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ACTIVATIVE

> PLATFORM

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platform

the sponsorship magazine

Changing contracts

The three-year model isn't dead – it's merely evolving

Beneath the surface

We ask what consumers truly feel about sponsorship?

Walt Disney, Coca-Cola and H.J. Heinz

The pioneers of experiential marketing. Who'd have thought it?

Tate Modern

Unilever got its timing spot on when it embarked on its partnership – and it has the stats to prove it

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About this issue...

As I write this it is difficult to escape the growing concerns about the state of the world's economy – but let's get real. Because no matter what threats we face we'll still have to eat, people will increasingly seek respite in the arts or sport, brands will always need to communicate with their audience – and that's where sponsorship comes in.

As a medium it touches people like no other. It crosses borders, needs no translation, and can cut through consumer cynicism like a hot knife through butter. Its track record in building brands over a hundred years or more is, as Laurie Young's article explains, unparalleled and technological advances – including the advent of the digital era – just serve to enhance its pulling power. If this wasn't the case, brands wouldn't be investing in longer sponsorship contracts or creating their own vehicles. But that's just one side of the story: rights holders whose properties are not as marketable are feeling the pinch, often happy to take whatever length deal they can get.

The solution? To my mind, we need to enter an era where we know more about how sponsorship is perceived, what will make the difference between a consumer warming to a sponsor or not: in essence, a time of investing in research. If you are of like mind, please work with us by telling us the sort of questions you'd like answered, using the link on page 7. Let's start exploring.

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Industry snapshot

IMR and Think!Sponsorship created a joint survey this autumn to find out the key issues and where professionals believe the industry is heading.

Who did we talk to?

The majority of respondents represented agencies (35%), rights holders (31%), sponsors (9%) or suppliers (8%) with 'other' (14%) comprising law firms, academics and management consultancies.

Activation

Activation is at the heart of most sponsorship programmes, yet there is a degree of ambivalence about who is in charge of the creativity aspect. The industry appears to believe that the specialist agencies in e.g. advertising, promotions and social media should manage the creative aspect of individual elements of a campaign, rather than have a central 'overseer' taking this role.

Budgets

It used to be said that sponsors could bank on spending at least as much again as the rights fee to leverage a sponsorship. Despite tough economic times, this is the view of a third of those questioned, with another half arguing that it should be twice as much, and some who think that even this is not sufficient.

Gaming

We asked whether organisations had developed applications ('apps') or games to attract and communicate with the digital community. The creation of 'apps' and games to communicate with the digital community appears quite high (46%). Obviously, among agencies (35% of the sample) this would be expected to be above 50%, since such companies run a significant number of projects with multiple clients. Yet when put in such a context, nearly 40% of respondents to whom the question is relevant don't undertake such initiatives at present.

Loyalty programmes

Sponsors and rights holders, when asked if they had a rewards programme for customers that incentivises or rewards their loyalty, were fairly evenly divided. The slightly higher negative showing (23% vs 20%), however, is not necessarily a sign of lack of professionalism in the marketing approach. There is an element within the marketing community that argues that loyalty programmes simply dilute profitability: 'If customers are loyal already, why reward them?' This does not imply that continued engagement is not important – existing customers remain the best prospects – but that it can be more profitable to simply continue making new and enticing offers.

Ethics

Should a sponsor partner's brand be ethically sound?

Very unimportant	*4%*
Unimportant	*4%*
Neutral	*16%*
Important	*38%*
Very Important	*38%*

Some 74% of rights holders and agencies believe it is important to work with brands that are ethically sound. This is a clear endorsement of the growing realisation that corporate social responsibility is an important business issue. Rights holders, in particular, are seeing the value of forming partnerships with sponsors to communicate with fans and develop programmes that engage with customers and help to put something back into the community.

Social media

The response of rights holders made this one of the most fascinating sections of our survey. We asked them:

Do you use social media to communicate with audiences/fans?

Yes	*47.2%*
No	*0.0%*
No Responses	*52.7%*

We may not have had any respondents actually answering 'no', but it's fair to say that we're sure a significant number of them don't use social media. Traditionally rights holders are less proactive and tend to lag sponsors and agencies in the uptake of ideas and levels of commercial expertise.

Which social media outlet do you use?

Facebook	*16.2%*
Flickr	*1.3%*
LinkedIn	*1.3%*
Twitter	*5.4%*
YouTube	*4.0%*
Other	*18.9%*
No Responses	*52.7%*

The big three are Facebook, Twitter and YouTube, followed by 'other' – which is likely to include microsites, MySpace, apps and possibly email depending on whether respondents consider these to be 'social'.

Do you analyse the value of social media?

Yes	*33.7%*
No	*39.1%*
Not Applicable	*2.7%*
No Responses	*24.3%*

Nearly 40% of respondents have no mechanism for evaluating the 'value' of social media, yet it takes an ever larger slice of activation budgets. Maybe this falls into line with the general ratio of sponsors who do not research adequately.

However, this arguably needs to be balanced by the fact that respondents in this particular survey are more likely to be interested in research than average given that they have taken the time to fill in a questionnaire.

The results do not necessarily mean that respondents have not researched their use of social media at all, they simply haven't analysed its value.

Monetising social media

Some 20% of respondents claim to have monetised their social media activity, an interesting development in its own right, although three times that number have failed.

In many cases sponsors have stated that it is very difficult to monetise this type of communication because, to an extent, the brand entrusts the consumer with at least an element of control of the message. As such, the communication is often more geared to long-term brand building than it is to achieving instant financial return.

For example, where brands use Twitter in relation to sponsorship, it tends to be either to distribute news or entertainment – rarely to send a sales message. To monetise the recipients is therefore not a straightforward task and measurement is very difficult. Given that the majority of respondents claim that they don't measure the value of social media, having 20% claiming to monetise the various media is significant.

Brand ambassadors

Do you use brand ambassadors?

Yes	*54.0%*
No	*39.1%*
No Responses	*6.7%*

More than half of respondents claim to use brand ambassadors. Obviously, as discussed earlier, this would be expected among agencies because of their multiple clients and perhaps accounts for the overall high percentage. Only 36%, however, have a policy in place to protect their own brand in instances where their ambassador invokes negative publicity.

Does your brand ambassador programme include a performance related pay structure?

Yes	*21.6%*
No	*48.6%*
No Responses	*29.7%*

Again, this response suggests a relatively low number are using specialist legal firms experienced in negotiating contracts that include an incentive structure. For some brands this can work very well – if there is no bonus clause and the ambassador performs beyond expectations, then the brand generally benefits but it is possible that the ambassador will feel aggrieved. Incentive clauses can, however, also be financially beneficial for the brand because it is possible to insure against success – thus the initial rights fee can be kept to a reasonable or even lower level and if the ambassador performs above expectations, insurance payments kick in and both parties are happy.

Platforms that best engage with target markets*

Live Events/Experiential Activity/Sampling	*74.2%*
TV	*22.8%*
Social Media	*58.5%*
Radio	*8.5%*
In Print	*11.4%*
Hospitality	*22.8%*
Other	*12.8%*

**Respondents answered more than once*

The fact that live events and social media come out top is not really surprising given that they are the most interactive options. Brands are seeking to create a relationship with consumers that has both depth and duration. Live events offer a very powerful introduction and an opportunity to create brand ambassadors.

Research suggests that consumers who have a powerful live experience with a brand will tell 17 other people about it. Put simply, a brand can't have a better recommendation than from a friend. It is interesting to see, therefore, that many experiential initiatives include a social media element. For example, a live brand experience can include the opportunity to have a picture or video posted online and the facility to send it to friends.

Conclusion

The survey results suggest that the sponsorship industry is taking on new ideas and is willing to take risks. It is arguably the best placed marketing discipline to use social media because rights often include access to content or to celebrity ambassadors.

