

ISSUE 16 > 2010

ACTIVATIVE

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MARTIN LINDSTROM
He knows what you're
thinking (and it's not
pretty)

P&G'S MILF STRATEGY
At last, a 2012 legacy
we can believe in

SAILING
Who gives a toss, really?

**'IT'S A NICE TO HAVE,
BUT...'** And other phrases
you don't want to hear
this winter

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Volume 01

Issue 08

July/August 2010

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New Season, Old Problem

It seems only a few short weeks ago that Peter Crouch was all over Pringles' football campaign. Now he's all over any woman who can reach him for a chat. The World Cup may have come and gone, but the same issues that applied before apply now: where's the space in football? Brands are piling in but does anyone really notice?

Clare Connor of the ECB makes a good point in Media Value this month. The World Cup was widely perceived to have been of poor quality, with many of the best players underperforming but with millions and millions of pounds thrown at it by brands. "It's populist and globally massive but very crowded. A small fraction of those budgets shifted to women's sport would have a huge effect"

The entry of Proctor and Gamble in to the Olympic fray may yet raise the profile of women and end one of the sponsorship sector's enduring anomalies. Over half this country's wealth is held by women, a trend that is rising. But just 5% of sports media time is dedicated to women-only sports which also accounts for a mere 3% of the UK sponsorship market in terms of number of deals, according to Havas' figures.

It's timely then, that P&G has signed on as a TOP partner and is heading for 2012 with mothers squarely in their sights. The basis of their work around the Winter Games was the 'Thank You Mom' strapline, one they have since extended to their activation around the inaugural Youth Olympics in Singapore. It's a message that will linger beyond the Games.

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media value

Not nice to have

There are few more chilling phrases in the Con-Dem coalition government's lexicon than Nice to Have, which has become the shorthand for deep and painful cuts. The government's sponsorship portfolio was never going to emerge unscathed and in July the Department of Transport quietly backed off its Think! Bike campaign. A central plank of this road safety campaign was a deal with British Superbikes, which was worth just shy of £1million a year to the rights holder. A number of private sector partners also supported the campaign including Metzeler, Yamaha, Peugeot Scooters, Sachs and Bike Devil. The D of T had planned to undertake strategic development of a new motorcycling campaign for launch in 2009 but lack of resource at that point meant that this work was postponed and will not now take place.

Think! became the title sponsor of the 2004 British Superbike Championship, with the aim of building affinity from within and becoming part of the UK biking community. The figures around motorcycle deaths are startling: Motorcyclists are 57 times more likely to be injured in serious or fatal crashes than car drivers and in 2008 493 motorcyclists died and 5,556 were seriously injured in road collisions in Great Britain. Injuries to motorcyclists are far

out of proportion to their presence on our roads, they represent just 1% of total road traffic, but account for 19% of all road user deaths (Source: Reported Road Casualties Great Britain 2008). Typically around three-quarters (75%) of motorcycle KSIs (Killed or Seriously Injured) occur in collisions involving another vehicle (usually a car). In 2008, just over half (51%) occurred in collisions at junctions, with the remainder of KSIs occurring either in crashes with other vehicles away from junctions (24%) or in single vehicle incidents (25%).

Former British Superbike champion John Reynolds was used as the face of the campaign and the Police BikeSafe motorcyclists were enrolled to engage with the spectators and preach the "improve your skills" message, "Think! Save racing for the track" became the strapline for activity at both the live events and for above-the-line advertising. A TNS Sport report suggested 93 per cent of fans welcomed the sponsorship and 90 per cent of fans judged the sponsorship to be relevant; while 24 per cent were aware, unprompted, of "Think! Save racing for the track".

Lunatics, keys, asylum

A result of the cuts is that the government is handing responsibility for teaching kids the

rudiments of healthy eating to, er, Coca-Cola, Kraft, Kellogg's, Mars and Nestlé. These brands among others, it is hoped, will fill the information gap left by the cutting of the Change4Life health campaign. This was to have been worth £100 million over three years, but has been axed by health minister Andrew Lansley. As Gerard Hastings, the leading public health academic told Platform last month, "the obvious thing to do is to get some sort of levy on the likes of McCain and McDonald's and use that independently to do some decent health promotion. Linking the two is not the solution. It's the same in the alcohol industry. Drink Aware is funded by the alcohol industry and it is the principal source of health promotion in relation to alcohol in the country. It's a weird world we've created."

The Government has previously stated that despite the cut-backs "essential marketing" campaigns would continue, defining essential marketing as:

- Where the government has a duty to provide people with information e.g. changes to legislation or public services.
- Where providing the public with information is critical to the effective running of the country e.g. information about paying taxes, recruitment of armed forces.

#140: Personal Endorsement Negotiations Conducted via the Medium of Twitter

This month: Rio Ferdinand and Nike

@rioferdy5: "just noticed Corrin has got a....NIKE tattoo on her arm! I hope she got a hefty endorsement deal 4 that horrific choice of tattoo!"

@rioferdy5: "I mean, surely only eggs get clothing/leisure brands as tattoos?!"

@rioferdy5: "Can I have a marks and spencer tattoo please mate...leave orrrrrfff!"

@rioferdy5: "Your right tweeps I'm sponsored by NIKE + I love them...but to tattoo it with no affiliation to NIKE is nuts..."

Cue Daily Star headline: **RIO FERDINAND SPONSOR GAFFE: HE RAPS BIG BROTHER CORIN'S NIKE TAT**

Man Utd: "Rio is a bit embarrassed about his loose tongue, it's easy to get caught up in the moment when you use Twitter. He won't be looking forward to bumping into the gaffer at training any time soon, but he's survived worse in his career."

Nike: "Rio is his own man on Twitter and it's refreshing that he's prepared to interact with fans."

@rioferdy5: "If me commenting on someis nike swoosh tattoo is worth almost a whole page in a paper then this world must be so boring with nothing in it."

- Where there is unequivocal evidence that campaigns deliver measurable benefits relating directly to immediate public health and safety.

However, Francis Maude, minister for the Cabinet Office, made it clear that much of the COI's work is now considered a luxury. "Big savings can be made quickly by cutting out sometimes wasteful and unnecessary spend on marketing and advertising. The days of spending millions of pounds on expensive projects are over." Government spend on advertising and marketing was down an estimated 52% in June compared to the same period in 2009. By the end of November 2010, 40% of its 737 jobs at Central Office of Information (COI) will be gone, with about 450 people remaining. As part of this cull, COI's sponsorship division under Daphne D'Souza is likely to be hit hard. "We don't have a planned figure" a spokesperson told Platform, when we asked about the scale of the cuts next year. "COI does not have a budget. Our turnover reflects what departments and government agencies choose to spend through us. However, there is currently a freeze on all 'non essential' government advertising and marketing activity so we anticipate that spend this year will be greatly reduced."

The COI spent £540m on marketing in the year to the end of March 2009 putting it ahead of mega spenders such as Proctor and Gamble and Unilever. The COI number includes £211m on traditional advertising and a further £40m on digital, according to its annual report, in addition to direct marketing, sponsorship, events, publications and PR.

Eight of the top 25 U.K. advertising agencies count the COI as one of their top five clients, but the sponsor sector's exposure to the cuts is likely to be far less. However, one agency reported to Platform that COI work accounted for up to 15% of total revenue. In total COI spent just over £10.3million on sponsorship out of a total spend on all marketing of £532million.

Overall COI expenditure on sponsorship has risen most years as follows: £7,292million (2004-5) £7,715m (05-06) £8,590m (06-07) £11,981m (07-08) £9,588m (08-09) £10,337m (09-10)

Sailing's big moment

Things we like about sailing: Ben Ainslie – smart, articulate, fantastic talent. Ellen MacArthur, ditto. And...er that's it.

In truth sailing's popularity among the sponsorship community has always been a bit of a mystery to us here at Platform. Is there anything we wonder, beyond the

obvious posh-people-in-deck-shoes-with-no-socks-and-oh-look-there's-Bunty image. Despite the staggering level of PR-ing by rights holders and sponsors we don't buy the ferocious claims for media exposure which are routinely cranked out, often boosted by manipulating cable TV news slots. Beyond a few very rich men, does anyone really care? It's a question that may get an answer as Skandia uses its sailing portfolio to help push its new investment product into a space that is occupied in part by Aviva, themselves keen to test the traction granted by recent rugby acquisitions.

Skandia's main tie up is with Team GB, which its using to get some London 2012 after glow. The brand was formerly title sponsor of Cowes Week and this month announced a deal for the 2nd annual Sail For Gold regatta in Weymouth.

In the other corner is Aviva, which is after the same punters with a similar product and which has spent big first on athletics and more recently in rugby, for whom the naming rights of Lansdowne Road links to its shiny new Rugby Premiership deal. Skandia v Aviva, sailing v rugby.

"We want to raise awareness of who we are and what we do," said Skandia's head of comms, hoping that the men in deck shoes have sufficient clout with the public to make that dream come true.

Women: The Final Frontier

A report in to the commercial value of women's sport poses more questions than it answers, but is no less valuable for that. The Prime Time report was put together by Havas and paid for by the Commission on the Future of Women's Sport. The visibility of women in individual sports is relatively high: Ellen MacArthur (76%) is better known than Andrew Strauss (60%) says the report, but women in team sports such as England cricketer Claire Taylor (13%) and footballer Kelly Smith (17%) 'struggle to achieve profile in spite of their heroic efforts in achieving success for our national teams'.

