games. Even logos on players' mostly white kits are limited to three square inches. This low visibility sponsor strategy is its unique point of difference, part of what makes it the most prestigious tennis tournament in the world. But how can official suppliers activate their rights to maximise investment? The answer, increasingly, is through technology.

While tennis as a whole allows corporate partners to chase eyeball real estate and encourages sponsor land grabs as much as any sport, Wimbledon does not. It eschews the sponsored t-shirt canons, branded laser light shows, personal sponsor-funded player intro films and corporate fan zones of the ATP World Tour Finals. The All England Club is a semi-clean venue and partner presence is kept subtle. This low key approach to sponsor activation is unique.

Taking the same logo-led approach to sponsorship as the other major professional tennis tournaments, including the other three grand slams, would lower Wimbledon's prestige and damage its brand. In fact, officially Wimbledon doesn't even have any sponsors as it classifies all of its partners as 'suppliers'.

Each of the 14 suppliers serves a tournament-specific purpose and, while Wimbledon is not entirely logo free, each appears only where consumers would expect to see them.

There is the official time keeper Rolex's name on the scoreboard, technology supplier IBM's logo on the speed service display, ball provider Slazenger also has a presence, drinks supplier Robinson's adorns the umpire's chair, while the Ralph Lauren clothes for umpires, line judges and ball boys and girls feature the fashion brand's logo.

So, whilst Wimbledon is not entirely logo free, branding is used sparingly and logically. The discreet, but relevant, logo links add to the emotional relationship with tennis fans and avoids interrupting the experience with logo badging.

While this strategy doesn't seem to deter partners - after all, Wimbledon has some of the longest running sponsorships in sport with its Slazenger and Robinson's relationships dating back 110 and 78 years respectively and its Rolex and IBM deals having been in place since 1978 and 1990 - it does leave sponsors with a major challenge.

Wimbledon's suppliers receive none of the traditional field of play branding and none of the other usual rights associated with such a tournament or event. The fact that the home broadcast-

er is the advertising-free BBC merely adds further to this challenge.

The world's most prestigious tennis tournament may attract unusually high ABC1 spectators and viewers, but how can the sponsors engage them? In the past the emphasis has been on hospitality. But there are reach limits to this approach both in terms of numbers and demographic type. So how are official partners using their status and rights to engage?

Increasingly they are addressing this challenge through technology.

While hospitality and sampling remain a major feature and some suppliers continue down the clichéd and premium product route (2012 saw HSBC customers offered a free strawberries and cream voucher at its booths and official champagne supplier Lanson handed out leaflets offering £5 discounts), increasingly Wimbledon sponsors are turning to technology.

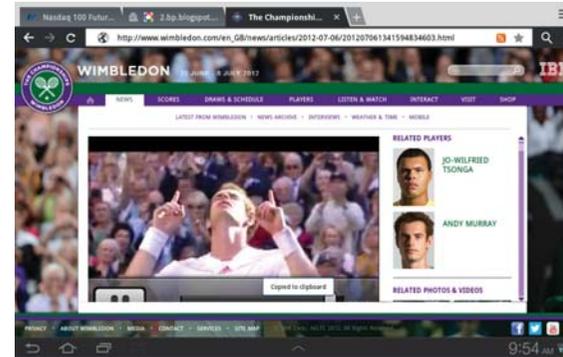
By leveraging new technologies and using future facing platforms, Wimbledon's suppliers can develop engagement initiatives and hold conversations with the tennis fans without forcibly disrupting their tennis experience or cluttering up the traditional TV imagery. They also offer enhanced global reach and more effective engagement opportunities with younger consumers.

Here we showcase some of the more innovative ways this strategy was applied for Wimbledon 2012.

SmartCloud, Dynamic Websites & Tracking Technologies > Dynamic websites, second screening and companion mobile apps lie at the heart of IBM's Wimbledon engagement - both for the TV viewer and the live spectator.

Global reach and personalisation were two key objectives of IBM's 2012 Wimbledon services and the brand's activation strategy was not based around its on-court service-speed logo, but a digitally-led business-to-business campaign.

The approach was to showcase how the IT giant is using its SmartCloud platform to radically redesign Wimbledon's website with new features such as the Live@Wimbledon broadcasts and the



While tennis as a whole allows corporate partners to chase eyeball real estate and encourages sponsor land grabs as much as any sport, Wimbledon does not.





interactive analytics-enabled SlamTracker service.

Part of the brand's wider marketing push to showcase its All England Lawn Tennis Club suite of business computing solutions to the business world, this year saw it launch a new business-to-business marketing campaign. The aim was to raise business brand awareness by encouraging potential customers to engage with the very IBM technology they may purchase and see exactly how it works.

Led by a set of digital elements that included seeded online video, social media activity and an integrated media partnership with The Guardian's tournament coverage on Facebook and Twitter, the campaign was supported by more traditional B2B print and outdoor media executions showcasing IBM's Wimbledon technology partnership and promoting how they can be applied to other business settings.

IBM is the tech partner behind the redesigned official Wimbledon website which aims to provide a more creative and immersive experience through intuitive navigation services, powerful imagery, a set of utility functions and enhanced content.

The site aims to reflect the competition's heritage and global appeal and was expected to receive 16 million unique visitors and more than half a billion hits during the tournament.

One of its stand-out new features is Live@Wimbledon, a broadcast service which blends live action from around the tournament by dropping into matches at crucial points in play with the 'off-court colour of a day at The Championships'. Presented by former players Mats Wilander and Annabel Croft, this first year of the service saw Live@Wimbledon video available only in the UK and the Americas (excluding Brazil). The Live@Wimbledon service replaces its predecessor Radio Wimbledon.

In 2012 fellow supplier Hertz used the Live@Wimbledon service to roll out its own digital activation in the form of a player video diary series. This included player interviews en-route to the tournament, a tactic used by French Open automotive partner Peugeot during its 'Road to Roland Garros' series.

Another IBM-driven innovative addition is The SlamTracker, which uses real-time analytics technology to create an interactive scorecard available online and via mobile. The idea is to provide fans with deeper insight into matches by blending historical and real time data.

Other new IBM-led technology features include 'Momentum', which maps a match in real-time visualizing key turning points and their causes such as winners, aces etc, and the 'Keys to the Match' feature leverages historical and immediate data to determine the top three things a player must do in order to do well in a specific match. Another is the 2012 trailing of IBM SecondSight

These IBM technologies provide new data that helps players, coaches, commentators and fans alike.

movement tracking technology.

These technologies were also showcased in person at the IBM booth located near Centre Court itself. These technologies provide new data that helps players, coaches, commentators and fans alike; and add a new dimension to the fans' understanding of the science of tennis. Perhaps they are even pulling tennis towards the increasingly stats-led direction of baseball and cricket.

According to an IBM spokesperson, the uses for businesses are almost infinite: 'Businesses across multiple industries and geographies can gain insights from large volumes of data and then use that knowledge to choose the best strategies and better predict outcomes.'