There is a concern that not enough care is being taken in some contract negotiations. Given the sheer number of high profile scandals involving sports personalities in particular in recent years, this could be seen as taking unnecessary risks.

Similarly, the industry isn't unanimous in its approach to using research. Obviously marketing budgets are being cut at present and the temptation is to spend on rights and activation rather than measurement. For those whose instinct is right, that could be seen as a wise investment. But the use of social media as an activation tool is still in its infancy and any research that casts more light on best practice is always going to be useful.

Research has shown that sponsorship expenditure overall is still growing and certainly many rights fees, particularly for high-end properties, continue to rise well above the rate of inflation. Surely there is a need to demonstrate that such investment is paying dividends when budgets are being cut elsewhere?

Simon Rines
www.imrpublications.com

What do marketers want?

What insights can we discover, we asked ourselves, which will advance sponsorship as a medium in its own right?

As a publication we hope we've started to deliver snappy copy on the subject, in an eye catching design, that people will want to read. We also aim to feature case studies packed with ideas that readers can use in their own properties, while investigating other areas of marketing that might feed into sponsorship.

Now, though, we're also going to undertake research – in partnership with Angela Diakopoulou , the founder of Marketlink Research – into some of the bigger, generic issues surrounding sponsorship in a way that will allow readers to set their own questions and satisfy their own curiosity.

The way we see it working is this: each month we will identify questions set by you, the reader, which will be put to a panel of consumers. In this, the pilot, we're obviously going to have to set them ourselves, but in future we'd like you to respond to the following link, www.marketlinkresearch.co.uk/sponsorship_insights.htm which will appear on the Think! Sponsorship and Marketlink websites, and which we'll also email you on a monthly basis. From your suggestions we'll formulate the questions for the next month's research.

The analysis of the research will then be written up in editorial on a regular basis, so as to provide both a snapshot of issues that impact on sponsorship, and a more detailed insight into the minds of many of its audience.

Rather than taking the credit for this, I have to admit that the suggestion was all Angela's, although given enough time we might have come to a similar place (I hope, Ed). And her background is ideal for such a project. She founded Marketlink Research in 1986, after a degree in Psychology and postgraduate research in Developmental Psychology at the University of Surrey and formative time with Burke RSL (currently Ipsos Mori).

The company specialises in sponsorship evaluation and provides a full range of consumer and business research, both qualitative and quantitative, in the UK and internationally through affiliates. Angela is well known in the industry for her work researching the impact of a wide range of sport, art, education, community and press sponsorships and she has a keen interest in studying the effects of sponsorship on consumer behaviour.

I asked her what she envisaged as the ultimate aim, and why – as she told me – it had been at the back of her head for so long?

"For two reasons, really," she says. "One is because a lot of research that is done in sponsorship, which applies to every type of research, is that it's very much focused on specific campaigns, sponsorship objectives – and quite rightly so. But it would be interesting to have some generic research that looks over and above individual sponsorship objectives and provides a greater understanding of the medium."

Initially what might be interesting is to start to look at current issues, firstly what readers see as those affecting the sponsorship industry and secondly at the areas where they would like to know how sponsorship is affecting behaviour. This is particularly relevant in an era of austerity when perceptions can be skewed by threats of redundancy, or overspending on what might be viewed as 'inessentials'.

Currently, as with so much research, it's a case of we don't know what we don't know. But there are questions that we are keen tackle. "It could be the old chestnut of what is the impact of sponsorship and how does it differ from advertising," says Angela, "but it's an extension of that. It's how we interpret data on sponsorship so that we understand its impact within the context of what it can achieve over and above other mediums in the mix.

"Often data on sponsorship is interpreted very much in the light of advertising. In order to understand whether it is being fully leveraged, you need to understand what consumer expectations – and perceptions – are of sponsorship. The latter is a moveable feast, and particularly relevant now given the growth of social media, consumer cynicism and their mistrust of institutions, politics and business.

"Which is the reason why we want to explore what consumers really think about sponsorship, and investigate the role it plays within the context of the conflict between the rational and the emotional. There are historical insights in this respect which will be useful when we look at what is very much a changing platform, especially with all the social change that is occurring."

For this month, the sorts of questions that are floating about are:

- What are the current issues affecting sponsorship?
- What are the areas regarding the impact of sponsorship on consumer behaviour that you would be interested in knowing about?

We do hope that you will participate because the research will only be as good as the questions that you – the reader – feed into it. But then that goes without saying.

Louella Miles

The long and the short of it

Have market forces – and a changing media landscape – altered the traditional sponsorship model? We asked Alison McClintock to talk to rights holders and agencies.

How long is the perfect sponsorship relationship? The answer used to be easy. Three years was the ideal. The first year for both parties to learn how each other worked, the second to leverage the relationship and the third for both rights holder and brand to profit from the deal. Any renewal of the contract past that was jam.

If we'd limited our interviews to sports rights holders and brands this would have been an extremely short article. Getting brands to commit to three year-plus deals in this arena is very achievable. And there's no doubt that London's hosting of the 2012 Olympics, the event's halo effect on other sports and the strength of the media's coverage of UK events has had a big part to play in that.

"Brands are waking up to the fact that in less than a year's time the Olympics are here," says Sally Munday of the National Hockey Federation, who recently pulled off a sports coup by landing Investec's three to five-year sponsorship for the GB ladies Olympics hockey team, before the men's squad had found a sponsor.

It's an achievement that Munday says is down to taking a market-led approach to the game. This year's creation of the London Cup, a bronze medal for the ladies team in the World Cup and the launch of a mixed gender hi-octane version of the game called Rush Hockey this Autumn, have increased the profile of the game. All this, plus the fact that, "hockey is a great Olympic event and the women's team have got a great chance of being on the podium," saw Investec commit to the relationship longer term.

In an economic climate where budgets are tight and risk takers are few, sponsors are expecting such a strong return on effort from the rights holder. And increasingly, in exchange for their long-term commitment, they are looking for measurable return on investment, too.

"Sponsors are clearer than ever about why they're embarking on a relationship," says Fast Track's CEO, Andy Westlake. "They are extremely focused on how the sponsorship should best be used and are insisting that all of the key assets, especially content / digital / player rights (assets that help to build the connection between fan and property) are wrapped up in to the deal so there is a real opportunity to build the depth of relationship with the consumers that the partnership would warrant."

Alongside this "measurement is becoming a must-have rather than a nice to have," continues Westlake. "This requirement is changing the dynamics of the relationships as right holders have to be clear what they are shooting at for their sponsors and the brands themselves must be able to clearly identify if their translation of success has been delivered against."

"In practical terms this means that rights holders need to be conscious of the issues that are occupying their sponsors. Ask yourself do we have adequate provision for measurement? Is the property's social footprint up and running and do you have data you can share? Do you have a plan to take advantage of emerging technologies and consumption habits and are you future proofing the agreements against things that are coming round the corner that will change the kind of relationships that brands have with sponsored properties?"

Such market realism is something that rights holders and agencies for Not for Profits and the arts have had to get used to very quickly. There are still many long-term partnerships in these fields. HSBC, BP and Samsung at the British Museum, for example, are committed to sponsoring events there in the longer term.

Virgin has had a great 16 years sponsoring the V festival. The FT's sponsorship of Jazz FM's weekend show began as a one-year deal and has now extended to three. And that's just name checking a few. But while established relationships continue to flourish, rights holders and brands are not seeing the same long-term commitment from new partners.

"Ideally all rights holders would like to work with fewer, bigger sponsors in longer partnerships," acknowledges head of corporate relations at the British Museum, Jodie Rees. "We have five-year and three-year deals. We also have some great six-month partnerships. What is true for all of them is that from the onset we work with sponsors to deliver a good return on investment."

For example, says Rees, "we have a great exhibition on currently, curated by Grayson Perry. It is sponsored by AlixPartners and Louis Vuitton and runs from October until the end of February 2012.