It's not news to say that women's sport is under represented on TV and in the printed media, and many of the stats reflect that fact. Just 5% of sports media time is dedicated to women only sports which also accounts for a mere 3% of the UK sponsorship market in terms of number of deals, according to Havas' figures (this latter figure drops to 0.4% by value). This obviously does not take into account deals that incorporate both male and female sports, in particular the London 2012 Olympics.

Platform spoke to Claire Connor, former England cricket captain and current ECB executive, about the issues: "It's easier for

THE LADDER (who went where)

Simon Freedman, Group Head of Marketing at the FA is setting off for pastures new as he takes up the role of Head of Sponsorship at O2. Freedman has been at the FA since 2007 and in his new role will be responsible for managing the partnership with AEG (who own and run The O2 arena), the RFU and Arsenal FC. He will also head up the O2's activity across its music portfolio, through its 12 O2 Academies. Freedman replaces Mark Stevenson, who was promoted to head the mobile operator's new segment marketing division last November. The position of head of sponsorship had been vacant since the internal move. simon.freedman@o2.com

Charlie McEwen has been appointed Director of Sales & Marketing for British Lions Ltd. McEwen counts Octagon, ERC, Accelerate (subsequently part of Essentially) amongst his former roles. charlie@lionsrugby.com

Sharon Tuff has joined the Volvo Ocean Race as Head of Commercial Partnerships for the UK. She is a former Senior Sponsorship Manager at Channel 4 and left in 2009 to work as an independent sponsorship and partnership marketing consultant, working with rights holders and media companies. Her most recent assignment was working with venture capital backed Horse & Country TV as Head of Brand Partnerships. sharon.tuff@volvoceanrace.com

Southampton Football Club has appointed **Scott Steedman** as the club's new Head of Sales & Marketing. He will be responsible for corporate sales, sponsorship, marketing & ticket office. Steedman comes from TEAM marketing, in Lucerne, Switzerland.

German based Kantaro Group has appointed **Federick Ness** to act as their new Managing Director. Ness previously worked for Sportfive and then Global Sportnet. fness@kantarogroup.com

The British Amateur Boxing Association (BABA) has appointed its first commercial director with the announcement of the appointment of **Andy Dawson**. Dawson comes from Hull City where he was also Commercial Director. He will be based at BABA's headquarters at the English Institute of Sport (EIS) in Sheffield and report to the Executive Chairman, Derek Mapp.

Charlotte Meekham is moving on from e.on where she has been responsible for, amongst other projects, the delivery of the FA Cup.



media value

sponsors to latch on to individuals, an Ellen MacArthur or a Paula Radcliffe, because they can associate the brand with one person, it's more cut and dried. And the individual lives and dies by their own results. Women's team sports is harder to find the right fit. There are different roles within the team, some who want to wear sunglasses for example and those who don't, in a cricket team. Adidas might do a lucrative deal with Jessica Ennis, but it becomes more complex in a team sport.

"All women in a sports team wear a sports bra and shower after the game, they use mobile phones and wear trainers. The women's cricket team all benefit from the ECB's sponsors. Now we are looking to carve out more feminine brand partners in addition to those who have come to the sport via the men's game. We haven't experienced the Kornikova effect in cricket, but that might be how its perceived by brands. I'm not averse to a bit of sexing up as long as it's carefully managed and doesn't detract from their sporting excellence. Kournikova became more known for her jewellery and her underwear than the tennis, which undermines the credibility of the sport. We are looking at the women's cricket team and we have attractive, strong, athletic, articulate women, but they aren't all the same and it's hard to get the balance right. They are world champions in their own right. There's a huge market. We have to change how people come at the subject. The FIFA World Cup was a good example: widely perceived to have been of poor quality, with many of the best players underperforming but with millions and millions of pounds thrown at it by brands. It's populist and globally massive but very crowded. A small fraction of those budgets shifted to women's sport would have a huge effect. It's a virtuous circle."

The report suggests that this is due to a lack of marketing and media coverage afforded to women's team sports and NOT one of a lack of appetite from UK sports fans.

Who's watching who?

There were some oddities in the Havas report above, not least that two thirds of the audience for netball is made up of men. This prompts a further thought, regarding the received wisdom that TV exposure drives

grass roots participation, a mantra of the sports marketing industry. Over the past twenty years the quality and quantity of sport on television has increased massively. At the same time, participation rates in many sports have either flatlined or declined, particularly among the young, who are getting fatter by the year. Could it be, as one reading of the Havas report suggests, that getting kids to watch sport on TV doesn't make them want to do sport. It makes them want to watch more TV?

P&G will raise Mum's profile

To be candid for a moment: there's a lot of bollocks talked about legacy. BUT. One unintended consequence of Procter and Gamble's IOC tie up, announced recently, could be to shift perceptions among marketers regarding the use of sponsorship to target women.

P&G vice president Kirk Perry said at the launch of the IOC partnership, which runs to 2020: "We had a terrific run in Vancouver, and realized the potential on a global basis. It became obvious the next step was to expand to other markets around the world."

The basis of their work around the Winter Games was the "Thank You Mom" strapline, one they have since extended to their activation around the inaugural Youth Olympics in Singapore.

Synergy's Tim Crow posed a nice question on his blog: "I wonder how former IOC TOP partner Johnson & Johnson is feeling about P&G colonising the Olympic white space they pioneered with their 'Thanks Mom' campaign around Beijing 2008?" While AP newswire suggested that "While they don't need to drive their kids to practice and competition like back home, parents at the Youth Olympics still have roles to play, cheering on their kids and providing moral support." As part of the campaign, P&G has paid the travel and lodging for 25 mothers from around the world.

The sponsorship will stretch across P&G's portfolio of 22 brands including Pampers, Tide, Ariel, Always, Whisper, Crest, Pantene and Olay, each of which generates \$1 billion or more in annual sales, reaching four billion people worldwide. "We know from our

THIS MONTH IN NUMBERS

57

The number of motorcyclists injured in serious or fatal crashes for every one car driver

£1million

The approximate annual value of the deal between the Department of Transport and British Superbikes, which has just been cancelled due to the austerity cuts.

13%

Proportion of respondents who knew which sport Wisden cricketer of the Year Claire Taylor plays

3%

Proportion of the total UK sponsorship market that is spent on women only sports

successful results in Vancouver that this is about much more than a sponsorship. For P&G, it's about partnering with the IOC to make life better for athletes, moms and their families as we take the Olympic movement to our four billion consumers around the world that our brands already serve." A documentary series called "Raising an Olympian, The P&G Momumentary Project" is on the way aiming to answer the question, "What does it take to raise an Olympian?" The mothers of six high-profile Olympians and Paralympians have been signed up including Jennifer Bolt (mum of Jamaican sprinter Usain Bolt), Debbie Phelps (mum of U.S. swimmer Michael Phelps) and Pat Radcliffe (mum of Paula Radcliffe).

And so...who is the most commercially valuable mother in Britain?

P&G's Olympic move might mean this is a good time to be a celebrity mother. Talking to a PR agency recently suggested that many of the usual suspects, from Louise Redknapp to Gabby Logan are already taken. Also, the search is harder than it sounds as many of the examples in the media are, according to 'research', not madly popular with other women. Suggestions welcome.

Will Art Eat Itself?

Last month we ran a series of articles looking at BP's sponsorship of the Tate. It's fair to say it caused a bit of a fuss, with many contributors calling into question the relationship between the cultural sector and the business world. Here **Natalie Melton** jumps in to the debate

SOMETHING STRANGE IS HAPPENING in the arts world right now. With imminent public sector funding cuts provoking reams of online comment, media coverage and unsavoury infighting, the arts - you might think - would choose to galvanise around its funding friends in other places - namely businesses and individuals. After all the private sector year contributed a combined total of £655 million last year. Sadly though the opposite is true, as a noisy minority within the arts world has begun to attack sponsorship with an unpleasant venom.

A strange attitude is being expressed suggesting that individual arts organisations should not have the right to choose who they work with when it comes to corporate partnerships. The protest organisation, Platform (in the last issue of this magazine) suggested "We are not necessarily opposed to corporate sponsorship per se but we feel there should be a discussion as to which organisations it is socially acceptable to take money from."

The most interesting thing about this stale debate is just how wide of the mark the sponsorship detractors are from what is really happening in the world of arts and business partnerships. It has almost entirely focused on the outdated notion of arts sponsorship as a vehicle for high level corporate hospitality in charming settings. While this certainly still exists, it represents just one facet in a broad range of inter-related activities.

Two things are dramatically altering the face of arts/business collaboration. First, technology has transformed the relationship between brand and consumer. Fragmenting media channels are demanding ever greater innovation and creativity from brands hoping to cut through the noise. Only then can they create a meaningful experience for the consumer, one that drives conversation. This is where arts and culture excel: ideation and creative execution are at the heart of any arts experience, be it theatre, art, music or dance. Artists understand how to create the 'talkability' factor, the first step toward a well executed brand collaboration. Let's face

it - the arts have rarely had large marketing budgets of their own so understand the power of word of mouth as well as the loyalty that fan engagement can engender.