For both IBM and the All England Club the objectives are based around improving global reach, personalising the Wimbledon experience and connecting to younger audiences.

'The predictive analytics technology and the exciting match information available online and on mobile achieves the additional global penetration for Wimbledon that the organisers want and it gets more young people interested in the sport,' explains IBM's Wimbledon client and programme executive Alan Flack.

'Together with IBM, we've created a new website which features increased options for people to personalise their Wimbledon experience,' says All England Club commercial director Mick Desmond. 'Visitors can follow the progress of their favourite players, view live match play clips of the day's action, and access scores and results delivered in real-time. We expect this increasingly engaging and personalised online experience to appeal to fans in ever-greater numbers.'

These new 2012 technology tools follow IBM's other recent technology innovation at the tournament, including its impressive IBM Seer mobile app - a branded official tournament mobile app that not only offered utilities and entertainment element, but even enabled fans to look through walls to see the live tennis action beyond them.

Real Time Social Media > Official water supplier Evian also placed real time technologies at the

heart of its flagship 'Ball Hunt' Wimbledon activation, with an emphasis on reaching out beyond the hallowed gates of The All England Club.

This Maria Sharapova fronted tournament ticket giveaway was a digital hunt across London for pink tennis balls. Rolled out the weekend before the championships started, an online Evian ball boy posted daily clues between 22 June and 25 June on Twitter and Facebook.

Followers then needed to follow the clues, go to the locations and 'check in' before the ball boy left in order to win prizes. Each day the first person to arrive received a Sharapova signed pink tennis ball, the next 10 got an Evian T-shirt and everyone was entered into the VIP ticket draw.

Led by a teaser webfilm, the 'Ball Hunt' was backed by print and online ads, promoted tweets and sponsored stories on Facebook.

Of course, this digital ball hunt was just one element of the wider campaign undertaken to bring Evian's Wimbledon partnership to life. It also ran a central London outdoor campaign, offered exclusive behind-the-scenes footage on www.wimbledon.com, sold Wimbledon-themed special edition Evian bottles and ran a sampling programme for tennis fans travelling via Wimbledon and Southfields underground stations.

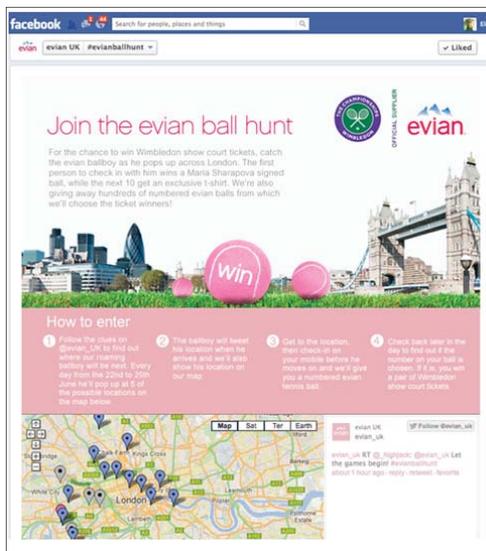
Inside the Wimbledon grounds, there was both an 'Evian Café' and Evian's Live Young Suite which hosted celebrities and press who enjoyed games like table tennis and a retro tennis themed photo corner designed to bring out the inner child in everyone.

Facebook & Webfilm > With activation opportunities within the confines of the All England Club extremely limited, the free-from-restriction status of social media channels provides a more flexible platform for sponsors to leverage their Wimbledon supplier status.

Slazenger, for example, rolled out a game via a Facebook app that encouraged users to play a form of 'keepy uppy' with scores shareable across the social media site.

Official wine supplier Jacob's Creek also leveraged its Wimbledon association through





its Facebook page with an Andre Agassi 'The Open Film Series'.

At the heart of the work is a series of intimate series of short films from Agassi. Each web film tells a personal story about Agassi's life and experiences and aims to bring to life the brand's 'True Character' marketing platform.

The initiative also included a digital list building element incentivised by offering those who provided their contact details (and perhaps also signed up to the brand's digital newsletters) were entered in to a competition to win one of five VIP Wimbledon Experiences and the chance to meet Agassi himself.

The Jacob's Creek/Agassi partnership was an integrated above- and below-the-line marketing campaign that includes digital and PR elements aiming to increase brand awareness in and around tennis.

The campaign, which dovetails neatly with the brand's umbrella 'Open Up' big idea, marks the second year of Jacob's Creek's pouring rights partnership with the All England Club as the Official Wine of Wimbledon and builds on Jacob's Creek's association with tennis and is an extension of its 'Open Up' activation first launched at the Australian Open.

Another tech-led element of the brand's Wimbledon campaign taking place outside the All England Club itself was a tennis-themed activation at London Heathrow's Terminal Five. Throughout June, the wine brand set up its own Centre Court in T5 to transport travelers to the sporting venue. The ambient experience includes big screens, an in-store theatre complete with grass, a net, fridges and an umpire chair. Customers are offered complimentary strawberries and can sample Jacob's Creek wines, while a competition will invite participants to guess the number of tennis balls in a giant Jacob's Creek bottle for a chance to win a VIP package for two to the Men's Final.

Other Jacob's Creek Wimbledon work included on- and off-trade activations, Wimbledon neck collars on two million Jacob's Creek bottles (including a QR code competition), post-

ers and bunting for shops carrying the Wimbledon limited-edition range were created, tasting events and competitions for retailer magazines and websites.

Official timekeeper Rolex also used a series of web films, called 'Rolex Rendezvous', which were hosted on its own global YouTube Channel. The online film series relived classic Wimbledon moments and featured long-term ambassador (and men's single winner) Roger Federer.

Outdoor Experience > Of course, a less technically sophisticated method of keeping The All England Club clean of branding and yet still providing classic outdoor experiential opportunities and logo homes for sponsors is to create an alternative physical space for sponsors to activate outside the walls of Wimbledon.

In 2012 this is exactly what the All England Club did with the expanded Wimbledon Village.

In partnership with agency Space, a temporary Wimbledon Village was built on the golf course next to where consumers famously queue for hours for tickets. This space was not only designed to amuse and interest fans whilst they patiently wait in the famous Wimbledon ticket queues, but also to provide a further opportunity for partners to showcase their products and services free from the traditional Wimbledon restrictions.

Here Evian hosted a heavily branded 'Live Young Experience' including a pink shipping container containing table tennis tables, photo opportunities and competitions and strawberry and cream milkshakes. Other sponsors including HSBC and Robinsons developed similar experiences in The Village

So new technology isn't the only solution for Wimbledon suppliers looking to activate their status. But for those looking to use their Wimbledon credentials to reach global, youthful audiences beyond the classic ABIs who flock to the tournament gates every year, then future facing channels surely offer the best route to engagement and generation conversation.

More Youthful, More Accessible > Technology, in fact, may provide a solution to some of the general contemporary tennis challenges beyond the world of Wimbledon and the other Grand Slams.