Both parties are new partners for us and we are working hard to ensure that their sponsorship of this event meets their individual objectives. And of course, we hope we will work with each other again."

MD of BigFish events Robert Guterman, whose agency manages the sponsorship of music festivals such as V and the Isle of Wight, also has no truck with optimum relationship models. "The norm is, there is no norm," he says. And that's not just because the economy's in a tight spot. Guterman believes it's because the industry is growing up. "Sponsorship is getting more sophisticated. What that means for the industry is that the optimum length of a sponsorship relationship is the length of time that works for both parties," he adds.

"We worked on one event during the summer and the length of the relationship was three weeks," says Guterman. "Two weeks to build momentum for the event, one week for the event itself. Its sole purpose was to increase the brand's likes on Facebook and the relationship did just that."

Short and sweet indeed. And hard to cost for? "Not at all," says Guterman. "I hate to go all estate agenty on you – but it's about people's motivation. If achieving social media objectives is key to your sponsorship deal then you will be prepared to pay for that, just like some people will pay more for a two-bedroom flat with a balcony, than others will pay for a three-bed semi. It's about what you want and what that's worth to you. Its value is the value it will give to your brand."

Karen Morris, director of boutique agency Brandmeetsbrand, whose clients range from Harlequins Rugby Club to Jazz FM, urges caution towards such short-termism. "If you want to build a relationship and credibility for the sponsorship partnership then it needs to be a longer term commitment," she says. But what social media tools such as Twitter, Youtube and Facebook can offer to a sponsorship partnership is the ability to be nimble.

"Such tools can help you activate and leverage your audience, they're easy to measure and what's more the impact of your event can be measured in real time. But it is what it is, a tool that is part of a greater marketing mix. The best sponsorship partnerships are about relationships, they're a value exchange. Social media is just one part of that.

"Don't make the mistake of thinking all your Facebook fans are engaged with your brand," adds Morris. "Of the half a million you have, perhaps only 20% are engaged and they might not be your target audience. Sometimes it is better to engage with a social network which does attract the audience you're looking for, so if you were looking for parents, look at working with the likes of websites such as Netmums, instead of going after Facebook likes."

And there you have it, the long and the short of it. The answer isn't simple, but then neither is the current market or the industry you are in. Ideally, a sponsorship relationship works best when the association between brand and property has time to evolve. Pragmatically markets and budgets are keeping the industry on its toes and creating relationships which, whatever the time commitment, will work if there's a positive value exchange.

What makes them more do-able are enablers such as social media. These ensure that the impact of an event or exhibition go beyond the time and the place, that rights holders and brands have relevant content that allows them to talk to their audience in a topical and engaging way. And increasingly and importantly which allow measurement in real-time, therefore providing the rights holder with metrics to showcase the return on their efforts and the sponsor with evidence to justify their ROI.

Alison McClintock

Crystal ball time

The sponsorship model of old is evolving, taking account of the broad media landscape in which in now operates, but the winning brands are those which plan for all eventualities they can – and sometimes for those that they can't – foresee.

A beverage kiosk near the rowing course at the 1928 Olympic Games in Amsterdam, the Netherlands – the first appearance by Coca-Cola at the Games.

A canny sponsor will think ahead. This isn't just a truism for today: it describes Coca-Cola's involvement with the Olympics – whose origins are described in Laurie Young's feature, on page 22 – to a 'T'.

"When Coca-Cola signed up for the Olympics in 1928 it had some clever terminology in its contracts about what it would get out of it," says Fredda Hurwitz, global strategic planning director at Havas. "This allows the brand a much greater presence than a lot of sponsors, but it still has to revisit that contract and say: 'You know what, Mr IOC, the world has changed so we can't be looking at the same parameters as 20 years ago because, in a lot of ways, none of that exists anymore.'"

This has implications for rights holders, who need to recognise the potential of partnering with brands rather than looking at it as a transaction, and hopefully fans, who could end up the winners. But it also has implications for sponsorship models.

In August Investec announced its sponsorship of the England and Great Britain women's hockey teams, on the back of its involvement with the South African women's team. In the eyes of Raymond van Niekerk, Investec's global head of marketing: "You can't build these things properly if you take a short-term view. If you do, you're treating sponsorship like advertising, when they have very different strengths and weaknesses."

He advises that, "if you're making a long-term commitment, you'd better have done your homework. It's best to spend time seeing if it can work because if, two years later, you discover the relationship's rubbish and you want to get out – well, you've made a big mistake."

Investec's relationship with rugby lasted for 12 years. Van Niekerk hopes that the latest venture, with hockey, is just as successful, and the signs are good. "You want to get your people on board because, as Sam Walton said, the customer comes second. In the short period of time we've been involved with hockey in South Africa we've seen immense anecdotal, positive feedback from our staff. People are saying: 'we so glad you're doing something for a minority sport that doesn't get all the big bucks thrown at it."

Procter & Gamble is another brand that tends to go for the long-term model, because, says its sports marketing and Olympics project director Nathan Homer, such partnerships deliver better ROI. P&G has signed a 10-year deal with IOC, through to 2020, with an option to renew. And though its new partnership with the British Olympic and Paralympic Associations – its 'nearest and dearest' programme – will last up to (and during) London 2012, the subtext is clear: Homer would like it to go on for longer.

The rationale is pure commonsense: a sponsorship means the investment of time and money to leverage it effectively, and it takes a decent length contract for both sides to learn what the other wants. "In the US we've got very long-term deals with NASCAR and with the NFA because we continually see these sporting organisations evolve what they offer. It's steady, hugely relevant, and they're great partners to work with," says Homer.

So two votes for longer-term models. But that's not to say that the industry doesn't have a sneaky admiration for brands like Red Bull which do manage to chop and change properties under a very consistent banner. It could be SnoCross one year, aerial sports the next. "Consumers go, 'Ah, it's extreme sports', and though Red Bull

might change the actual property they're buying underneath every year, they're keeping a consistency," says Homer. "Whereas I think if you just go sport, music, film – that's where you can confuse people."

It's also worth admitting that longer-term models can be tricky – and not necessarily because of the contract. "Radical changes in brand strategies, key personnel change or an economic cycle pose the real risk to length contracts," says innovision CEO Andrew Douglass. "For example, the banking sector has been globally demonised by consumers and is still undergoing some painful staff retrenchment programmes, yet maintains some long-standing sponsorship programmes."

"As a consequence, from a B2B perspective, it becomes a huge challenge to motivate staff when, on the one hand, there is a perception that millions are being spent on sponsorship with no tangible benefit, while on the other friends and colleagues are losing their jobs. From a consumer perspective, 'fresh' and 'of the moment' becomes secondary, when there is a fundamental and basic issue of trust."

This investigation into the type of models around started with a hypothesis in an earlier issue of *Platform* that the three-year model was dead. It's a view that doesn't necessarily stack up in interviews. If anything, it's often viewed as a starting point. "Any sponsorship needs to be rooted in the brand's purpose and those objectives may change over the course of a term," says Rob Mitchell, client service director at LeoSports. "Year one and two may lay the foundation for what needs to happen in years three, four or five."

Which is precisely what happens to those sponsorships linked to tournaments. Vauxhall's involvement with the FA, for example, takes in the European Championships after two years, the World Cup at the end of four. "We've learnt a lot over the course of the last year," says Vauxhall sponsorship director Chris Hornbuckle, "and the strategy we've put in place will hopefully deliver significant awareness and changes in consideration which is the root objective of the sponsorship."

But is there a danger that, like a huge ocean going liner, a sponsorship strategy that isn't working cannot be altered? "If we suddenly decided it wasn't working, we are committed to it for four years and we'll have to stick with it," says Hornbuckle. "It's obviously our job to make sure that it does work and fortunately, at the moment, it does."