The second factor is that many of the arts graduates leaving college today have fewer hang ups about collaborating with business. They are taught to utilise and exploit their creativity in the commercial realm and do not see this as selling out to 'The Man'. Instead, they see it as an effective way of making a living doing the thing that they love.

Acclaimed theatre company Punchdrunk, for example, had staged three major productions before they received a penny from the public purse. They had managed to stage their (very expensive) work through a combination of earned income from ticket sales and support and enlightened sponsorship from the private sector (not to mention a legion of willing volunteers/fans working in exchange for free tickets to shows). In an increasingly fluid, networked world, creative individuals who can build their own brands, negotiate their own IP rights and collaborate with an open mind, will become enormously valuable to business. You only have to look at recent collaborations such as 'The Creators' between Intel and Vice - a virtual gallery of some of the most exciting global talent across a variety of creative disciplines - to see how brands will increasingly work with media companies and curators to devise and shape projects that have creative individuals at their heart.

This a challenging time for the arts - and fear makes people say and do funny things. Biting the only hand that is likely to feed it in the current climate is not helpful. But there are more significant drivers changing the nature of the relationship between arts & business than the current debate about moral authority to sponsor. Unless we focus on the bigger picture, and the opportunities these changes present for both arts and business alike, then we will all lose out.

Natalie Melton is commercial director of Arts and Business

A Smoker's Guide to Festivals

This summer, links between tobacco companies and music festival organizers have come under refreshed scrutiny. Ash, the anti smoking pressure group carried out a survey highlighting the marketing practices of Big Tobacco at events across the country, including the use of brand exclusivity deals and digital activation.

CIGARETTE ADVERTISING is banned in the EU, but a survey of the major youth-orientated summer festivals held across the UK has revealed that the events have become a key target for tobacco firms. A quote from Action on Smoking and Health (Ash) said festivals establish "a potent but unconscious bond between their brands and the intense experience of the festival".

Lovebox festival in Victoria Park, east London

Headlined by Roxy Music and co-sponsored by Imperial Tobacco's Rizla rolling paper, which is exempt from the ban on tobacco advertising. An Imperial spokesman said the brand had sponsored a number of festivals. "It's all part of creating brand awareness and it's entirely legitimate."

Latitude festival in Suffolk

Last year, Marlboro had product exclusivity on site ensuring only its brand of cigarettes could be sold. Black-and-red kiosks sold special edition boxes of Marlboro with festival edition lighters. This year's festival, which is being held this weekend, has seen a similar exclusive deal signed with John Player Special cigarettes, manufactured by Imperial Tobacco.

Big Chill in Herefordshire,

Five large cigarette stands that were illuminated at night sold only brands produced by JTI, which include Camel, Benson and Hedges and Amber Leaf. The stands, which sold limited edition packs and cigarettes at a reduced price, were staffed by "promotion girls" dressed in white uniforms. Festival "packages" were also available, containing two packs of cigarettes in a box that came with a lighter and glow stick and



media value

could be worn around the neck. Cigarette “stub tidys” bearing the JTI and Gallaher tobacco company brands were given away, while customised camper vans sold rolling tobacco.

Wakestock festival in Wales

In 2008, reduced-price cigarettes, again manufactured by JTI whose brands also include Silk Cut, were promoted in stylish porthole displays, erected on a split-level stand staffed by attractive female sales staff dressed in pink and white uniforms. According to a survey of more than 10,000 adults in England, commissioned by Ash, six out of 10 parents want to ban tobacco marketing at festivals.

“The tobacco industry needs to recruit new young smokers as their existing customers either quit or die,” said Deborah Arnott, chief executive of Ash in *The Guardian*. “Their problem is that all but a few smokers start by the age of 18 and by that time they have made the brand choice that will last many of them a lifetime. Most forms of advertising are illegal in the UK, so the industry plays a clever game staying at the edge of the law, but in truth they are engaged in a fierce battle to capture the illegal teen market.”

The Department of Health has said that, given “the challenges facing business competition and costs”, it would give further consideration to “the policy on display of tobacco products and sales from tobacco vending machines”.

Research presented to parliament suggests that 17% of 11- to 15-year-olds who smoke regularly buy cigarettes from vending machines, while a study published in the *Journal of Nicotine and Tobacco Research* last year found that displays behind shop counters influence young smokers.

“ASH needs to understand that people enjoy smoking,” says Phil Johnson, chairman of Freedom2Choose, “Fancy having cigarettes & tobacco on sale at a music festival. Fancy having burgers & fizzy drinks on sale at a music festival. Good heavens, might there even be beer flowing as well?”

You notice that all products mentioned are products from which the recipient derives a certain amount of pleasure – ASH don’t want you to do that. Pleasure is not on their agenda, wiping out tobacco is.”

The end of the package

Platform talks activation with **Martin Howard**, European Sponsorship Director for Samsung

Tell us about Samsung’s Search for a Player campaign

We were keen to find an idea that allowed us to get more involved in the fabric of football at lower levels, to reach a larger fan base and to activate an idea that would directly affect the performance of a team on pitch. Obviously, with Chelsea, we have a marquee sponsorship, but we wanted to find something that would be the ultimate prize for a fan – an opportunity whereby a brand could truly influence on field performance.

We wanted to find a level of club where the opportunity – for a player to win a contract – was a reasonable one. There are 92 clubs from top to bottom across the football league. The bottom club last year, was, I think Darlington, and Swindon sits exactly half way between them and Chelsea. So it’s a realistic and good proposition – both for the players who are competing for the contract – and it’s a good prize that Samsung can provide – it’s the ultimate fan prize. Swindon has a new board and a forward thinking CEO that has been in place for a couple of years now. They also have some great partners onboard already with adidas (who we work with already at Chelsea), FourFourTwo & EA Sports. They’ve really divided up their rights effectively and they are happy to be part of the campaign as long as the correct process was administered. For them – and for us – it’s got to be 100% about finding the right player, an honest authentic trial process, and for Swindon (and Danny Wilson, their manager), to get ultimate sign off on the winner. The campaign isn’t about gimmicks.

What role does sponsorship play for Samsung within your overall marketing strategy?

It’s a big part. We have two major marquee pieces in our sponsorship of Chelsea Football Club & our TOP (Worldwide) sponsorship of the Olympic Games that runs through until 2016. We’re constantly

activating sports marketing and it’s a really important part of what we do – we have been able to engage (through our Olympic sponsorship) through the winter, summer and Paralympics.

How do you see the sponsorship industry evolving over the next few years, and what are the key changes you think we will see?

I think the rights environment is changing massively. In football you’re seeing top tier rights being pushed up (in cost) and that minimises the number of brands who can be in football at that level. I think rights-holders need to carve up rights to create smaller opportunities that allow more access – the way that Manchester United do in football. Top rights holders have to be flexible. If only a small number of brands can be involved in football at the top level then rights-holders at lower levels have a real opportunity to work with some big brands.

They have to be savvy and employ teams that can meet and service the expectation levels of those brands. Brands are looking for engagement opportunities and to activate creatively and that takes a certain skill set. The ‘off the shelf package’ market for rights is dying very quickly. I think what needs to happen from a rights-holders point of view is organisations becoming more proactive in delivering creative ideas that include activation plans that cater for the pace at which brands needs change (from brand awareness to product focussed campaigns).

Our businesses move really fast and any agreement will need to have the flexibility to cater for that. There are some really interesting opportunities for brands at lower levels, they just need to be made aware of what they can do with them. The digital space is becoming more and more significant and whereas what you did online used to be part of the package, now and in the future, it will be integral.

SEVEN TO FOLLOW

Tim Crow raises some of the big issues to watch out for over the course of the Footy season

AS I WRITE THIS the new football season has just kicked off and, for a moment at least, optimism is all around as every club and every fan starts the new campaign with dreams of glory. At the same time, a host of sponsors - some familiar, but many of them new to football this season - begin their journeys too.

So, in the time-honoured manner of pre-season previews, let's take a look at some of the sponsorships, sponsors and trends to look out for.

England - this space for sale.

The England team has of course started the season without a team sponsor, the FA having so far failed to find a replacement for Nationwide in the wake of England's disastrous World Cup. It will be interesting to see how long it takes the FA to fill the gap and which company comes on board to partner a team, manager and organisation with, for the time being at least, a lot of on- and off- field baggage.

England 2018?

Everybody remembers where they were when London won the IOC vote to stage the 2012 Olympic and Paralympic Games. Will we all look back on 2 December 2010 in the same way? That is of course the day when we'll find out whether the dream scenario of a 2018 World Cup in England in 2018 will follow London 2012 and RWC 2015. Whichever way the FIFA vote goes, it will have a defining effect on the zeitgeist of this season - and many seasons to come if it goes the right way. Let's hope it does.

Rise of the New Red Corporates

Manchester United and Liverpool start this season with new shirt sponsors, Aon and Standard Chartered respectively. Both are primarily corporate sponsorships focused on driving awareness, in particular among the clubs' Far East fan bases. But both will

need to do more than use the sponsorships as 'walking billboards' (as the CEO of one was quoted the other day) to drive credibility and relevance in the UK, particularly - being financial brands - against the background of the two clubs' debt issues. To compare in parallel how Aon and Standard Chartered approach the challenge, particularly in the first, critical year, will be well worth watching.