Despite the record viewing figures for the 2012 Wimbledon final, which saw the presence of a British player in the final attract a 58% share of the total UK viewing audience which peaked at 16.9 million (the highest viewing figure since 1990 - which is as far back as accurate stats are available) and the staggering 116m Chinese viewers who tuned in to watch Li Na's French Open win last year, tennis is in a state of flux.

Research released at Eurosport's 2011 May debate in Paris on the game's future shows the global free-to-air TV tennis audience declined by 30%, that 72% view it as not being innovative, 30% believe matches have become long and boring and that 65% of tennis' fan base are 50 or over.

In April 2012 Sport England cut its funding of tennis after a Lawn Tennis Association survey found the number of adults playing the sport since 2008 dropped around 25%.

Following that LTA research, publicist Max Clifford - previously an LTA grass roots advisor - suggested the organisation ask tennis fan Simon Cowell to create a 'Britain's Got Tennis Talent' show to help the game reconnect with younger audiences.

Traditionally considered exclusive, inaccessible, middle-class, polite and played in white, rights holders and sponsors are striving to make it more accessible, colourful, dynamic, inclusive, vibrant and youthful.

Governing bodies, rights holders, sponsors, players and their own personal equipment providers and partners are all exploring opportunities for change. Like Wimbledon's suppliers, the activation solution being applied by so many of them is digital media, social platforms and new technologies to try and broaden the reach and develop deeper engagements with younger audiences. <



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Data & Statistics: Mainstream Tennis?

With record UK TV figures for Wimbledon 2012 - which peaked at 17m with a 58% share - is it time for a wider range of brands to consider tennis sponsorship? In the past tennis has been fertile terrain for the traditionally heavy users of sponsorship like sports clothing and equipment brands, banks and car makers. But will the efforts being made to boost the appeal of the sport to a younger, more urban and more mainstream audiences see new brands joining established, long term sponsors? William Fenton, Editor of The World Sponsorship looks at the data.

Will we see an increase in the number of tennis sponsors from beyond the sports clothing and specialist equipment space? Are we set to see more urban, everyday, streetwear brands aimed at a younger demographic groups and a more mainstream market enter the tennis category in the next year or two?

Novak Djokovic's decision earlier this year to replace specialist tennis sponsor Sergio Tacchini with the more mainstream Uniqlo may be a sign of things to come.

Djokovic originally signed with traditional tennis brand Sergio Tacchini in late 2009 after ending his link with sports goods powerhouse adidas (who immediately signed up Andy Murray on a long term deal) and his initial match wear range in the collaboration was seen in late May at Roland-Garros' French Open.

Sergio Tacchini clothes may have been worn by great tennis champions from the past, most notably John McEnroe, Pete Sampras, Gabriela Sabatini and Martina Hingis, but when Djokovic ended his deal with the northern Italian-based brand this year the reason his team gave was that he had 'outgrown' the brand.

The move shows how the top tennis stars are breaking out from the confines of specialist tennis equipment manufacturers and are proving valuable to more general fashion brands and streetwear.

After signing the five-year deal Djokovic said 'Uniqlo is not fast fashion, and it's not sportswear. It is the ultimate functional wear, which is exactly what I need as both a sports person and an individual who leads a very active life'.

One particularly interesting aspect of tennis compared to other sports is the attention and focus on the individual players rather than on teams or even organising bodies. The individual rather than team sport bias in the game explains the high profile of 'personality' endorsement deals for products such as watches and bottled water.

Looking at all sports sponsorship worldwide, the average proportion of 'personality' sponsorship is just 13%, but in tennis the figure is more than two times that average at 30%.

Similarly, while the biggest portion of deals across the entire sports sponsorship industry are team sponsorship deals (41%), the low profile of and infrequent number of team events in tennis sees only 23% of all

tennis sponsorship deals signed with teams (such as Davis Cup, Fed Cup or Olympic teams).

Player endorsement has been the biggest sub-sector of the space in the last few years. Led by the two sponsorship superstars of the sport - Roger Federer and Maria Sharapova. Both of whom have endorsement deals with Nike.

Federer still commands the most impressive endorsement portfolio in tennis and boasts at least 10 major personal deals including those with Nike, Credit Suisse, Mercedes, Rolex and Wilson (these brands, incidentally, represent the five leading industries signing tennis sponsorship deals - Sports Clothing, Banking, Automotive, Watches and Sports Equipment).

Federer was the only one of Gillette's original "Three Champions" to have his deal renewed in 2011 as the brand dropped Tiger Woods and Thierry Henry.

Collectively, according to Forbes and TheRichest.org, he earns more than \$30 million annually from endorsements

Sharapova remains the top-earning female athlete in the world according to Forbes. Her traditional sponsorship and brand partnership portfolio extends beyond tennis and includes modelling (including Sports Illustrated Swimsuit Issue) and fashion deals (she is the face of Cole Haan).

Her ambassador, advertising and equipment contracts include deals with brands such as Canon, Evian, Nike and Prince. She renewed her Nike deal, worth \$70 million, at the start of 2010 and she receives royalties on her own line of apparel and shoes.

Traditionally, after clothing, it is banks, cars and watches that lead the way in terms of industry's investing in tennis sponsorship.

These industry sectors look set to continue to lead the way in the near future. One high profile recent deal (which looks likely to have paid dividends with his strong showing at Wimbledon), was the entry of Swiss watch business rado into the tennis space with its backing of Andy Murray. Murray signed up with Rado in the immediate run up to the tournament.

The luxury company is reported to have been attracted to tennis by its status as a premium sport, but one with an increasingly wide range of demographics amongst the fan base.

But are we seeing signs of a change in empha-

sis in terms of the activation accent from these traditional tennis sponsors. For instance, just as we have seen in soccer sponsorship in recent times, many of these brands are starting to align their tennis sponsorships with their CSR and grassroots marketing programmes.

RBS, for example, is a long term sponsor of Andy Murray (in fact, the bank has backed Murray since he was just 14), but with the social utility of the financial services sector under increasing scrutiny, banks like RBS are increasing the emphasis of grassroots initiatives within their sponsorship.

For example, the second half of last year saw RBS link with Murray and his mother Judy to launch Set4Sport - a brand-backed local community educational programme created by GB Fed Cup captain Judy to highlight simple and accessible ways for parents to play with their children whilst helping them develop the skills.