Which isn't to say that it's all set in stone and that there can't be refinements. "We have a digital strategy, a youth strategy, a way of engaging with our dealerships across the country," says Hornbuckle. "We engage with staff, with customers, and all these strategies will be continually refined as we respond to their views of what's working and what isn't."

Some 20 or 30 years ago, sponsorships were negotiated in a slightly more relaxed environment. Nowadays, neither brand owner nor rights holder has that luxury. "Brands can't wait until the third year for a sponsorship to begin to work for them," says Tove Okunniwa, managing director of MEC Access." This should be happening from the beginning of the deal, even if the payback does increase over time.

"Why is this? Sponsorship is much more integrated into the overall brand communications than was the case years ago and, as such, it is compared with numerous other available marketing channels when budget is being allocated. To justify its position within the marketing strategy, the return from sponsorship has to be excellent. In such tough economic conditions, the effect of every pound of marketing spend is quite rightly scrutinised and optimised. Sponsorship planning and activation is much more dynamic as a result."

Brands want their pound of flesh, and expect rights holders to work with them. Their contracts will reflect this – and if rights holders don't rise to the challenge, well, brands owners will just create their own properties. If I were a rights holder, I might be very, very scared. The balance of power has shifted and I don't think rights holders will ever again be in the driving seat.

Louella Miles

No small change

Where do sponsorship – and patronage – come into the mix for universities hit by a shrinking public purse? We went to Oxford and Loughborough Universities for answers.

Life at or near the top of the global education tree is not that dissimilar to Premiership football. There is the relentless drive to attract world class coaches (academics) and the finest raw talent (students). They need to be housed and to train in the best possible facilities, whether that be preserving the historic and spectacular or erecting new state of the art buildings. And all the while it is about creating the ultimate environment for self-expression and success, thus building the brand appeal across the globe.

As with those who chase Champions League glory, the financial numbers grow dramatically, especially if your competitive benchmarks are set by the Ivy League and newer institutions in Asia and elsewhere. This dictates the need for ambitious regimes to attract funding, something that is particularly relevant at a time of great change in State support in the UK.

Oxford's record in attracting philanthropy is second to none outside North America, resulting in more than £1bn in gifts during the current Oxford Thinking campaign. The University, however, costs a billion to run each year and philanthropy, whether that be from individuals or foundations, has to continue to grow and be the mainstay of the University's non-trading income.

The global marketplace for education is highly competitive but donations – as the LSE found earlier this year in connection with a donation from Libya – means fundraisers should always consider potential reputational risk to their institution. Oxford, for instance, like many leading academic institutions, has a formal scrutiny body that reviews all significant donations and corporate relationships.

With higher education funding being squeezed, there is also a much greater willingness to attract the corporate pound, beyond the long-established relationships around research funding. The Boat Race, currently supported by Xchanging, has a long history of sponsorship but universities haven't always been comfortable or experienced when dealing with rights-based rather than purely philanthropic relationships.

Oxford has a potential advantage over many types of property in that the scope of its purpose and operations can often be relevant for some or all of the brand marketing, CSR, business development, executive education and recruitment functions/budgets of an organisation. Internal coordination on both sides is often the challenge to realising the full potential of these partnerships given our collective predilection for working in silos.

Our span of corporate partnerships includes BT's multi-million pound investment in the BT School of Major Programme Management at one end of the spectrum, while we receive much more modest graduate recruitment orientated investment, often targeted to sports teams and societies, at the other.

Graduate recruitment has frequently been the driver for corporate involvement with the University, but increasingly we are looking to highlight the other elements of added value that the institution and its subsidiary businesses can deliver. Whether it be bank accounts for students, investment vehicles for wealthy alumni, affinity deals for our 13,000 staff or a retail proposition for the 1.5m tourists and visitors to our museums and galleries, the opportunity for forging commercial arrangements is widespread and needs to be capitalized on, with integrity, if we are to grow and ensure we march on towards our 1000th anniversary.

Andrew Thomas, head of development, Oxford University
www.ox.ac.uk

Having recently celebrated its centenary, Loughborough University has much to be proud of. It is regularly placed within the top 20 of *The Times*, *Sunday Times* and *Guardian* university league tables, and has won the coveted THE Best Student Experience award for five consecutive years. It holds a place at the forefront of teaching and research in a number of areas including engineering and technology, and is world renowned for its excellence in sport.

The University's prominence in performance sport is down to continued innovation and investment in people and facilities. Success is not easily won. It takes ambition, drive, hard graft and dedication, not to mention funding – and lots of it.

The University has worked long and hard to cultivate positive relationships and build strong ties with the organisations which sponsor sporting initiatives across Campus, and is delighted to count among its key players Santander, which supports hockey and futsal programmes; Logicalis and Highland Developments, who underpin rugby; and graduate recruiter Accenture, which invests in intramural sport.

Relationship is definitely two way, going beyond branding and graduate recruitment opportunities. Vicki Unwin, head of sport fundraising, explains: "The University has much to share with its sponsors. There are the obvious things like access to expertise and R&D collaborations, as well as PR opportunities involving sponsored athletes. We can also offer motivational speakers and events, support for staff 'giving' initiatives and help to nurture entrepreneurialship. A number of our sponsors also highly value the chance to network with students and canvass their opinions on a range of topics appropriate to their businesses.

As the HE sector experiences serious financial reforms, sponsorship plays an increasingly important role in ensuring that the University maintains its support to athletes at all levels from elite to grassroots. From ensuring top-flight coaching capacity to equipping and kitting teams, sponsorship is key to sustaining success.

The University's Swimming Squad is a case in point. Funding is drawn from the University, British Swimming and UK Sport. However, a long-standing major sponsorship agreement with St. James's Place has really given the Club an edge. As Ian Armiger, director of swimming and head coach, points out: "To run an operation like this, it is absolutely vital to have a sponsor like St. James's Place. Put simply, we'd be lost without it."

And the support is really paying off. Squad members have broken seven world records, won 17 of Britain's 28 medals at the European Championships 2010, and took two medals at the Beijing Olympics in 2008. Hopes are high for London 2012 and the squad is literally putting in the miles to succeed – on average, a staggering 40 per week. Over the years, many of its members have benefitted from Sports Scholarships. These awards help to reduce the pressures of combining studying with elite-level competition.

Indeed, sponsored scholarships have helped successful athletes to achieve at the highest level across a variety of sporting disciplines, from slalom kayaking to rugby and athletics. So, as Loughborough negotiates the difficult economic challenges ahead, one thing is clear. The stability afforded by sponsorship partners will continue to be an important part of the team.

Vicki Unwin, head of sport fundraising, Loughborough University
www.lboro.ac.uk

Global slant

The finance sector, accountancy firms and consulting giants all take a keen interest in partnering with educational establishments, reveals William Fenton of The World Sponsorship Monitor.

Pressure on public finance is moving sponsorship ever closer to areas that previously would never have even been considered attracting sponsors. The last few years have seen sponsored city services ranging from police horses to life guards, and education has been part of this move.

While sponsorship of schools has to be handled even more delicately than sponsorship in higher education, the chance to partner with intellectual endeavour and innovation in universities is attractive. TWSM has picked up a number of these initiatives over the years and it is interesting that the banks are so closely involved. The accountancy and consulting giants such as Deloitte and Ernst & Young also invest in a number of very small sponsorships of university sport and other activities as this is a direct route to recruiting talented new employees.

Banks have been to the fore in sponsoring educational institutions. Barclays sponsors Mandela Rhodes scholarships and Bank of America ran a campaign called Making College Financial Planning Count aimed at students and their parents. In May this year BNP Paribas sponsored the AMS PISNY Math Tournament and Bank of Montreal sponsors the University of New Brunswick.

Companies that one would not normally associate with university sponsorship also appear occasionally. Hilti power tools, for instance, sponsored the chair of business process management at the University of Lichtenstein, while Wella sponsored the chair of 'mode and aesthetics' at the Technical University of Darmstadt in Germany.