“(The Spurs two shirt deal) is a backward step, it takes sponsorship back to being all about media-led visibility rather than experience-led engagement.”

Energy Wars

Another one to watch is the energy category. Earlier this year e.on announced that it was not renewing its FA Cup sponsorship. Then npower took over the Football League title sponsorship as well as signing up as a partner of England's 2018 Bid. Following which, in an unusual and surprising move, e.on did an about-turn and announced a 1-year extension to the FA Cup deal. And so, for one more year at least, battle is re-joined in football between the two brands, npower having previously used its Wembley partnership to regularly ambush e.on, particularly around the FA Cup Final.

Will Barclays find a football point of view?

This season will be Barclays' seventh as Premiership title sponsors, and I'll be interested to see how their positioning evolves. Against the background of the banking category's image problems and the less desirable financial elements of the

Premiership - debt and runaway wages - this is a tough job. But to me Barclays' 'bringing fans closer to football' positioning looks increasingly generic and much in need of a more differentiating and resonant point of view.

Spurs - one becomes two

Spurs' new strategy of having two shirt sponsors - one for Premiership matches, and one for Cup games - has been the big early season sponsorship story, with many observers hailing it as a positive move. I'm not so sure. Whilst there's no doubt it's worked for Spurs' balance sheet - getting them to the financial number they needed, but couldn't find, from one sponsor - for sponsors and sponsorship I believe it's a backward step, because it takes sponsorship back to being all about media-led visibility rather than experience-led engagement. And the jury is still very much out as to how Spurs fans will react to another shirt with another sponsor. Watch this space.

Social Football

The 2009/10 domestic football season was the first in which social media really started to make an impact on the football brand landscape, and this trend continued around the World Cup, with even FIFA President Sepp Blatter getting into the act in person on Twitter.

Although, sadly, I very much doubt that we'll see other top figures from English football officialdom following suit anytime soon, the continuing and inexorable rise of social media to the top table of football marketing strategy is the trend to watch this season, and if you're a brand in football without a social media strategy and presence, you need one - fast.

Tim Crow is CEO of Synergy

Naming and Shaming



Some names work, others don't. Is there anything more to venue naming rights than that? Maybe. **Shaun Whatling** on the bluntest of instruments

Every home game in Newcastle United's return season in the Premier League will be played at Sportsdirect.com@StJames'Park, thanks to owner Mike Ashley's naming rights deal. Not subtle and unlikely to enter the fans' lexicon. But does that matter?

Naming rights are the perfect IP, cost nothing to create, need minimal servicing and there's no benchmark for pricing. No wonder rightsholders like Ashley love 'em - they're like a real pot of gold at the end of the rainbow. And the rainbow ends in your backyard. Or stadium.

Arsenal is the inspiration for the Premier League, with Chelsea, Liverpool and Spurs openly linked to aspirations to follow their lead. It's hard to argue with the potential when sellers can point to the O2. Not only did the easy and universal adoption of the name provide a brilliant example of brand integration, the assets secured gave O2 a

"Naming rights are the perfect IP, cost nothing to create, need minimal servicing and there's no benchmark for pricing. No wonder rights holders like Mike Ashley love 'em"

clear leg up in the race towards customer reward, which is one logical way forward for that industry. And, as with all the best examples, it feels so effortless and natural

that failure was never an option. But for every Emirates and every O2, there's a Friends Provident St Mary's Stadium, or Sportsdirect.com@StJames'Park and probably two Ricoh or Manchester Evening News Arenas: the question is, what makes the difference? We've just concluded due diligence for a major naming rights proposal on behalf of a multi-national client and our study helps explain exactly why the O2 was such a success - and exactly what to look out for. Of all the challenges facing a naming rights deal, user acceptance is the most critical, unless of course, as you suspect with Mike Ashley, he doesn't much care what people call the place, as long as the media is towed into line. Even the notion of some naming rights deals has been met with rejection: The story of Candlestick Park, in the US, where money often talks more persuasively than common-sense, is salutary.

Tellingly, many of the most successful deals have stuck with new builds, where the opportunity existed to create a new identity, rather than overprint an old one. In the case of the O2, although an existing venue, there was no existing user franchise, no emotional ownership, and hence no integral resistance.

The other advantage of a new build, beyond allowing fans' memories to rest in peace, rests upon a familiar principle of sponsorship: the brand's contribution, in this case generally financial, is obvious and appreciated. Again, the O2 was exemplary: when it opened, the new venue had been entirely transformed for the better; the vast space of the Millennium Dome had been tamed. And O2, somehow, took the credit.

"Of all the challenges facing a naming rights deal, user acceptance is the most critical. Unless of course, as you suspect with Ashley, he doesn't much care what people call the place"

All of this is analogous to traditional sponsorship, of course: how does any new sponsor overprint its presence? But with naming rights, it's that much more critical, as name usage is an integral and obvious measure of success. Surprising then, that absurd constructions like Sportsdirect.com@StJames'Park are ever conceived. You, me and the groundsman all know that it will remain St James' Park except in those all important client meetings. But even constructions such as Friends Provident St Mary's Stadium fly against our natural tendency to abbreviate. So, once again, the O2 was spot on: shorter, cooler and more memorable than Millennium Dome. And easier to spell.

There is still value in the ubiquity that naming rights can give a brand: the media exposure for Sportsdirect.com was probably fairly compelling - and he probably didn't pay much for it. But putting your brand in a position where consumers' are sure to resist the association, is not a good place to start.

Shaun Whatling is chief executive of Redmandarin

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the conversation

MIND GAMES

RICHARD GILLIS TALKS TO NEURO-MARKETING EXPERT MARTIN LINDSTROM, A 2009 RECIPIENT OF TIME MAGAZINE'S "WORLD'S 100 MOST INFLUENTIAL PEOPLE" AND AUTHOR OF BUYOLOGY - TRUTH AND LIES ABOUT WHY WE BUY, A NEW YORK TIMES AND WALL STREET JOURNAL BESTSELLER.



IN LAST MONTH'S *Platform* we carried an interview with Professor Gerard Hastings, a leading public health campaigner and government adviser, on the effects of fast food sponsorship. 'The crucial contribution the food industry can make is selling food that is less unhealthy, not in promoting other activities that counterbalance them' said Hastings, who called for restrictions on the use of sponsorship by food brands, likening their strategy to that of tobacco a decade ago.



One of the readers of the interview was the neuro-marketing expert Martin Lindstrom, whose take on food marketing and specifically its use of sponsorship is based on his ground breaking, three year \$7million study in to why we buy what we buy. (We have a bit of shared history, having worked together on a story about Ferrari Formula One's Marlboro sponsorship and their use of subliminal advertising and neuro-marketing techniques. This story started life in Platform before running in The Wall Street Journal. Last month, Ferrari announced a change in their car livery as a direct result of the story - see Media Value section on page 4).

Fast food brands have been big spenders on sport sponsorship, both in the UK and globally. How effective has this strategy been?

It works incredibly well. When they associate themselves with a sports event there is a direct transfer of values at an unconscious level within the consumer. It is very smart of McDonalds to sponsor the Olympics, which they have for a long time or of McCain to sponsor athletics via UK Athletics. Without really saying anything they are saying a lot, they are letting the sponsorship put across their message and their values. This is exactly what tobacco did with sport.

Tobacco was forced to ditch the logo, but the connotations remain. How important is the logo in sponsorship?

As we go forward, food companies may not even use the logo within the sponsorship, which is something again that tobacco were forced to do. They took the component parts of the logo, the essence of it almost, or what I call the smashable components, and use those symbolics. The consumer will let their guard down and think, 'Hey, McDonald's and sport is a perfect fit,' at an unconscious level. That is the perfect situation for the brand because it bypasses the sceptism and gets to them when their guard is down. It let's the consumer's own intuition work for them.

So you're saying the brand logo is really just signifying that we are being sold to?

Yes. It's an interesting strategy, very clever.

Does it work the other way? For example, what does the sponsorship relationship do to the rights holder's brand?

The fact that McDonalds is sponsoring the Olympics means that the Olympics has accepted them. They have been approved. And of course, the Olympics people are good people because they are all about unity of sport and competition and energy and exercise, all those positive attributes. There is a reverse endorsement taking place here. It's not that McDonald's are endorsing sport, it's that sport is endorsing McDonald's.

The government is backing away from direct legislation, viewing what we eat as an issue of personal choice. Do you agree? Are our food choices 'free' in this sense?

It is not a personal choice. The area where you were born or raised is a big determinant of the sort of food you will eat. You are locked into a certain path from an early age. At school if everybody is eating healthy food then great, but in general it's not seen as being 'in' to eat healthily. To eat a Mars bar is seen as accepted in the community in a way that eating a banana isn't. There is

.....
"It's not that McDonald's are endorsing sport, it's that sport is endorsing McDonald's."
.....

enormous peer pressure. The government must look at this in a much more holistic way, perhaps giving funding to stores or outlets that are selling healthier food. The taxation system could be used in this way, having higher taxes on unhealthy food. Then they could go further, how should the food be displayed. We know that when we go shopping we are conscious of how people perceive what is in our basket and what it says about us. And of course, they could look at television advertising. But really, this doesn't have much more to say, compared to even five years ago. This is not where the game is played anymore. The game is played in chat rooms, on Facebook and in social network communities, that's what young people are doing. The government can turn around and restrict advertising on TV, and the older generation will be happy, but in reality it won't make any difference. It's like saying the operation succeeded but the patient died.