In terms of the events themselves, it is Wimbledon and The US Open that dominate the tennis calendar, with flagship deals such as those signed by Mercedes and Citizen which are believed to be worth around \$3.5m per year. <

William Fenton is Editor of The World Sponsorship Monitor: data is supplied by TWSM produced by Re-pucom

About Us > For more information please visit the The World Sponsorship Monitor website or email:

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Deal Type Tennis

62%

Event Sponsor (% of all 2011 tennis deals)

30%

Personality Sponsor (% of all 2011 tennis deals)

6%

Organisation Sponsor (% of all 2011 tennis deals)

2%

Team Sponsor (% of all 2011 tennis deals)

Industry By Deals

52 > Clothing

Sports (No. of reported tennis deals 2001 - 2011)

44 > Banking

Finance (No. of reported tennis deals 2001 - 2011)

27 > Automotive

Cars (No. of reported tennis deals 2001 - 2011)

25 > Watches

Timing (No. of reported tennis deals 2001 - 2011)

24 > Equipment

Sports (No. of reported tennis deals 2001 - 2011)

18 > Airlines

Travel (No. of reported tennis deals 2001 - 2011)

18 > Insurance

Finance (No. of reported tennis deals 2001 - 2011)

18 > Telecoms

Mobile/fixed (No of reported tennis deals 2001 - 2011)

14 > Drinks

Mineral Water (No. of reported tennis deals 2001 - 2011)

Deal Type All Sport

41%

Team Sponsor (% of all 2011 sports deals)

37%

Event Sponsor (% of all 2011 sports deals)

13%

Personality Sponsor (% of all 2011 sports deals)

9%

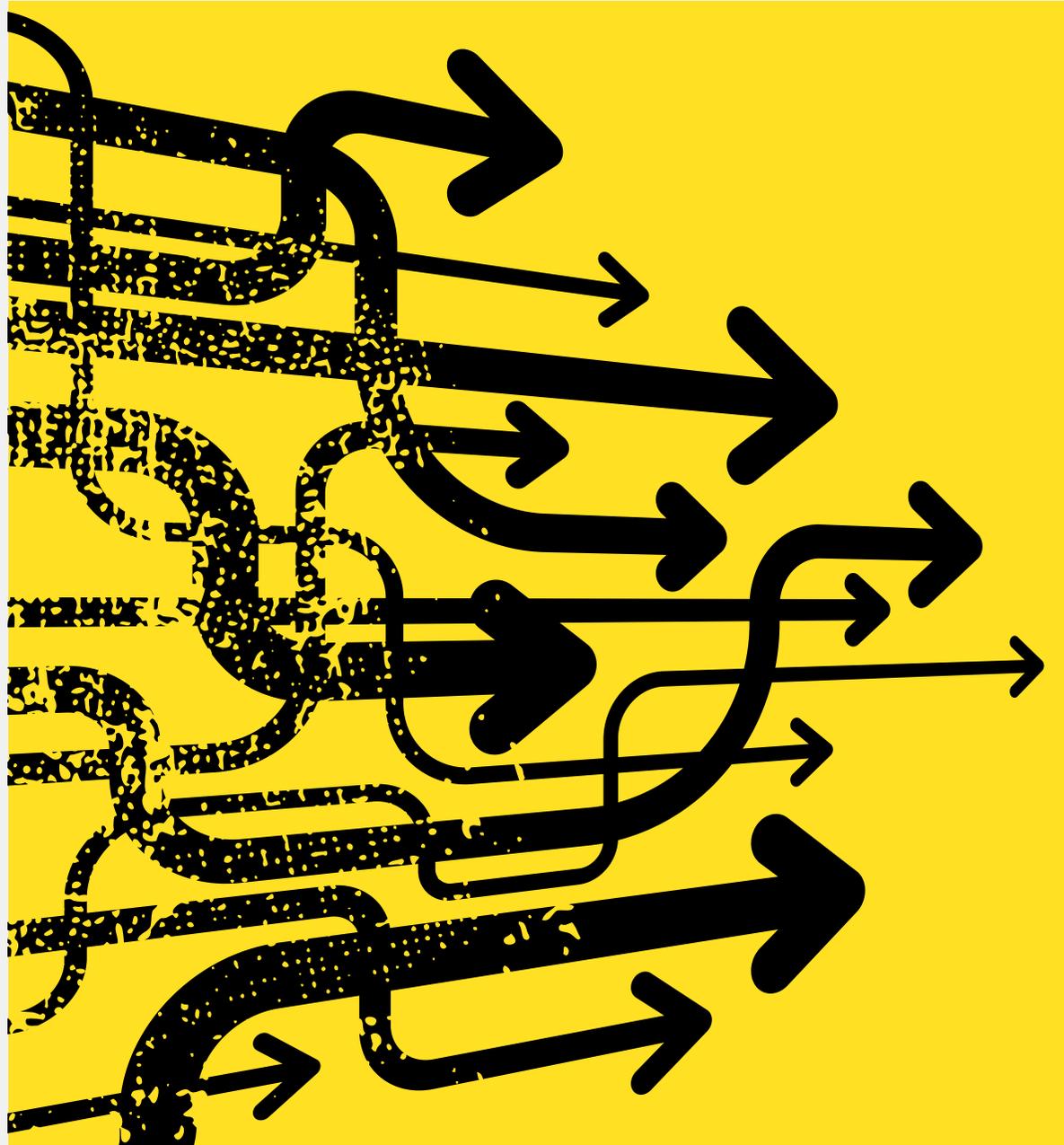
Organisation Sponsor (% of all 2011 sports deals)

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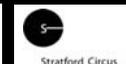
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Education & Training: Change & Adapt, Or Else

As course director, Peter Raymond has spent much of the last year preparing and nurturing the sponsorship industry's first ever academic qualification - the European Sponsorship Association Diploma. Created to provide a 'rite of passage' for those that see sponsorship as a career path, it's designed to bring sponsorship alive in all its guises and to provide candidates with a considerable competitive advantage. It also has an aim of providing the industry with a better prepared and informed workforce to secure the future. Here he shares his industry learnings from year one.

I wish I had the knowledge that the learning of this course offers when I started out.....perhaps I wouldn't be here writing this article.....

But I'm glad I am, because the last year has been a journey of discovery not just for me, but also for the students. I've dug deep into why and how sponsorship works, I've examined its relationship and dynamics within the whole marketing mix and I've trawled through hundreds of case studies exemplifying 'best practice'.

It's enabled me to take a kaleidoscope view of every aspect of the contemporary sponsorship landscape. By applying my 'old school' experience with the dramatically changing modern marketing environment a number of things have gelled and become screamingly apparent. More than ever sponsorship is at a crossroads - change and adapt or face a very uncertain future.

Several factors are driving this precariousness. The fast-growing, thrusting, evolving, upwardly mobile industry that we have embraced for the last three decades is faced with the spectre of a very serious worldwide recession for the first time.

Suddenly marketing dollars are under the most intense scrutiny; there has never been so much pressure to justify every pound, cent, pesos or kopek of spend as there is now.....'If it ain't working, then you can't spend it'. The time when evaluation was a mere inconvenience is over.....big time.

In addition, for those of us ploughing our trade in the UK, we are on the verge of the largest ever domestic sporting bean feast that we will ever experience. The enormity of the opportunity for commercial activation within the domestic market has dominated our thinking, planning and implementation for six years.