The larger college sponsorships in the US tend to be for their college sports teams, but universities are certainly used to the idea of commercial sponsorship. It should not be overlooked that educational establishments are sometimes also sponsors in themselves as the accompanying table shows.

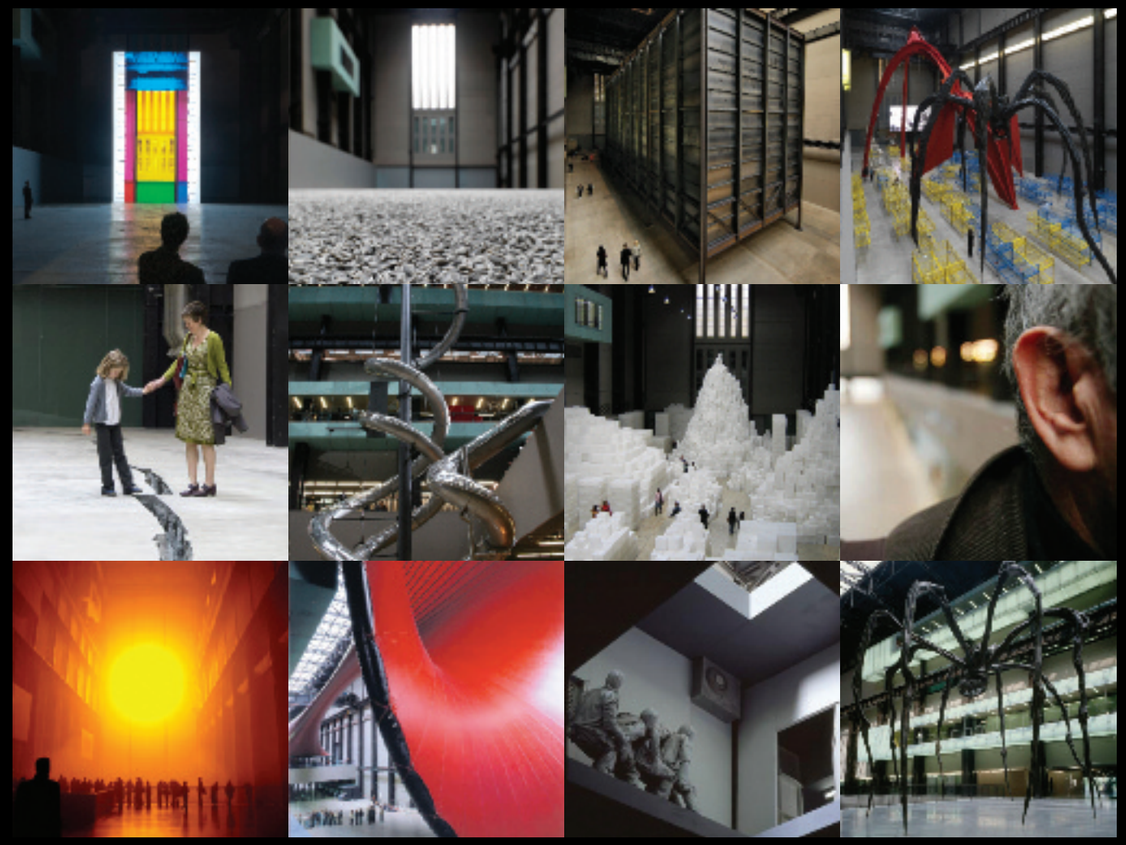
www.theworldsponsorshipmonitor.com

Educational establishments as sponsors

Report date	Country	Event or Activity Title	Value of Deal Est./Rep	Deal Type	Years
01/09/2011	USA	Ashford University Field (Clinton Lumberkings' Riverview Stadium)	$450,000	New deal	10
01/08/2011	UK	Swansea City East Stand	$210,000	Renewal	2
01/05/2011	Brazil	Corinthians	$4,600,000	New deal	1
01/02/2011	International	Virgin Racing	$500,000 - $999,000	New deal	
01/08/2010	USA	Rio Grande Valley Vipers	$2,500,000 - $4,999,000	New deal	3
01/05/2010	USA	Holiday Bowl	$1,500,000	New deal	2
01/02/2010	Australia	Adelaide United FC	$200,000	New deal	1
01/08/2009	Spain	Madrid 2016 Olympic bid	$500,000	New deal	1
01/07/2009	China	2010 Guangzhou Asian Games	$5,000,000	New deal	2
01/02/2009	Qatar	Cycling Tour of Qatar	$250,000	New deal	1
01/09/2008	UK	Northern Ballet Theatre	$5,000,000 - $9,999,000	New deal	3
01/01/2007	UK	Challenge Cup	$13,000,000	New deal	6
01/09/2006	USA	Arizona Cardinals stadium	$154,000,000	New deal	20

A mature blend

The Unilever Series is 12 years old and – like any good malt – has improved over time. Wendy Stephenson reviews the ingredients of a successful sponsorship.



Work in progress

2011/12	Tacita Dean 'FILM'	2008/09	Dominique Gonzalez-Foerster 'TH.2058'	2005/06	Rachel Whiteread 'EMBANKMENT'	2002/03	Anish Kapoor 'Marsyas'
2010/11	Ai Weiwei 'Sunflower Seeds'	2007/08	Doris Salcedo 'Shibboleth'	2004/05	Bruce Naumann 'Raw Materials'	2001/02	Juan Muñoz 'Double Bind'
2009/10	Miroslaw Balka 'How It Is'	2006/07	Carsten Höller 'Test Site'	2003/04	Olafur Eliasson 'The Weather Project'	2000/01	Louise Bourgeois 'Do, I Undo, I Redo'

This October it was hard to avoid coverage of events in Tate Modern's Turbine Hall. The magazine supplements were full of striking and thought-provoking photos, and the broadcast media weren't far behind. For those from another planet, October represents the annual opening of The Unilever Series at the gallery.

In recent years everyone who's anyone in the art world visits London in the second week of October for two reasons: to see what has been produced by that year's Unilever Series commissioned artist and to attend the Frieze Art Fair. A packed opening reception at Tate Modern to see the result of the twelfth commission in the series – entitled FILM, by the artist Tacita Dean – proved that 2011 was going to be no exception.

Dean's work takes the form of a 35mm film projected onto a monolithic freestanding screen, standing 13 metres high at the east end of Tate Modern's Turbine Hall. The Unilever Series has seen giant arachnids, a huge sun and porcelain sunflower seeds; FILM is the first work in The Unilever Series to be devoted to the moving image.

Tacita Dean is a 46-year old British artist best known for her romantic but highly formal films, nominated for the Turner Prize in 1998 and whose work is in the permanent collections of the Guggenheim and the Museum of Modern Art in New York and in Tate Modern.

In 1999, when the then Unilever Chairman Niall Fitzgerald agreed to sponsor the commission of new art for the huge building across the river from Unilever's headquarters, it could have been seen as a gamble. Tate Modern was only a plan (it opened in May 2000), and no-one could have guessed that over two million visitors a year would go to see The Unilever Series in the first year, building to 26 million-plus visitors over the 11 commissions to date.

I have been a sponsorship adviser to Unilever since the early days of The Unilever Series and I am often asked why it agreed to support a commission of art to go into a building that was, at the time, a decommissioned power station. As with many successful partnerships, it was a question of the timing being right.

Unilever was ready to place a growing emphasis on the value of the mother brand in endorsing its product brands and wished to enhance its creative and innovative credentials. The new Tate Modern was seen as an exciting opportunity to build a relationship with creativity and The Unilever Series was conceived. Each year, an international artist is invited to create a work for the giant Turbine Hall, which is exhibited for approximately six months. Even as late as the 1990s the arts world was often fearful that commercial sponsors would want to influence artistic process. In the case of The Unilever Series Tate decides each year whom it wishes to commission and informs Unilever – so the tail is definitely not wagging the dog.