A genuine shift to healthier food would require structural changes in the way food is produced and sold. It's much easier, and cheaper, to change the marketing. What are the messages

the food brands want to send?

The economics of the food industry is based on scale, they have built up huge factories and a business model that was established in the 1970s and 80s. Now we are in 2010 and suddenly there is a demand out there for something completely different. And they can't just turn their business around in that way. If you want to replace the convenience food with something of real quality it costs more, far more than many of us would be willing to pay.

You would have to have a fresh component built in and the volume is not that high and they cannot justify the low price point. Given a choice of similar products, one healthy the other not so much, the consumer will always go back to the one with the cheaper option.

What are the consequences of this?

The 'Food Poor' phenomena, which is happening right now, will see the poorest section of the population eating the worst food. That is where the volume is in the industry and where the food manufacturers make their money, because the ingredients are cheap and they have scale. To get around this, the wrapping of food has become a new battleground. They are using the packaging to send signals to us that the food is not really that bad. A lot of money is going into this area. The bad stuff is still going on behind the scenes at the factory, but the packaging is making us feel better about buying it. That's why the marketing machine is more sophisticated. As human beings we were raised with the idea of buying fresh farm food from the market. The manufacturers are using triggers to send that message.

What are these triggers?

We want the freshest ingredients, that is what we've been taught, so if a product can communicate a farm environment, the natural message using a blackboard or hand written price tag rather than a printer, if the tomatoes don't look perfect but look like they are from the farm a couple of hours ago. The biggest trend is that perfect is out and imperfection is in.

Perfect is out because we have learnt that when we see a model in the magazines or on the TV we know she has been photoshopped and airbrushed. We know that graphics are easy to create on the computer. If something is not perfect but has bumps and lumps, we believe it is much more real. The food industry is on the verge of this approach. We are starting to see that in retail now, using rough newspaper to present food or uneven chunks of chocolate.

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A World Cup summer has come and gone and the focus moves to the domestic season. A host of new sponsors have entered the marketplace hoping to make a mark. But is there any more to it than putting a badge on a moving billboard? Rupert Pratt goes in search of white space, giving us the inside line on players, shirts, leagues and the national team. Room for a small one?

Alan Sugar famously described owning a football team as like drinking prune juice, 'the money goes in one end and comes straight out the other'. Not a nice thought and I'm sure a few debt laden club owners are currently wishing they had heeded his advice. The same could no doubt be said for some CEO's and sponsors who must be paying some of the largest sponsorship fees in the UK.

Football has seen exponential growth over the last 20 years in terms of both revenue and global interest. The Premier League has done a tremendous job of turning domestic football into a global property.

The sums of money involved in running and developing the game continue to grow and where once football sponsorship was fairly unscientific and crude in its delivery and the returns it would generate, it is becoming an ever more sophisticated tool, where positive returns are becoming increasingly complicated to deliver.

Club Sponsorship

In partnering with clubs the cleanest opportunities are traditionally seen around shirt sponsorship. With increasing pressures on company profitability and margins, this is becoming an increasingly difficult space for consumer brands to gain returns and there is a clear trend towards more B2B and high margin brands such as banking, insurance and utilities, where a major shift in brand recognition is desired, nationally, internationally and globally. One issue around club sponsorship is that as a brand you are aligning yourselves very publically with a particular club, which can create a narrowness to your acceptance and brand positioning.

National Event

For this reason it is not uncommon to see certain brands and products looking for something that has broad appeal and this is where rights holders like the Football League and Premier League have their benefits. The likes of Nationwide, Coca-cola, Carling and Barclays have all enjoyed successful partnerships in this arena. Where the rights holder is looking to innovate

and move things forward this can be a great opportunity for a brand to make a clever play as Coke did in the re-aligning of the football league structure. One of the dangers however is they are by nature political bodies dealing with a multitude of stakeholders which can cause issues and stifle creativity and delivery around activation.

“There is a clear trend (in shirt sponsorship) toward B2B and high margin brands like banking and utilities, seeking a shift in brand recognition”

International Event

Opportunity also exists around events like the FIFA World Cup. This is an opportunity for your brand to be seen by the world, during a very high profile 4 week period every few years. This is still the arena for big global consumer brands, although inevitably as the rights holders look to generate increased revenues, they are widening their net, decreasing the breadth of category exclusivity and increasing clutter. In so doing the job for the brands to clearly communicating its message becomes more difficult. This market is pretty much the domain of the major international corporations, although it does provide a limited platform for local partners (who are often big national businesses in their own right).

Player Endorsement

Currently a very hot topic, finding an individual who represents the qualities and values to which you want your business to stand for is difficult. For that person to then want to represent you and do so in a positive and engaging fashion with your (varied) stakeholders makes the task of selection even harder. Once this has been successfully negotiated there is the concern of performance. Many will live up to and indeed deliver beyond what is expected, however, it is almost unheard of for someone's form not to dip. Working with the

talent when this occurs is crucial to a fruitful partnership. The last and most important aspect is integrity and no matter how much due diligence you carry out, human beings are fallible so again any partnership has to be entered into with eyes wide open. The interesting thing is, most endorsement deals work out very well it's just the ones that don't that the media love to write about.

Time for a shake up in the football marketplace?

Due to Footballs success you are often left with a limited inventory beyond mass awareness and a rigid right holder. Football could learn a lot from other rights holders that have had to work hard to attract and retain their sponsors. Partnerships that are specifically tailored around a sponsor's product or service, deliver genuine depth of inventory and flexible platform that delivers multiple objectives.

The opportunity

A charging economy over the past few years with no shortage of credit and bullish confidence has helped drive up prices and strengthened negotiation positions and terms in favour of rights holders. With many deals now coming to the end of their term, the current state of the economy is undoubtedly affecting the sponsorship marketplace, creating challenges for rights holders and opportunities for brands.

For example The FA Cup, 2018 bid and England team all represent excellent opportunities for sponsors if they approach the investments strategically and look to deliver depth and breadth of return.

With the economy set to turn, now is the time to take the opportunity of creating a tailored brand partnership with a unique set of rights that will work for your brand and your business now and in the future, as well as exploiting the opportunity to negotiate and partner with a rights holder who now has a much greater appreciation of its requirement to work with brands.

The football marketplace needs to be able to respond in order not to score an own goal.

Rupert Pratt is managing director of Generate

BANKERS BONUSES & BAUBLES IN BASEL

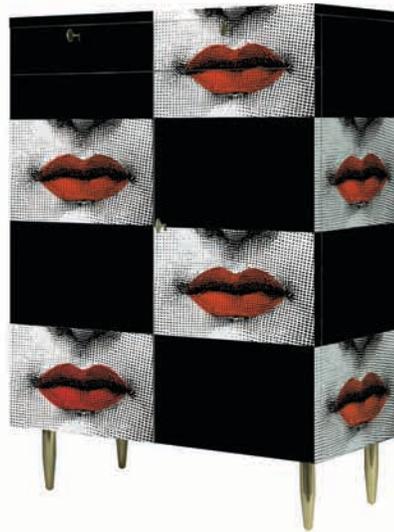
Platform talks to **Tony Joyce**, Global Head of Marketing and Communications at HSBC Private Bank. The bank's sponsor portfolio includes a partnership with the Royal Institute of British Architects (RIBA) as sponsor of the RIBA Manser Medal for the best new house in the UK. This builds on its commitment to design via its sponsorship of annual fairs Design Miami/ and Design Miami/Basel and The Connection Collection, an international design commission series.

What's it been like, marketing a bank during a banking crisis?

Interesting. You talk to certain institutions and they've had to either totally reign back what they spend and/or significantly change the tone with which they do things, hospitality has been cancelled or pulled right back and/or clear brand sponsorship cancelled or pulled right back. We really haven't done that actually. Two years ago we took a very conscious decision not to reign back our marketing spend. There was a good logic behind that, which is, spending money when other people are not spending money tends to give you better return on investment. There's not necessarily an argument to spend more, but there's an extremely strong argument not to spend less.

Why?

Because you get better share of voice for your dollars. And you get better media value for your dollars, because there's less demand in the marketplace. The second point was, are we strategically going in the right direction? If you take 'The world's local bank' approach and the various manifestations of that, we were saying it two years ago and we're saying it now. If anything, we've probably tuned up a little bit to the extent to which we're an emerging market's bank.



"You don't want to be the idiot who screamed from the rooftops that you don't need help only to find that things had got three times worse and had to go back cap in hand."

Do the bank bonus stories penetrate what you do?

Well, for us, they're sort of more of an annoyance than anything else, because I think we were in a reasonably good place,

before all of those stories broke. We're relatively modest compared to the rest of the sector in terms of the bonuses we pay. So we never felt we had a real issue to address there. Part of the reason that we came out of this in decent shape was because we weren't paying crazy bonuses in the first place. Sometimes we get a little bit swept along in the negative tide and we're another bank that's paying bonuses that are more than a postman earns. And then you get dragged into all of that stuff. I'm not saying we're immune to it, but I think it's been alright. It's been an annoyance sometimes. We feel we've been a little bit maybe unfairly tarred with the same brush.