Clearly, the numbers of brands active within the Olympic space are relatively small (in fact, tiny) but the scale of the expenditure is disproportionately, but significantly, enormous.....and never to be duplicated. In three weeks time (from writing) the Games will begin, in ten weeks time (from writing) they will be gone.....never to return.

The hype, the share of voice, the blur, the connection will have been and gone; hopefully with massive residual benefit, of course. But it may be left to those clever enough to have kept the long-term legacy card

firmly in their hand to win the war.

Whatever the outcome, in a range of business sectors, we are faced with the imminent arrival of 2013 (just doesn't have the same ring as 2012 does it?!) and beyond with no Olympics to prop up what might well prove to be an ailing industry.

This is not a valedictory note for sponsorship; in fact, the same sentiments apply to many of our marketing brothers and sisters, though arguably their dependency on the Olympics has been less than ours. Sponsorship probably holds the most exposure.

So what do we need to do to defend our position and man our barricades?

There is little doubt that we are about to enter an era of 'enlightened sponsorship', a time when brand owners and rights holders are going to have to be smarter and concentrate their spending on targeting and more effective consumer engagement.

It is crunch time for property owners who now have to form much more symbiotic relationships with sponsors who require them to firmly embed target consumers into the experience that they are offering.

It is crunch time for sponsors who need to use their partnerships to build much deeper relationships with consumers by warmly embracing the multiplicity of opportunities provided by the social marketing revolution.

Last, but by no means least, it is also crunch time for media providers who for years have been sparing in their accreditation and acknowledgment of the role sponsorship plays in enriching the sporting and artistic fabric of our society.

Five Year Manifesto > So, a five year manifesto for the sponsorship industry should include the following:

1. The Accountability - Expect smaller budgets and prepare to justify all spend. This will precipitate the need for far greater accountability; hence sponsorship professionals need far greater knowledge on the subject and to give it greater priority.

It will become mandatory to have robust evaluation models which effectively measure not only traditional parameters, but also the specific effects of digital and social marketing

2. Engagement - Targeting has never been more important or more possible. While exposure from on-site branding in view of TV cameras still has importance, the new marketing environment requires sponsorship to provide many more opportunities to stimulate consumer engagement. The advent of new technologies has provided practitioners with opportunities to create far greater personalisation of experiences and to target much more niche audiences

3. Responsibility & Socialisation - CSR is not a whim, neither is social marketing; they are an integral part of the way forward for society and for marketing, so accept it and adapt. They rather crept up on us and may yet re-invent their mode of delivery, but the new forms of contemporary marketing are now vital components in any coherent sponsorship strategy. Understanding how to integrate them effectively into any campaign to direct messages more accurately is now an imperative

4. The Accreditation - In an environment where budgets are being slashed and the very existence of some events threatened, an onus is falling on the media for some payback.....after all, we're all in this together. There may be fear of the recession in sport; in the arts it's paranoia. A large proportion of arts spend is not perceived as a 'luxury', but some of it is, and it's increasingly under scrutiny.

The time may have come, finally, for some forms of the media to look inwardly and decide to encourage the investment that its coverage (or non-coverage) can influence.

In 2011 The Times led the way by announcing a relaxation in its rules on accreditation for sponsors of the arts. This needs to be replicated by many other outlets in order to counter-balance economic adversity and give sponsors more reward for their pioneering spirit and the financial contribution that many events are totally reliant upon

5. Creativity - As sponsorship reaches maturity standing out from the crowd is more important than ever. It is no longer enough to do the basics well, sponsorship now has to provide edge and cut through. That edge can be provided by creativity;

'There is little doubt we are about to enter an era of 'enlightened sponsorship', a time when brand owners and rights holders are going to have to be smarter and concentrate their spending on targeting and more effective consumer engagement.'

not just through clever activation but also via imaginative selection of partnerships.

The new strands of marketing are opening up whole new areas in which sponsorship can now prosper; it is also offering new environments in which sponsorship messages can be channelled to reach more targeted audiences. There is no doubt that creativity is the mother of engagement.

Far from being the last rites, this sets out a mandate for a more demanding and challenging, yet no less exciting, future.

Though, on the basis that a sponsorship will only be renewed if it performs, it is now incumbent on the industry to shape up and demand more from its practitioners across the board.

The lines between many forms of marketing might be blurring, but for sponsorship to maintain a position ahead of the curve as a 'lead' and influential discipline, it needs to become more accountable, more engaging, more responsible, more famous and more creative.

The ESA Diploma has set an agenda by acknowledging the importance of imparting knowledge and investing in the future. The skills being transferred more effectively to a new generation will be vital in tackling the issues ahead from a more informed perspective.

I have enormous confidence in the future and look forward, at least in the knowledge that there is an intake of students who have got this message very loud and clear. On reflection, the future is bright after all. <

Peter Raymond is Course Director of the ESA Diploma

About Us > Anyone who is serious about a future in the sponsorship industry, or who just wants to be better informed, needs to do this course.

Peter was Head of Sponsorship at Orange for eight years (1995-2003) and developed Orange's popular arts based sponsorship portfolio including being responsible for creating Orange Wednesdays.

He has been a director of two promotional marketing agencies and worked on many major and award winning sports and arts sponsorship pro-

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*Peter Raymond
ESA Diploma – Course Director*

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Law & Legislation: Financial Fair Play

In a recent report on the governance and ethics of sport, the Council of Europe expressed concern at the excesses and abuse of finances in professional sport, which, in its view, is impeding a level playing field and threatening the financial stability of sport, not least in football.

Its recommendations included the adoption of 'financial fair play' rules by sports regulators, in a similar fashion to the rules recently adopted by UEFA requiring clubs to be (more or less) self-financing. Charles Russell's Jon Walters assesses the report's possible impact.

From a fan and media perspective, measures of this type are broadly welcomed.

Glasgow Rangers and Portsmouth are but two examples from many, which illustrate the desirability of regulating clubs' economic behaviour.

Popular distaste at clubs buying their way to success is an ever-present sentiment supporting such motions.

Commercial Rights Impact > Often over-looked in the debate is the impact that financial fair play rules will, and already have had, on the market for commercial rights in sport. For the 2013-14 and 2015-16 seasons, clubs competing in European competition will face a 'break-even' requirement of making losses of no more than €45 million, ratcheting down to €30 million by 2015-16.

Generous margins it might seem, but worrying when compared against many clubs' latest published financial results: Manchester City: £197 million loss; Chelsea: £67.7 million loss; AC Milan: £69.8 million loss.

Clubs then have been faced with an urgent choice – cut spending or increase revenues (or both).

With broadcasting income fixed by leagues and dependent upon competitive success, and match day receipts constrained by stadia sizes, the opportunity for clubs to grow revenue in the short term is primarily in expanding commercial rights income.

Merchandise remains a vital cog in this income stream – it is interesting to note the continued push to Far East markets, illustrated by the high profile friendly announced between Arsenal and Manchester City in Beijing on the opening day of the Olympics. But this goes hand in hand with greater sponsor engagement and, perhaps, a greater squeeze on sponsors for investment to eliminate deficits.