From the beginning, Tate has undertaken research into each Unilever Series and it has been rewarding to see that in eight of 11 years over 40% (and sometimes as high as 70%) of visitors were aware that Unilever was the sponsor of the Turbine Hall commission. And Tate has worked hard to achieve proper credit in the media for its sponsor, some years achieving over 50% of articles acknowledging Unilever. This is certainly higher than the arts world's usual target of 20% sponsor credits (a level which I'm afraid many arts organisations fail to achieve).

The partnership between Tate and Unilever has progressed into a mature and confident relationship that enabled additional projects to be launched. In 2001 the Unilever International Schools Art Project started, providing teaching resources to schools internationally and enabling each country taking part to send a child on an educational trip to London – including an event at Tate Modern.

Then, in 2008, Tate launched a ground-breaking online education programme that links schools and galleries internationally. Taking its project theme annually from The Unilever Series commissions, The Unilever Series: turbinegeneration partners schools and galleries across the globe, helping them explore contemporary cultural issues through art. The aim is to enable children to overcome linguistic barriers and enhance their understanding of other cultures, whilst building their skills and confidence.

Unilever was keen to explore the impact on schools, teachers and young people and wanted to know quite simply "can an arts education project add value to people's lives?" Marketlink Research was commissioned from the outset to measure annually the quantitative and qualitative results of the scheme, not only in the UK but in many of the 40 countries taking part. To date over 15,000 young people have taken part in it and there are 50,000 website users.

The research is showing that turbinegeneration is helping young people to work in a team, to overcome language and cultural differences and to be self confident in doing and talking about their work. These skills will serve them well as they grow up. Some 58% of the participating children in Year II of the project said they felt very confident about what they could achieve after taking part, compared to 25% before they had started the project.

Emma Flack, then communications director at Unilever UK, was for four years one of the key people at Unilever overseeing and directing the sponsorship. Now communications strategy and planning director at Unilever PLC, she commented: "By supporting The Unilever Series we're proud to have helped over 26 million people access innovative and inspirational contemporary art. What's been most personally rewarding has been the positive social impact the project has had on the lives of those school children who've participated in it."

Wendy Stephenson
www.wsbconsulting.co.uk

At the heart of the action

International marketing specialist Laurie Young has a career that spans senior roles with BT, Unisys and Pricewaterhouse Coopers. Here he delves into the history of sponsorship and argues that its brand building role is as vital today as it was to Heinz in the 1890s.

Good brand management used to be almost entirely associated with consumer goods companies selling soap powder, makeup and the like. Now, though, the second most valuable brand in the world (worth $69,905m, according to Interbrand) is a business-to-business technology company, IBM. Today, organisations as diverse as Shell, BT and Facebook are taking branding very seriously. On top of that, the new international accounting rules require that companies see acquired brands as assets to be valued and put on a balance sheet.

Yes but what, I hear you ask, does this have to do with sponsorship? Well consider the following brands – just six out of many hundreds which, though over a century old, are still thriving today. M&M's (created in 1941), Persil (1903), Heinz tomato ketchup (1876), Yardley (1779), Twining's (1706), Stella Artois (1366) and many, many more have appealed to generation after generation of customers. They show that, properly handled, brands not only earn good margins for their owners, but also create astonishing wealth for a surprisingly long time. Yet what seems to have been lost in history is the role that sponsorship has played in their creation.

In the early 1920s, for example, Coca-Cola was having a really tough time. The drink, created by a pharmacist during an alcohol prohibition phase in Atlanta, had been an immediate hit. Nearly 40 years after its invention, though, all that had changed and revenues were dropping like a stone. There were many reasons to think that this decline in sales was because the product was 'mature' and a brand (which was to later become the 20th century icon of America power) could have been lost.

The US Government was beginning to respond to constant negative publicity about the effects of the drink and to investigate its contents (because there were constant allegations, at the time, that it contained cocaine). There were costly legal actions over ownership of the patent and cheap imitators. On top of that global events (like the First World War, revolutions and growing global economic problems) were affecting the optimism of the nation.

Yet Robert Woodruff, the marketing genius who ran the company, had a stubborn drive and an irrational passion for the drink. He invested in the most aggressive and focused marketing possible at the time. He used segmentation, research, extensive advertising and PR to transform the brand's fortunes. And right in the centre of this marketing blitz was extensive sponsorship. The company sponsored baseball from the start of the twentieth century and invested heavily in the 1928 Olympics. The rest, as they say, is history.

Marketers have known for some time that, once human beings feel warmth toward a brand, they like to respond to it. People want to reply to branded magazines and TV programmes. They like to feel involved with celebrities, luxury goods and even companies. Customers will go to branded expeditions or experiences, write in to companies or merely talk about it to others.

The remarkable impact of the late Steve Jobs at Apple shows the power of getting customers to feel part of the action. This 'brand engagement' is a valuable prize that a good number of leading marketing firms are focusing on right now. They are mixing PR, celebrity endorsement and social media into communication cocktails intended to hook their own 'brand advocates'. Yet brand owners have shown, for an astonishingly long time, that sponsorship can play its part in this too.

In 1898, for example, Henry Heinz sponsored a branded pier in the newly thriving Atlantic City. Although it was probably an intuitive investment, part of a much wider vision for his growing range of products, it turned out to be an important part of the Heinz success story. There were lectures, tastings and recipe demonstrations. Consumers were invited to taste and enjoy the full '57 Varieties' and have orders sent to their home, as a basis for a database which became an on-going relationship programme. By 1946 an astonishing 50 million people had been through this interactive experience and started their family's relationship with the Heinz brand. There is no question that this sponsorship deal was a turning point in the growth of the brand.

A few decades later, Walt Disney used this desire to engage with brands as the basis for a major strategic manoeuvre for his whole company. He wanted to extend his entertainment brand from the silver screen to theme parks; what today would be called 'experiential marketing'. In doing so he pioneered a very modern approach to sponsorship: 'sponsorship partners'. In the 1950s he forged partnerships with sponsors like Coca-Cola, who helped with the construction of his first theme park. And the company still uses this approach today. As I understand it, Disney has over 20 'global sponsoring partners' including Visa, Nestlé, Kodak and HP. These agreements cover a range of situations from themed attractions in the parks to product placement in shows or films. And its main criterion in choosing a sponsorship partner is association with the brand.

The people who created brands were a pugnacious, driven group who sound like a role-call of business fame. They include: Henry Heinz, Josiah Wedgwood, Robert Woodruff, William Lever, Milton Hershey, Forrest Mars, Richard Branson, Anita Roddick and many, many more. They were obsessive and demanding. (Wedgwood used to roam his pottery smashing products with his walking stick which was "not good enough for JW" and if Hershey saw one of his discarded chocolate wrappers on the pavement he would turn it over as a means of advertising). Many created enormous wealth from nothing and all used sponsorship as part of their brand creation and engagement strategy. In many ways they are the antithesis of the slick, Oxbridge-educated brand managers who you find in marketing departments and more connected with their customers.

Knowledge of this hard-headed, economically valuable history of sponsorship's involvement in creating brands helps to give grit to discussions about its use today. In tough economic times, marketing leaders are reviewing every pound spent in order to get maximum value from their budgets. I was a marketing director in a previous recession where I had to make people redundant in order to fund campaigns. So, budget holders have to be absolutely convinced of the power of the tools they intend to employ. Too many still see sponsorship as an arbitrary, expensive punt. They ought to be a little more receptive if they can be shown that it has a credible track record in helping with one of their major ambitions: increasing brand engagement and equity.

Laurie (Laurence) Young
www.lauriedyoung.com

Done deals

Our quick and easy guide to who's doing what to who in the rights market.