Did you try to communicate the distinction between HSBC and the bailed out banks?

Yeah, and I don't think we say it enough, although it's mentioned a lot in the media: 'HSBC, who did not take Government aid' that sort of thing. It's always great when you see that. We could have benefited even more from that in a way. I think there was a particular point in time when it was very much top of everybody's mind. We weren't taking the money. Almost everybody else was, with the exception of Barclays who kind of did and didn't. So there was a kind of red hot three months when everybody was

talking about that, a moment when it was really in our focus.

Was there a decision in terms of being more aggressive? In terms of putting that line out?

Up to a point. We weren't super aggressive about that. It's not so much the style of the brand either to be super aggressive about that kind of thing and also, there's a certain prudent approach to that anyway that says, you never really know. I mean we were lucky enough to consider at a particular point in time that we didn't need help. But you know maybe... we might have done.

You didn't want to burn those bridges?

Right, so you don't want to be the idiot that's kind of screamed from the rooftops that you don't need help and then if things had gone three times worse would have to go back cap in hand. So no, put it this way, we did not run advertising that kind of went, 'Gadang, you know the one bank that didn't take Government funding!' Inevitably there was a kind of little part of us that probably would love to have done that, but it's not really in the brand DNA to do that.

Let's talk about architecture and design. Take me through why you're in that particular area, what was that decision making process?

HSBC is a relatively young brand, no more than ten years old, sitting within HSBC itself which is 150 years old. Secondly, private banking is a pretty traditional sector and in many markets, notably Switzerland, a very, very traditional sort of sector. So you put those sort of two together and we felt we needed something that said something very particular about us as a somewhat more forward looking, dynamic business in a very traditional sector.

What were the alternatives?

When you look at what everyone else is doing you find it's a lot of opera. It's a lot of classical music. It's a lot of art generally, some areas of contemporary art in particular. It's polo and then you start to fairly quickly run out of things that a lot of our competitors are doing. So we took a peek at that and decided to look at something different because of the brand personality and secondly because why would you want be the fourth brand going into something?

Golf?

Private Bank does not do golf in a big way,



“There's another financial institution, that should remain nameless, but very clearly it came out that a lot of its sponsorships were driven by one person's desire to have personal contact with top sports stars.”

because we don't have a size of business that justifies doing golf on a global level. HSBC Group does have a critical mass to do golf. We tie into what HSBC Group does on that level. We felt we could get better value for the scale of our business out of a cultural sponsorship rather than a sports sponsorship. So it takes us in a particular direction. We also have a business where the balance of male/female interest is already very important and fast becoming crucial, in the sense that it's at least as important that we invite couples to things.

What is the male/female balance?

The holder of an account may or may not be Mr X, but that's only part of the point. If you look ahead ten, twelve years, we're gonna be pretty close to fifty/fifty in terms of having male/female clients. Collectable design was starting to emerge at that point. There's always an element of serendipity. We happened to be in contact with the people who were creating Design Miami, Basle at that point. There was a meeting of minds at the right time that led us to set up an initial partnership with them in 2006. It feels good being in on the ground floor of something. There are huge benefits of being involved at a relatively early stage, quite apart from the brand halo that it gives you, you're being perceived as having taken a good position at a good point and that's what we do for our clients really if you think about it. There's a kind of logic there.

Hospitality is a key bit of this isn't it? Are clients more sensitive to hospitality? Is that a more difficult

sell from that point of view?

I think there's been a gradual change there. I have a feeling over time that the response to hospitality quite closely tracks the ambient mood of the world in a funny way. When boom times people don't even think twice about accepting hospitality. It feels the most normal thing in the world. 'You've made money, we've made money, you're inviting us out, it's fine, don't have a problem with that.' As soon as things are tighter, we think 'is it really appropriate? Maybe I shouldn't be leaving my desk to that and maybe I shouldn't be seen to be doing that. There's just greater sensitivity to hospitality these days. It hasn't disappeared, but people are rightly thinking about it a bit harder on both sides of the fence.

Bank sponsorship took a beating in the media. Did this put you off?

I think the reason that sponsorship probably took a beating was that, you know to your previous point, there's a lot of pretty average sponsorship around and pretty average reasons for doing sponsorship. I mean I'm completely generalising across the piece here, but you know, there's another financial institution that should remain nameless, but very clearly it came out that a lot of the sponsorships were driven by one person's desire to have personal contact with top sports stars.

Like RBS and Formula One for example?

(Laughs). Now, as soon as that sort of stuff comes out then it's right that it takes a whacking. I think it's a justified beating, when a senior executive puts millions of dollars on the table to be able to play golf with whoever and I think partly the sector got itself into its own mess there a little bit. I think you know when sponsorship is done in the right way, is thought through and justifiable and trackable. We never talk about specific amounts, but we're happy to go on record and say, we think we spend reasonable amounts on doing reasonable things that are aligned with the business.

That whole sort of chairman's whim argument is an interesting one, because the flipside of it is that if you don't get buy in from the very top, then quite often sponsorships are left floundering.

Absolutely. There is a sweet spot there. You ideally want a chairman who is very wedded to what you do, but for the right reasons. It's

BANKERS BONUSES & BAUBLES IN BASEL

Continued...

this thing of living the brand a bit isn't it? If you have a chairman or a CEO that really lives the values of a brand and then you have sponsorship that comes out of those values, then you don't have the sort of dichotomy that we're talking about. We've gone through quite a complicated process to get to that point and it's been pretty brutal. There are tons and tons of good ideas, but that's not really the point. It's as much about the things you don't do as those you commit to. We deal with tens of thousands of proposals a year. There are tons of good ideas in there right. It's not a question of whether they're good or they're not good, but does it do the right thing for the brand?

You're looking at a niche audience but how do you then amplify your relationship? How do you make it famous given that it's a reasonably small event?

The nature of Private Banking means we only need it to be famous up to a point. So, I'm not saying we don't want to drive it and grow it, but it is in a somewhat discreet way. We start off partnering with a fair, then gradually started to create our own partnerships. For example, we always have a VIP lounge at Design Miami or Design Basil. Initially it was a lounge that was kind of nice looking. Then we started to partner with high profile designers to design our lounge. The problem is it's still only there for a couple of weeks a year and then you've got to break it down and throw it away having photographed it nicely and put it on the website. So we then start to say, "How do you make it live a little bit more a) throughout the year and b) in different places?" We've expanded now beyond Miami and Basel to Paris and are working in partnership with the London Design Festival. We work with Abu Dhabi Art.

So, those things have gradually expanded geographically.

How do you build around these one off events?

The year round challenge then becomes a big thing. So we've actually moved on from commissioning designers to create our lounges to commissioning designers to create pieces of design for us. Why? Because effectively it lives with you for longer. We started that last year. We've just revealed our second piece in Basel and we'll reveal the third one in September at the London Design Festival. Those pieces are about making a splash when you launch them at a fair. And it'll always be linked with an event in some way, but then they come back home and they live in one of our buildings somewhere. It makes the whole thing work a little bit harder.

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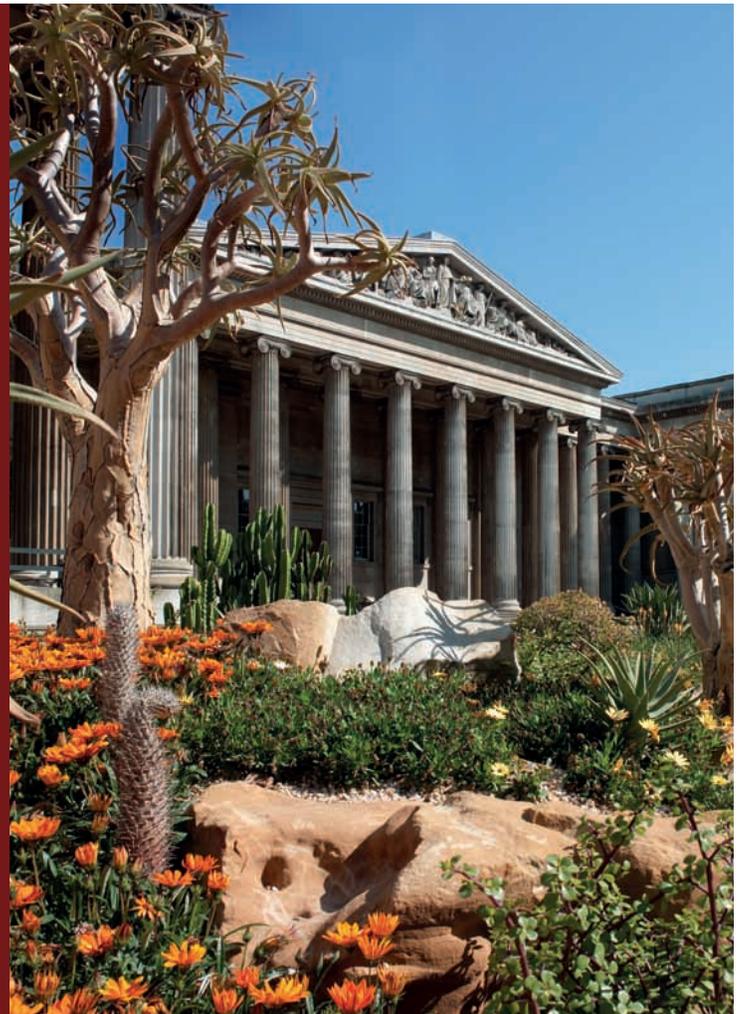
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LAUGHS IN THE PARK 2010 is a one of a kind, 3 day comedy festival on September 24th, 25th and 26th 2010, featuring EDDIE IZZARD, DYLAN MORAN and REGINALD D HUNTER in the glorious surroundings of St Albans Verulamium Park. There are over 16,500 tickets on sale including VIP and corporate packages accompanied by an extensive media and advertising campaign. A unique sponsorship and branding opportunity is available for companies to align themselves with the kings of comedy at Laughs in the Park 2010 and access media and engagement opportunities. Included in the marketing wave over the next few months there are numerous confirmed full page spreads in local and national publications, radio trails on a range of station working closely with 'Absolute Radio' our media partner and onsite opportunities including onstage branding and key placing of your brand and logo. Other options include: Friends of Laughs in the park, Logo placing, on-screen branding, event programme advertising and others. Remember- the earlier you are involved, the higher return you will get for you investment.
**To find out more contact
Joanne @ Murray Media on
01273 204 200 or via e-mail at
joanne@murray-media.co.uk**