On the one hand, the expected growth in the supply of sponsorship opportunities for sponsors should drive down their cost. This is simple supply and demand economics. Certainly, we are witnessing diversification in the 'menus' of rights offered by rights holders, with the growth of partnerships in the digital media space continuing unabated and a growing, but by no means, universal acceptance by fans and clubs alike of the commercial sense of stadium naming deals.

From our recent experience, online, mobile and digital platforms have been the subject of exciting and innovative partnerships, with the space particularly attractive to gaming brands as a means of driving traffic.

In the case of naming deals, the reaction to the renaming of St James' Park as the Sports Direct Arena illustrates the sensitivity to clubs' heritages and the potential negative impact on brands from an unpopular association. The continued search for a permanent naming sponsor for Newcastle's stadium also suggests that commercial partners are either not convinced by the valuation of the naming right or the brand value that it will deliver.

Newcastle's difficulties apart, general market trends would however suggest that, at the highest level at least, rights holders are extracting sizeable sponsorship fees from their partners.

Manchester City & Etihad > The most spoken about recent deal is the estimated £400 million partnership between Manchester City and Etihad. If this sets the benchmark for the value of commercial rights deals, clubs will be rubbing their hands.

It is the risk of partnerships, such as that between Manchester City and Etihad and also Paris St German and Qatar National Bank, distorting the sponsorship market that demands a strong legal and regulatory framework.

The Council of Europe has described the Manchester City deal as an 'improper transaction', highlighting the ownership of Etihad by the Abu Dhabi royal family, and the ownership of the club by Abu Dhabi United Group, a private equity fund owned by Sheikh Mansour of the Abu Dhabi royal family.

UEFA's financial fair play rules seek to tackle inflated sponsorship packages from parties related to club owners. They do not prohibit 'related party' transactions, but require clubs to adjust income received from them to reflect a fair market value.

The difficulty lies in regulators establishing sufficient documentary evidence of the fact that a sponsor is in fact a 'related party'. The list of entities which are 'related parties' is very wide, drawing on the definition given under International Accounting Standard 24, and captures group companies, family members,

joint ventures and entities where there is common control or influence.

It is, however, invariably in this latter category – common control or influence – that suspect partnerships will fall and, whatever anecdotal evidence may exist, it is challenging to demonstrate the exertion of control or influence if parties have been careful to avoid shareholdings, common management or officer appointments or contractual arrangements.

The puppeteer in the background pulling strings will often escape.

Lessons For Other Sports > What lessons can be learned from other sports?

Interference in the financial affairs of sports participants by regulators is relatively rare in the European market. The EU will intervene where there is a direct economic impact on the market and fundamental European law principles, for example in the football transfer market and its effect on free movement of labour (Bosman).

However, sporting regulators have generally allowed market forces to prevail, in contrast to the American franchise model. In rugby (both union and league), salary caps have been introduced by Premier Rugby and the Super League, and in Formula One the teams' association has agreed a resource restriction agreement capping team expenditure, which also uses the 'related party' mechanism to weed out circumvention.

Non-financial regulations, such as those introduced to tackle the role of agents in football by The FA, are more commonplace and demonstrate the importance of the need for effective investigatory powers and sanctions if financial fair play rules are to work effectively.

Fair & Objective > The optimum position would be for regulators to be able to attribute a value to suspect partnerships. By doing so, the difficulties of proving a 'related party' relationship are circumvented and a fair market value can be given to the deal.

An objective and independent measure of the value of rights could assist sponsors in their negotiations and resist market inflation, but would be fantastically difficult to establish. It would also be open to



legal challenge on the grounds that presuming the paid-for value of rights is inflated and attributing a lower value could be seen to be contrary to the principles of natural justice.

If the issues associated with introducing financial fair play rules illustrate anything, it is that their interaction with a fast-moving and diverse sponsorship market is both problematic and uncertain.

Compliance with the rules is, to a large part, driven by the amount of commercial income which clubs can generate. Where clubs do not have wealthy benefactors or related parties to provide this income, the unintended consequence of this type of rule may be to flood the market with new packages of rights and to encourage rights holders to squeeze sponsors for higher fees.

It remains to be seen how this will play out – but with clubs already exploiting all avenues of commercial income (anyone for a Chelsea FC official razor?), the smart money must be on the squeeze. <

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Recruitment & Search: Post-Olympic Landscape

The Olympic Games is a once in a lifetime job opportunity, so it's not surprising that so many highly-skilled sports professionals jumped at the chance to work on London 2012. But as the Games begin, how many of them have planned for their post-Olympic future? After the exciting highs of Games delivery in the summer, what does the Autumn look like for the flood of LOCOG, sponsor and agency employees all hitting the job market at the same time? Will Lloyd, CEO GlobalSportsJobs, analyse the challenges and opportunities in the post-Olympic job market.

To put this 'flood of CVs' in perspective, Games organising committees typically grow from zero employees to hundreds of thousands and back to zero again in a short seven year cycle. While the IOC employs a few hundred people on a permanent basis, during the Olympic Games and Paralympics delivery more than 200,000 people will be working for LOCOG.

It is important to remember that around 70,000 of those are volunteers, and also that a number of those at LOCOG are on secondment from other employers (often Games partners and sponsors and partners who provide staff as part of their deals). So some won't be looking for jobs at all, while others will already have jobs to return to (although the economic climate may mean it is difficult for those on secondment to be re-embedded in the former companies).

Of course, there are 24 different functions within LOCOG so it's not only the sports business jobs market that will be affected. Nevertheless, in the post Games period the UK sports labour market will be overrun with people looking for jobs?

There will be an unprecedented level of competition and this poses huge employment challenges and opportunities both for employers and employees.

Olympic, Sponsor & State Funding Cycles > To some extent the UK sports market has been cushioned from the economy gloom because of the Olympics. But on the positive side it is not the Olympics alone that has been boosting the sector in this country. There are other success stories too such as the Premier League and Formula 1 for instance.

Also, the UK market is benefitting from an unprecedented run of major events during this current decade and this could help ensure the post Olympic landing is softer rather than harder.

After all, we have the Rugby League World Cup in 2013, the Commonwealth Games in Glasgow in 2014, the Rugby World Cup in 2015, the World Athletics Championship in 2017 and looking farther forward the Cricket World Cup in 2019.

Nevertheless, post Games there will be something of a reality check and we will see the real state of the underlying marketplace.

There will be a flood of new talent available, but the economic climate means that not everyone will

be snapped up. There will be those who will struggle.

Also, the effect isn't just limited to LOCOG and its employees. There are other factors to consider as other cycles will be coming to an end around the same time and existing deals will be reviewed.

The end of the Games coincides with the end of the government's current sports investment cycle - which works primarily through Sport England and UK Sport. The government may decide to invest less taxpayer money in sport during the next cycle than it did in the run up to the London Games.