AMERICAN FOOTBALL

Virgin Atlantic signs up as official sponsor of the NFL in the UK
Length of deal: Long term
Type of deal: Official Airline Partner of the NFL
Rights holder: NFL
Sponsor: Virgin Atlantic
Sector: American Football
Sponsor industry: Airline

Papa John's expands NFL partnership to international territories
Length of deal: Long term
Type of deal: Official NFL pizza partner in Canada, Mexico and the United Kingdom
Rights holder: NFL
Sponsor: Papa John's
Sector: American Football
Sponsor industry: Food

Chrysler UK signs deal with NFL
Length of deal: Long term
Type of deal: NFL's official car sponsor in the UK
Rights holder: NFL
Sponsor: Chrysler UK
Sector: American Football
Sponsor industry: Automobile

ARTS

Ernst & Young to sponsor V&A British Design: 1948-2012 exhibition
Length of deal: 1 exhibition
Type of deal: Official exhibition sponsor
Rights holder: Victoria and Albert Museum
Sponsor: Ernst & Young
Sector: Arts
Sponsor industry: Assurance, tax, transaction and advisory services

BROADCAST

Wonder Bingo to sponsor the Alan Titchmarsh Show
Length of deal: Long term
Type of deal: Official sponsor of the show
Rights holder: The Alan Titchmarsh Show
Sponsor: Wonder Bingo
Sector: Broadcast
Sponsor industry: Gambling

Xbox 360 in six-figure sponsorship deal with Cartoon Network
Length of deal: 6 months
Type of deal: Sponsor of Turner Broadcasting's Cartoon Network
Rights holder: Turner Broadcasting
Sponsor: Xbox
Sector: Entertainment
Sponsor industry: Video games

CHARITY

PruHealth steps forward as National Trust Walking Festival partner
Length of deal: 1 event
Type of deal: Walking Festival partner
Rights holder: National Trust
Sponsor: PruHealth
Sector: Charity
Sponsor industry: Health insurance

Argos and Homebase extend partnership with Teenage Cancer Trust
Length of deal: Long term
Type of deal: Charity partner
Rights holder: Teenage Cancer Trust
Sponsor: Home Retail Group
Sector: Charity
Sponsor industry: Retail

CULTURE / FESTIVALS

Natural History Museum secures 'priceless' sponsorship deal
Length of deal: Long term
Type of deal: Official sponsor of Priceless London Programme
Rights holder: National History Museum
Sponsor: MasterCard
Sector: Culture
Sponsor industry: Finance

Tesco partners with London Gay Pride
Length of deal: 1 event
Type of deal: Major sponsor of London Pride
Rights holder: London Gay Pride
Sponsor: Tesco
Sector: Culture
Sponsor industry: Food and retail services

CYCLING

Coventry signs a sponsorship deal with Speedy Hire
Length of deal: 1 event
Type of deal: Official sponsor of Coventry Cycle Speedway
Rights holder: Coventry Cycle Club
Sponsor: Speedy Hire
Sector: Cycling
Sponsor industry: Cycling hire services

EDUCATION

University of Salford strikes sponsorship deal with Adobe
Length of deal: Long term
Type of deal: Official sponsor of the VFX studio
Rights holder: University of Salford
Sponsor: Adobe
Sector: Education
Sponsor industry: IT and communications

ENTERTAINMENT

Xbox renews 'A League Of Their Own' deal
Length of deal: Long term
Type of deal: Sponsorship and product placement partnership
Rights holder: A League Of Their Own
Sponsor: Xbox
Sector: Entertainment
Sponsor industry: Video games

Escapade fancy dress brightens up Big Brother
Length of deal: 2011 season
Type of deal: Official costume supplier of Big Brother
Rights holder: Big Brother
Sponsor: Escapade
Sector: Entertainment
Sponsor industry: Fancy dress costumes

ENVIRONMENT

Deal to safeguard the landscape of Britain's national park
Length of deal: Long term
Type of deal: Official information and advertising partner
Rights holder: Friends of the Peak District
Sponsor: East Lodge
Sector: Environmental heritage
Sponsor industry: Hospitality

FILM

Virgin Media lined up to sponsor film festival
Length of deal: Long term
Type of deal: Main sponsor of the Bradford International Film Festival
Rights holder: Bradford-based National Media Museum
Sponsor: Virgin Media
Sector: Culture
Sponsor industry: Media

FOOTBALL

Reds sign UAE mobile deal
Length of deal: Long term
Type of deal: Official broadcasting partner
Rights holder: Manchester United FC
Sponsor: Du
Sector: Football
Sponsor industry: Mobile telecommunications

William Hill to sponsor ESPN's European football coverage
Length of deal: Long term
Type of deal: Exclusive sponsor of ESPN's televised UK coverage
Rights holder: ESPN.co.uk
Sponsor: William Hill
Sector: Sports television
Sponsor industry: Publishing

Liverpool FC signs new partnership with Park Inn
Length of deal: Long term
Type of deal: Lodging partner for Liverpool FC's supporter base
Rights holder: Liverpool FC
Sponsor: Park Inn by Radisson
Sector: Football
Sponsor industry: Hospitality

Glovers sign new sponsorship deal
Length of deal: Long term
Type of deal: Official provider of sports facilities and pre-season tours to America
Rights holder: Yeovil
Sponsor: Blue Sky International
Sector: Football
Sponsor industry: Sports construction

AB InBev extends Bud FIFA World Cup Sponsorship to 2022
Length of deal: Long term
Type of deal: Official beer of the FIFA World Cup in 2018 and 2022
Rights holder: FIFA
Sponsor: Budweiser
Sector: Football
Sponsor industry: Alcoholic beverages

FORMULA 1

Mercedes GP Petronas announces new partnership with Puma
Length of deal: Long term
Type of deal: Exclusive licensing partner for footwear, apparel and accessories
Rights holder: Mercedes GP Petronas
Sponsor: Puma
Sector: Formula 1
Sponsor industry: Sports and fashion

GAMBLING

Shamballa Jewels becomes official bracelet sponsor of European Poker Tour season 8
Length of deal: 1 season
Type of deal: Official bracelet sponsor
Rights holder: Global Poker Tours Limited
Sponsor: Shamballa Jewels
Sector: Poker tournaments
Sponsor industry: Luxury jewellery

GOLF

Tiger Woods signs endorsement deal with Rolex
Length of deal: Long term
Type of deal: Endorsement
Rights holder: Tiger Woods
Sponsor: Rolex
Sector: Golf
Sponsor industry: Luxury watches

MARATHON

Danvers launches Mizuno Reading Half Marathon
Length of deal: 1 event
Type of deal: Official sponsor for running shoes and apparel
Rights holder: Reading Borough Council
Sponsor: Mizuno UK
Sector: Athletics
Sponsor industry: Sports and fashion

OLYMPICS

Free tickets for athlete's parents
Length of deal: London 2012
Type of deal: Official sponsor of the 'Nearest and Dearest' programme
Rights holder: The British Olympic Association
Sponsor: Procter & Gamble
Sector: Olympic sports
Sponsor industry: Health, beauty and household products

RUGBY

Heineken extends Rugby World Cup sponsorship deal to 2015
Length of deal: Long term
Type of deal: Official beer supplier for the 2015 tournament in England
Rights holder: Rugby World Cup
Sponsor: Heineken
Sector: Rugby
Sponsor industry: Alcoholic beverages

Alitalia extends Rugby League European Cup sponsorship

Length of deal: Long term
Type of deal: Naming rights for the 2012 competition
Rights holder: Rugby League European Federation
Sponsor: Alitalia
Sector: Rugby
Sponsor industry: Transport

Applicado-FS extends sponsorship deal with Wigan Warriors

Length of deal: Long term
Type of deal: Challenge Cup Winners sponsor
Rights holder: Wigan Warriors
Sponsor: Applicado-FS
Sector: Rugby
Sponsor industry: Independent management consultancy services

Hatton puts pen to more support

Length of deal: Long term
Type of deal: Official season partner
Rights holder: Saints RFC
Sponsor: Hatton Solicitors
Sector: Rugby
Sponsor industry: Legal services