TEENAGE CANCER TRUST is offering a headline sponsorship package to help fund their multi-million pound fundraising concerts at the Royal Albert Hall to be held next March, worth around £350,000. Teenage Cancer Trust at the Royal Albert Hall is a unique event in the British music scene, and represents a great opportunity for brands looking to engage with a music orientated audience. The 10th Anniversary concerts in 2010 were the biggest and most successful to date, raising a record £1.7million for Teenage Cancer Trust's work supporting young people with cancer. The 2010 concerts saw global investment bank Nomura take on the first ever headline sponsorship of the event, and the charity is hoping to replicate this successful partnership in 2011. The event also offers a number of additional sponsorship and hospitality opportunities, snapped up in previous years by American Airlines Gibson, M&M Direct.com and BGC. By supporting these events the new sponsors would be joining an elite group instrumental to the success of the event.
**For more information please contact
Teenage Cancer Trust: Michelle Saxby
020 7612 0715, or
michelle.saxby@teenagecancertrust.org**

THINK!SPONSORSHIP, the UK's largest one-day sponsorship conference seeks delegates looking to network, interact and cross-fertilise ideas in a vibrant and interactive format. Hosting its 14th event on the 12th October 2010 at British Museum, London, the conference presents cutting-edge speakers, unique networking opportunities and an opportunity to explore the impact digitalisation is having on sponsorship. Described by former delegates as 'The meeting ground for sponsorship in the UK' Think!Sponsorship would like to meet you! Tickets cost £199.00 +VAT for Platform Readers when quoting WLTM.
**E:Catherine@thinksponsorship.com
to reserve your place or visit
www.thinksponsorship.com**

SNO!ZONE is looking for brands to work with as official partners on a long term exclusive basis. The UK's premier indoor snow slope operator, SNO!zone operates real snow slopes at each of the Xscape destinations in Milton Keynes, Castleford and Braehead. SNO!zone attracts more than 3 million visitors per year and over 750,000 active slope users and is a fantastic opportunity for partners to interact with a dynamic and active audience. We are looking for new partners in a number of categories who will stand to benefit from extensive online exposure, onsite branding, hospitality opportunities and experiential activity. For more information please contact
**Scott Radcliffe on 07871 640 104 or
email scott@brandmeetsbrand.net**

Who would you like to meet? Platform magazine is interested to hear from anyone looking for a sponsor or partner for their event or opportunity. Listing prices start from £100.00 +VAT, and offer you the opportunity to put your opportunity in front of hundreds of sponsoring organisations. To find out more e-mail info@sponsorshipnews.com

FINANCE INSTITUTIONS, be they banks or credit card companies, have stepped up their game considerably over the last few years when it comes to music. The days of luring in new young savers with promises of a free CD may be long gone - as famously parodied in a 90s commercial by Natwest. However, with the cloud of recession still ever present, music, and its ability to create evocative and passionate emotions, is still being undervalued.

Lady Gaga is now ranked as the most befriended person on Facebook, with over 10M friends on the popular social networking service. That's a staggering 140,000 followers being added per day. A quick Google search on a high street bank and the word Facebook saw the top search result leading to an "I hate 'bank in question'" Facebook destination. Somehow music's success in compelling fandom isn't rubbing off on banks. Yes, trust levels are low due to the ongoing repercussions of the 'Credit Crunch', but even so isn't it about time financial services took stock of consumers passion points and reinvested in music?

That syncing feeling

Chase - the US banking giant - is running a series of new ads promoting its Blueprint card, a new product designed to help its customers manage their money better. The ads, which position the card very much in the "don't leave home without it" category (as once favoured by American Express), dig up 90s Britpop classic 'Connection' by Elastica to soundtrack the message.

It's not the first time the bank has used music to convey its story. Chase made a fairly big musical splash last year when it promoted a launch in California by utilising the track 'Instant Karma' by John Lennon in a lifestyle centred commercial. Other lifestyle-oriented ads have positioned the bank much more towards the youth category, with one particular commercial featuring the track 'Everywhere' by Michelle Branch.

As with Auto ads, the ad sync is a mere sound bite. Now don't get me wrong, this can be a powerful tool in itself, as the recent musically-led 'Waterslide' and 'Rollercoaster' ads by Barclaycard have proven. However, in order to engage and really 'connect' with an audience through music ad soundtracks need to act as the springboard for a deeper musical experience in order for the brand to net the full return on their investment. With syncs likely to provoke listeners to search for the song in question (there are numerous such requests online for tracks in Chase

MONEY!
MONEY!
MONEY!

Metro Bank has just opened the first new high street bank since the 19th century, tapping into the anti-bank zeitgeist. **Giles Fitzgerald** thinks music could play a part in building the new brand



“With many banks eager to capture young savers and credit card users - particularly as they roll out their student offerings for the September intake - is there a case now for the standalone entertainment bank?”

commercials) it pays to have that search redirected back to a destination housed by the brand. Furthermore, this destination should house content that makes a visitor invest their most precious asset - their time.

Barclaycard have gone some way to achieving this with the ‘Barclaycard Unwind’ proposition, which aims to bring people “closer to the music they love” via a series of more personalised music services attached onto their numerous music related sponsorships (Hard Rock Calling, Download and Wireless). These include ticket reserves for must-see gigs, one-off live sessions, VIP treatment and exclusive discounts, in addition to ‘contactless’ payment card utility at festivals.

Creative accounting

Another recent effort, this time from American Express, took a leaf from Converse’s ‘Three artists. One Song’ book in its new ads for the Zync Card, a new credit card from American Express that enables users to tailor their cards to receive personalised rewards, be they for restaurants or concert tickets. Like the Converse campaign - which combined artists from different genres to create a music composition together - the credit card brand opted for three different bands to develop their own take on one ad soundtrack

The ‘Blank Canvases’ commercials featured an ad sync created by The Antlers, Andrew Bird and Passion Pit, each one sounding similar but ultimately unique. It’s a nice take on the personalisation motif, whilst also focusing in on the creativity and individuality of the artists involved. An added campaign element would have been to enable viewers to create their own version of the ad soundtrack online - and personalise video elements based on their reward preferences - via a series of mixing tools.

Banks as entertainment advisors

So, with many banks eager to capture young savers and credit card users - particularly now as banks roll out their student offerings for the September intake - is there a case now for the standalone entertainment bank? We’ve seen the ATM/entertainment downloads hybrid already, but what about bespoke pop-up banking destinations - aping the mobile banking unit - that offer young people both essential advice on saving their money and the ability to discover the best places to spend it, be it on games, music or experiences? Rather than dry banking

staff, perhaps these advisors could replicate the record store staff that have all but died off from the high street.

I’m sure these new staff would be only too pleased to tell customers of the similarities between the Elastica song used by Chase in their recent ad and the much earlier track ‘Three Girl Rhumba’ by Wire.

Is an expert on mortgages or an emotive music expert more likely to woo over a teenager just back from their favourite summer music festival? When they are about to set up a student account that could see them with that bank for life it comes down to a question of trust. Are you attached to the things they love? If not, the ‘connection’ - as Elastica put it - is never going to be made.

Experience required

“We are always trying to create reasons for customers to interact with us so we can give them a better service experience,” says Anthony Thomson, chairman and co-founder of Metro Bank. “Existing banks have said that it is too expensive to service customers in store, and that they’d rather do it by phone or on the internet because that is cheaper”. This seemingly rolls over into the application of music, which is predominantly set aside from the actual financial experience on the ground.

With all the attention on innovation across digital and social media functionality, it’s easy to forgo vital on-the-ground experience in-store for consumers. That clever music ad, contagious viral or interactive web destination needs to follow through when it comes to eventual footfall. Getting your customers switched on to music means they expect to be consistently engaged via music throughout the process - from the initial connection with your brand to walking away with a product.

As banks move slowly towards becoming true retail destinations, and credit card companies look for a tactile presence in the physical world, music and entertainment offers a way to turn an emotional profit with consumers.