This will create an investment gap and further tighten the job market in the UK Sports Industry.

There will also be a lot of reviews and assessments going on as to how sports-related investments have performed for sponsors during the Olympic cycle and whether they should continue, change or end.

For instance, once London 2012 is over we could see some brands could jump ship out of sports sponsorship and association into other areas? They may feel that they have maximised their value with a sports association, or that it was the Olympics alone that meant that previous investment had made sense.

There will be some private sector investors and sponsors who created a strategy specifically built around the Olympics and who will now pull their investment and spend it in a different direction.

It's also worth considering that some of those investing in the Olympics did so during a different economic climate and reality will strike after the Games. Banks which are now government owned may now reconsider the focus of their sponsorship and the purpose of their sports investment.

On the positive side, there will be other companies who developed relationships with sport for the first time because of the Olympics, have found that it offers excellent value and generate great opportunities and will thus continue to invest in the space.

Also, as is typical with many of these types of cycles, there will be senior people in sports bodies and sponsorship teams who will feel that the 2012 Olympics is the pinnacle of their achievement in this space and will look to move on, change career or retire. And this will free up roles for those beneath them.

It won't all be negative.

So it will depend from company to company and

agency to agency as to which sub-sectors will see the new reality as an opportunity or a problem.

Those agencies with a lot of Olympic work will certainly find it tough, unless they can leverage their skills and staff into more work from other major events both in the UK and overseas.

Advice For Jobseekers > I read recently that 73% of all men in the UK consume sport on a regular basis and perhaps that is why quite that so many people want to be part of The Olympics. After all, many see it as the pinnacle of world sport.

But so many of them jumped in with both feet with little thought of what might come after the Games. If it is those who let their heart and passion rule their head and career security because they wanted to be part of the Olympics that I fear for the most.

While working on the Olympics can be a good talking point for candidates and makes for interesting interview discussions, it is important to remember that come the autumn a lot of people looking for jobs will have the Olympics as a recruitment talking point.

Furthermore, there are a lot of people with experience of major global sporting events such as FIFA's World Cup and the Rugby World Cup and the like - not just the Olympics - that they can put on their CV.

For those leaving the Olympic project and looking for a new role, I would advise them to focus on their specific skill sets (finance, logistics, operations etc) and analyse how these are transferrable into the jobs market.

Don't just follow your personal passions and entertainment interests, but spread your net wider. International reach, skills and languages will be important. If you haven't already got them, start learning them - particularly Portuguese and Russian!

Also building contacts and understanding which of your skills are transferrable - particularly the Middle East and elsewhere in Europe - will be key.

Olympic Bandwagon & Global Sports Events > The ongoing global Olympic jobs bandwagon that moves from Games to Games is fairly sizeable now. There are certainly opportunities for those looking for new positions to find roles on future Games and to move from one to the next.

'While the IOC employs a few hundred people on a permanent basis, during the Olympic Games and Paralympics delivery more than 200,000 people will be working for LOCOG.'

However, it can be a life that lacks something in terms of stability as joining this bandwagon means a constant global movement which makes it hard to put down roots and build long term life plans. So it tends to suit certain type of personalities and specific demographics best: particularly younger professionals in the late 20s and 30s who have the appetite, energy and flexibility.

In terms of those LOCOG employees looking to transfer from London 2012 to another Olympic project there are a clear and simple set of options. Next up are Russia's Winter Olympics in Sochi in 2014, the second Youth Olympic Games in 2014 in Nanjing (China) and then Brazil's Rio Olympics in 2016.

Many of the roles will be staffed up already, but there will be vacancies and opportunities. There will be geographic and event-related dispersment according to the stages of the cycle other major events are in. Qatar for example is seven years out and still in the planning stage and will be moving on to focus on construction. Whereas Brazil 2014 is at a more advanced stage and will be looking for games ready operational skills.

However, the operational environment will be very different here – both in terms of language and culture. That goes for Brazil's FIFA World Cup 2014 and Russia's FIFA World Cup in 2018 too.

Perhaps Glasgow's Commonwealth Games in 2014 and England's Rugby World Cup in 2015 are a better fit and more realistic targets for many.

Many Olympic Games organisational, sponsorship and marketing skills are transferrable beyond the world of Olympic sports. So that is positive.

Another piece of good news is that the wider global sports event market is growing, so there is demand out there. The economy has slowed this rate of growth, but the space is still expanding. The perceived global value of such events continues to rise, so there is a greater need for the appropriate skills.

Once there were just one or two huge events per year, but these days there can be five or six sizeable international sports events.

Another major positive is that for the first time for an OCOG, the London Organising Committee has put together a sophisticated outreach and post Games future employment programme. I'm not sure of all the

details, but I understand there are trying hard to manage the post games employment issue with a proper framework and full support.

The fact that the rights owner is undertaking such a programme is a great step forward.

Long Term Skills Legacy > In the long term I think on balance it is more likely that there will be a beneficial Olympic legacy that is positive for the UK sports industry and for jobs too. I think it is more likely there will be something of a lasting skills legacy, rather than a simple one-off blip that is never repeated.

I'd like to think that there is a genuinely exportable skill set acquired by an Olympic host nation in general and London in particular: skills that are relevant on the international sports market and skills that can transfer to the music and entrainment industries and the like.

Sydney 2000 turned its experience and talent into an exportable commodity after its Games and there's no reason London can't do the same. In fact there are reasons why London might do it better.

If, of course, the London Olympics are a success.

The Employer Perspective > Lots of fresh new talent coming in to the marketplace is a bonus for those employers currently growing and looking to recruit.

I'm not sure how many employers with roles to fill are holding off on recruitment because they know that a large number of skilled candidates are about to come on to the market, but if they aren't then I think they should be considering it.

Not only will they find an impressive choice of candidates, but they also may be able to use the intense competition to drive excellent deals in terms of salaries and packages.

Of course many UK sports-related businesses have a significant Olympic role and are so busy delivering now that they may not be primarily focusing on post Games recruitment.

Many employers and business owners who have nothing to do with the Games have another challenge entirely: getting work done during the Olympics.

From potential travel and transport troubles, to possible IT infrastructure problems, getting work done through the Games in London might be tough.

Not to mention the number of employees who have tickets or are going to sit at their desks watching the sporting action live through their computers, tablets and mobiles.

As far as we at Global Sports Jobs are concerned, we will be incredibly busy through the Games. We are using London 2012 as a platform to meet with as many influential people in the sports industry and in sports business employment as possible to discuss the virtues of using technology as a talent acquisition and branding tool.

Our focus for the Games period is to consolidate existing relationships and build new ones. We won't be at our office desks, but we will out and about for the whole three weeks.

And when the Games are over, yes, we hope our website gets overloaded with new job applicants. We are currently growing at 45% month on month, and hope to boost this further this Autumn with a post Games new candidate flood!

Will Lloyd is CEO Of GlobalSportsJobs

About Us > GlobalSportsJobs is an international online job and careers platform, providing access to jobs, career advice and networking for professionals working in the sports sector.