Heinz Big Soup launches partnership with Rugby League

Length of deal: Long term
Type of deal: Official partner to Engage Super League and the 2011 Gillette Four Nations
Rights holder: RFL
Sponsor: Heinz Big Soup
Sector: Rugby
Sponsor industry: Food

Polar to become the heartbeat of Sale Sharks

Length of deal: Long term
Type of deal: Official partner
Rights holder: Rugby Club Sale Sharks
Sponsor: Polar
Sector: Rugby
Sponsor industry: Heart rate technology for fitness and sports performance

Motorola Mobility UK brings fans closer to the NFL

Length of deal: Long term
Type of deal: Wireless communications provider
Rights holder: NFL
Sponsor: Motorola Mobility UK Ltd
Sector: Rugby
Sponsor industry: Mobile telecommunications

Wigan Warriors unveiled Magners as new partner

Length of deal: Long term
Type of deal: Official partner and shirt sponsor
Rights holder: Wigan Warriors
Sponsor: Magners GB Ltd
Sector: Rugby
Sponsor industry: Alcoholic beverages

TAEKWONDO

GB Taekwondo announces new Adidas kit deal

Length of deal: Long term
Type of deal: Official Supplier of Taekwondo Equipment
Rights holder: GB Taekwondo
Sponsor: Cimac
Sector: Taekwondo
Sponsor industry: Sports and fashion

THEATRE

Donaldson Ross wins sponsorship of 'The Phoenix and the Carpet'

Length of deal: Long term
Type of deal: Official production partner
Rights holder: Forest Forge
Sponsor: Donaldson Ross
Sector: Theatre
Sponsor industry: Accountancy

ASB Bank wins naming rights for the new civic theatre in Blenheim

Length of deal: Long term
Type of deal: Naming rights
Rights holder: Marlborough Civic Theatre Trust
Sponsor: ASB Bank
Sector: Theatre
Sponsor industry: Finance

Bord Gáis Energy signs Grand Canal Theatre naming rights deal

Length of deal: Long term
Type of deal: Naming rights of the Grand Canal Theatre and energy provider
Rights holder: Grand Canal Theatre
Sponsor: Bord Gáis Energy
Sector: Theatre
Sponsor industry: Energy

TRANSPORT

Mayor secures Emirates Airline as private sponsor for London Cable Car

Length of deal: Long term
Type of deal: Official sponsor of Emirates Air Line cable car river crossing
Rights holder: City of London and Transport for London
Sponsor: Emirates Airline
Sector: Transport
Sponsor industry: Transport

VOLLEYBALL

Mizuno partners with British Volleyball Federation

Length of deal: Long term
Type of deal: Official Footwear Sponsor
Rights holder: The British Volleyball Federation
Sponsor: Mizuno UK
Sector: Volleyball
Sponsor industry: Sports and fashion

Done a deal?
Make sure you tell us about it at
info@sponsorshipnews.com

Directory

People on the up

Karen Earl is the second in our series on industry personalities and indeed, her name is synonymous with sponsorship. Here she talks about her beginnings, and how this sector has come of age.

Karen Earl Sponsorship was launched in 1984, before being renamed Synergy in 2008 when it became part of Engine, the UK's largest and fastest-growing independent communications business. Its client list includes Betfair, BMW, Bupa, Chivas, Coca-Cola, Diageo, RBS and SSE. Karen chairs not only Synergy, but also the European Sponsorship Association (ESA).

Why sponsorship?
Luck really. I originally thought I wanted to go into PR, so I went and worked for a financial PR company where I learned a lot – not least that, though I liked PR, I didn't want to work in that side of the business. But by then I'd decided that I really wanted to work in sport and so West Nally, which was just starting up and was one of the first real sponsorship agencies, seemed an ideal mix for me as a door to PR.

Best moment?
Well, there have been a lot. But actually the best, plural, are all winning awards, whatever they are. I mean I'm a very success-oriented person and winning awards is both personally and company-wise deeply satisfying. It's great to be recognised because I'm a Leo at heart – and Leos love to be loved.

Worst moment?
Undoubtedly very early on in my career when I organised a media luncheon for Cornhill and omitted to tell everybody that it was at Edgbaston – and they all went to Cornhill's head office in London. How I survived to tell this tale I have no idea. It was really ghastly. However, from that I've learned that you only make a particular mistake once.

Most significant change?
That's been the change from having to convince clients early on that sponsorship works, to them telling me that they know it works, that they want use it and asking how best they can integrate it into their marketing strategy.

Burning desire?
To put back into the industry whatever skills and expertise I've learned that can move the industry forward and raise standards.

Is learning growing less?
We, like other agencies in this business, have witnessed youngsters who, though they're really keen and hard workers when they enter the industry, don't seem to be well-equipped in a number of areas. That was one of the things that hit home when I became chairman of ESA. So I've set my heart on creating a sponsorship diploma – The ESA Diploma – which will be the industry's first professional qualification and which I hope – in years to come – will become the qualification for anyone who wants to progress their career in the industry.

How will you measure the diploma's impact?
We'll ask those people who sent staff on the course, and provide questionnaires for the students who take the course. We want really honest feedback, and will feed that in to make any necessary changes. And, of course, we'll use the feedback to persuade others to take the Diploma.

Biggest headache?
Finding enough time in the day.

Sport vs art?
Sport. That's not to say I don't love the arts but if given a choice I'd go to a sporting event rather than an arts one.

Twitter vs LinkedIn vs Facebook?
I have to say that I'm not an avid Facebook aficionado. I do use LinkedIn, though, and I find it a very good business tool. And Twitter can be incredibly useful and interesting – though quite addictive.

Ideal client?
An ideal client is one who is knowledgeable (on sponsorship, branding and marketing) and intelligent; someone who pushes the boundaries, is prepared to be brave – making the best use of whatever budget they've got – and encourages creativity.

Are there many about?
I've been very fortunate. I've dealt with quite a few. As sponsorship has strengthened its position as a genuine marketing discipline, clients have held a more influencial position and this has led to more professionalism and self-confidence.

You'll die happy if?
If I manage to get a ticket to go and watch something live in the Olympic Park.

TWSM
THE WORLD SPONSORSHIP MONITOR

TWSM is the world's premier database of sponsorship information across the sports, arts, culture and broadcasting sector.

Over 15,000 sponsorship deals are detailed in our easy to use online database which allows subscribers to track sponsors and sponsorship deals, place valuations and benchmark sponsorship propositions, easily complete competitive analysis reports, analyse industry and market trends and access up-to-the-minute information – all at the touch of a button.

Stay informed

If you:

- ✔ Want to know the size of global or local markets
- ✔ Need to benchmark sponsorship deals
- ✔ Are keen to ascertain which properties are coming back onto the marketplace
- ✔ Complete competitive set research for your agency, client or property
- ✔ Want to stay abreast of trends and analysis

Then TWSM is an indispensable tool for your organisation

Subscribing to TWSM brings you:

- ✔ Direct online and interactive access to the TWSM archive database
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Book your free online demonstration:

To book your online demonstration and see the full potential of the database contact Catherine Hawkins, The World Sponsorship Monitor at **info@theworldsponsorshipmonitor.com** or via **+44 (0) 207 485 2111**. To find out more visit the website at **www.theworldsponsorshipmonitor.com**

> **An invaluable tool for the marketing and branding professional**
>
> Pippa Collett, Sponsorship Consulting

Costs

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£1250 +VAT / €1750 / $1950

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The Annual Sponsorship Report
£350 +VAT

The World Sponsorship Monitor is an on-going survey of sponsorship deals happening worldwide, reported through the press and internet in all major markets. International, national and specialised media are used to develop the world's premier database of sponsorship information across the sports, arts culture and broadcasting sectors. TWSM is wholly-owned by IFM Sports Marketing Surveys.

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