Through the growth of its unique affiliate network, which provides job board technology to over 70 organisations it is able to reach a much larger global audience and attract a higher-quality and more diverse range of active and passive jobseekers than has ever been previously available.

GlobalSportsJobs provides the next logical step for talent in the sports industry. Increasingly employers are seeking to reduce their cost-per-hire and are taking direct control of their sourcing operations. GlobalSportsJobs allows them to post their jobs, showcase their employer brand, manage applications and fill their vacancies in a simple and cost-effective way.

For more information on job seeking, job advertising or our affiliate model, please visit our website or contact Will Lloyd at:

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Talent Management: The Balance Of Power

Some industry experts are claiming that we are starting to see a change in the traditional balance of sponsorship power between 'events owners/rights holders', 'organisations/leagues' and 'teams' and 'individuals' - arguing that power is switching towards individual sports stars. But Chris Rawlings, Group Brand Director at James Grant Group, doesn't agree that we are seeing a shift in the balance. From Euro 2012 stunts to the Olympic Games and the rise of new technologies and communications channels, Rawlings offers his insights on the evolving landscape.

I don't believe that we are seeing a shift in balance.

Each solution to a brand has its own merits and values, both as a consumer communication tool, and in financial value. Overall, I feel that the situation remains that the most successful brands that use sport as part of their marketing mix either:

- > Clearly identify what they want to achieve and acquire properties and deliver campaigns that match their objectives.

- > Integrate several properties, ie event/team/individual, to give them the best chance of touching all their stakeholders and business objectives (eg brand awareness, internal communication objectives, product sales and consumer experiences).

- > Use a singular solution for a specific reason.

The Power Of Talent > There is no doubting the benefits of a successfully executed talent programme, but it will always boil down to selecting the right talent and platform for the right job.

Talent has some unique benefits for touching the consumer in an area they are passionate about, so too does providing a ticket for a must see game, or access to an experience money can't buy.

It may well be true that in, say, European football, player wages continue to rise and we are seeing more media coverage of team debt. Also, it seems there has been an increase in the USA in the number of player lockouts.

'Player power' has existed for a long time., but when it is used inappropriately it rancour's with the consumer who pays their wages.

The Premier League benefits from ever growing TV revenues because the quality of the competition directly benefits from the quality of the players participating. It is up to the governing bodies to act responsibly in how that is managed and what guidelines are developed.

Nicklas Bendtner's Euro 2012 Paddy Power underwear sponsorship stunt certainly gained a great deal of publicity. But this wasn't symbolic of a shift in the balance of power. It was a 'stunt'.

He was fined by both his team and UEFA and, even though it is reported that ambush sponsor Paddy Power paid all his fines on top of paying him personally, if Bendtner could go back and make that

decision again I wonder whether he would make the same one.

He is a very well paid professional footballer, playing in one of the most important tournaments for his country, was it the right thing to do?

Surely he would prefer everyone talking about his performance and his team's success, not this kind of action?

Influence Of Technology > What is true is that technology, especially in the communication space, marches endlessly forward.

The rise of free-to-use new technology tools mean players and athletes have platforms with global reach and universal appeal. They no longer have to rely entirely on the expensive infrastructure that only major broadcasters and big event owners and their teams can provide.

But players, as well as everyone else, owe a responsibility to their sports, their employers and their fan bases in how it is used.

Recent technology developments like social media are empowering individual athletes to broadcast and amplify their own personal sponsorships and messages in ways that have never been possible before. They can be incredibly positive, and provide insight for the fan.

Brands see this and would like to take advantage where appropriate. Appropriateness is key and how it is policed is essential. It only takes one error in communication, or tone of voice, to lose all the opportunity social and digital media presents.

Olympic Battleground > Some in our industry have suggested that the Olympic Games might showcase a change in the status quo - perhaps the biggest sponsorship show on earth might be the stage for the biggest clash between 'event owners and official sponsors' on one side and 'individual athlete and their personal sponsors'.

But I think most athletes participating in such an event value the opportunity to compete over the financial benefits to a sponsor.

As long as the rules of engagement are clear and everyone accepts that responsibility, both can benefit.

What you now see is many Olympic sponsors incorporating athletes into their marketing and communication strategies, so most of that conflict is mute.

Similarly, while there has been much discussion about the fact that The London Olympic Games and Paralympic Games Act is the toughest piece of anti-ambush legislation ever, I think that the Olympics is respected by its participants for what it is - a chance to compete on a global stage, and any personal success can be built on post event.

The Olympics commercial programme was not born overnight, and if they are to protect the rights they have sold to sponsors and broadcasters, then legislation and policing are vital.

On another level, this policing also ensures that when the fan buys a ticket, they know it is guaranteed, safe and will allow them to enjoy these incredible events, the same applies to hospitality.

How athletes and ambushers approach the Olympic 'Blackout' period, which aims to prevent athletes taking part in the Games from appearing in campaigns for their own personal sponsors who are not Games sponsors, is a choice made by individual athletes.

Like in the Bendtner case, we may see some try and get round the rules with stunts or CGI or subtle references. But the athletes know what the ground rules are, and, if properly managed, they will also understand the ramifications of their actions if they chose to go that route.

The fact that the IOC has also issued social media control guidelines for participants and other accredited persons wanting to use social media during the London 2012 Olympic Games, doesn't seem like a massive sacrifice for the athlete in order to get the most from their Olympic experience, and also share it with their fans.

Individual Choice & Clarity > It's the individual's choice to decide what they will or won't do. In doing so they also know what could happen if they make a certain choice.

While the strategies and approaches as to how partnerships, sponsorship and relationships between brands and sportsmen and sportswomen (and other entertainers) are evolving, I still think that there is a

'If Bendtner could go back and make that decision again I wonder whether he would make the same one?'

great deal of clarity on who owns what rights, and what those rights can and can't be used for, or what participants can or can't do.

At a World Cup, there are six main sponsors and a number of local or tournament partners. In addition each national team will have several sponsors, plus the players may have personal ones.

I believe that conflicts only occur when people try to exploit things that don't belong to them, they aren't contractually entitled to or they haven't paid for.

Think of it this way, if someone has invested their hard earned money in a season ticket for their favourite club, they don't want to turn up on a Saturday afternoon and find someone else sat in their seat who didn't pay for it.

Creative Challenge > You can still be creative as a marketer or as a brand, use the powerful passion created for consumers by sport, music and entertainment, without breaching someone else's rights.

That challenge is what should be keeping those of us who want to operate in those arenas on our toes: using the new technologies that arrive, and delivering exciting, compelling work for our customers and clients.

Chris Rawlings is Group Brand Director at James Grant Group.

About Us > James Grant Group provides management and professional services for media, music and sports clients. Chris heads up the Group's brand activity focusing on developing relationships with brands and companies both domestically and internationally..

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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, publishing, 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 spokes-people, 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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