In the battle for hearts and minds, music and entertainment is increasingly proving to be an investment with a return you can bank on.

Giles Fitzgerald is Trends and Insights Editor at FRUKT Communications. The leading music, entertainment and lifestyle marketing agency. For more information see www.fruktcomms.com

Diary Dates

Date	Name	Location	Website	Contact	Topic
08/09/2010	ESA Knowledge - Skills Workshops: Principles of Marketing	London	www.sponsorship.org	helenlamb@sponsorship.org	Marketing/Sponsorship
14/09/2010	Sport Gambling & Sponsorship	London	www.e-comlaw.com	karl.behrouz@e-comlaw.com	Sponsorship, Betting, Law
16/09/2010	Sports Marketing 360	London	www.sportbusiness.com	conferences@sportbusiness.com	Sports Marketing
22/09/2010	Talk!Sponsorship	London	www.thinksponsorship.com	jacqui@themeetingroom.org.uk	Networking event
23/09/2010	Fundraising for Youth Arts Projects	North West	www.artswork.org.uk/artsplan	artsplan@artswork.org.uk	Fundraising
23/09/2010	If you don't ask...	London	www.artsandbusiness.org.uk	tricia.jenkins@artsandbusiness.org.uk	Sponsorship
05/10/2010	ESA Knowledge - Skills Workshops: Creating & Brainstorming Techniques	London	www.sponsorship.org	helenlamb@sponsorship.org	Sponsorship Strategy
06/10/2010	Leaders in Football	London	www.leadersinfootball.com	enquiry@leadersinfootball.com	Football/Business
12/10/2010	Think!Sponsorship	London	www.thinksponsorship.com	catherine@thinksponsorship.com	Sponsorship
20/10/2010	The Sponsorship Summit	London	www.centaurconferences.co.uk	samantha.mccarthy@centaur.co.uk	Sponsorship
27/10/2010	2nd Annual Digital Sports Marketing Seminar	Barcelona	www.sports.iconeventsinternational.com	niall@iconeventsinternational.com	Digital/Sports Marketing
09/11/2010	ESA Knowledge- Skills Workshops: The Digital Revolution	London	www.sponsorship.org	ninahall@sponsorship.org	Digital Exploitation
20/11/2010	Soccerex Global Forum	Rio	www.soccerex.com	enquiry@soccerex.com	Football/Business/Sponsorship
23/11/2010	Sponsorship Essentials	London	www.cim.co.uk	The Chartered Institute of Marketing	Sponsorship Workshop
24-25/11/2010	Future Sponsorship	Amsterdam	www.future-sponsorship.com	sally.nastys@informasportsgroup.com	European Sponsorship
24/11/2010	European Sponsorship Awards	Amsterdam	www.sponsorship.org	helenlamb@sponsorship.org	Awards Celebration
13/03/2011	IEG's 28th Annual Conference	Chicago	www.sponsorship.com	001 312 944-1727	Sponsorship Summit
03/04/2011	Sport Accord	TBA	www.sportaccord.com	sportaccord@sportaccord.com	Event Hosting

Product Review: The ESA Awards

The European Sponsorship Awards are organised by the European Sponsorship Association (ESA), are the only pan-European sponsorship awards celebrating excellence across all sectors - sport, culture, entertainment, media and corporate social responsibility. Sponsors, rights holders and agencies are all invited to enter their most successful campaigns, in a bid to be judged the best in Europe.

Entries for the 2010 ESA European Sponsorship Awards have opened, offering sponsorship professionals across Europe a platform to showcase outstanding campaigns, be they national or multi-national in their reach.

Award entries are judged by an independent panel of European industry experts. The 2009 ESA Awards attracted a host of entries from 10 European countries with global brands DHL, Heineken, Nicotinell, PUMA, and Wrigley's all being crowned winners.

KEY FACTS

Date:

08.10 – Awards open
 06.09.10 – Early Bird entries close
 20.09.10 – Award entries close
 24.11.10 - Awards evening – winners announced.

Categories:

- Business to Business
- Business to Community
- Business to Employee
- Multi-National Award (a campaign that has reached a minimum of 3 countries)
- Business to Consumer (budget under €100,000)
- Business to Community (budget under €50,000).

Prices:

- ESA member, Early Bird rate: 145 Euro/£120 +VAT
- Non ESA member, Early Bird rate: 180 Euro/£150 +VAT

- ESA member (non EB): 180 Euro/ £150 +VAT
- Non ESA member (non EB) 220 Euro/ £180 +VAT

Venue:

The awards will be held on the evening on Wednesday 24th November 2010 as part of the Future Sponsorship conference which takes place in Amsterdam, the Netherlands.

Appeals to?

The awards present an opportunity for the European Sponsorship industry to acknowledge the breadth of activity taking place on a pan-European basis and appeals to sponsors, agencies & rights-owners.

Find out more:

<http://www.sponsorship.org/esa2009/awardsIntro.asp>
 ESA office, Tel +44 (0) 208 390 3311 or email awards@sponsorship.org

Sadler's Wells is Dance

Sadler's Wells is the UK's leading dance house, uniquely committed to producing, commissioning and presenting new works and to bringing the very best international and UK dance to London audiences, from ballet and hip hop to kathak and flamenco.

Sadler's Wells autumn season opens in style with the world premiere of Sadler's Wells production, *Shoes*, a dance revue written by Richard Thomas (*Jerry Springer – The Opera*), inspired by one of the greatest passions of the modern age. Directed by multi-award winning Stephen Mear (*Mary Poppins*, *Sweet Charity*) and featuring the work of a team of leading choreographers, 12 dancers, a live band and four singers, *Shoes* looks at life from street-level perspective with wit, irreverence and affection.

Other autumn highlights to relish include the world premiere of Sadler's Wells Associate Artist Wayne McGregor's latest work, *FAR*, and the welcome return of internationally renowned companies Alvin Ailey American Dance Theater, Russell Maliphant Company and Pina Bausch's Tanztheater Wuppertal. While celebrated choreographer Matthew Bourne brings some Christmas magic to Sadler's Wells in a brand new production of his typically unique take on a classic from the ballet repertoire, *Cinderella*.

Photo: Hugo Glendinning, Shoes



For full autumn season listings visit
www.sadlerswells.com

to book online or
find out more visit www.sadlerswells.com

Sadler's Wells

0844 412 4300 | Rosebery Avenue, Islington EC1
Angel

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Buy tickets for two or more participating shows at the same time.
See www.sadlerswells.com/save for details. Terms and conditions apply.



done deals

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

ACA Sports partner Stirling Albion

Length of Deal: 1 year
Type of Deal: Official online retail partner
Sector: Football
Sponsor Sector: Online retail
Contact: Ben Thompson
Macesport, ben.thompson@macesport.co.uk

Singha Beer in new deal with Chelsea FC

Length of Deal: 4 years
Type of Deal: Official Beer Sponsor
Sponsor Sector: Beer
Contact: Dylan Holman
Pitch, dylan.holman@pitch.co.uk

Fred Olsen renews Jazz FM deal

Length of Deal: 1 year extension
Type of Deal: Leo Green & Friends show sponsor
Sponsor: Fred Olsen Cruises
Rights-Holder: Jazz FM
Sector: Cruises/Radio
Contact: Rebecca Ladbury
07941 224 975, rebecca@jazzfm.com

Dorset Cereals supports Skandia Team GBR

Length of Deal: 1 year
Type of Deal: Nutritional partner to Skandia Team GBR
Rights-Holder: Skandia Team GBR
Sector: Sailing
Contact: Mandy Cooper
Dorset Cereals, 01305 751 000

New betting partner for Leeds United FC

Length of Deal: 3 Years
Type of Deal: Team sponsor
Rights-Holder: Leeds United FC
Includes: Hospitality, tickets, branding, bespoke betting
Contact: Lucy Mart
020 3047 4027, lucy_mart@jcpr.com

Abu Dhabi Tourism Authority sponsors CNN show

Length of Deal: 1 year
Type of Deal: Sponsor of CNN feature programme 'Icon'
Value of Deal: unknown
Sector: Broadcast/Tourism
Contact: Syreeta Clarke
CNN International, (0) 207 693 0662
syreeta.clarke@turner.com

Jaguar in partnership with TEAMORIGIN

Length of Deal: 1 year
Sector: Sailing/Automotive
Type of sponsorship: Part of the Jaguar Academy of Sport
Sponsor: Jaguar
Contact: Nick O'Donnell
nodonne2@jaguar.com
07825 115 951

Etihad Airways renews sponsorship of Harlequins

Length of Deal: Through until May 2011
Type of Deal: Main Sponsor of Harlequins rugby union team
Sponsor: Etihad Airways
Agency: EXP Sport
Contact: Laura Oakes
020 8831 6820
laura.oakes@expsport.co.uk

Maxifuel announces deal with British Triathlon Federation

Length of Deal: 3 years
Type of Deal: Official sports nutrition supplier to BTF
Sponsor: Maxifuel
Rights-Holder: British Triathlon Federation
Contact: Sam Shave
KTB Public Relations
Sam@KTBPR.com
020 7 924 7214

LG and Red Bull in Formula 1 deal

Length of Deal: 1 year
Type of Deal: Team & Technology partner to Red Bull Racing
Sponsor: LG
Contact: Sarah Brambley
LG PR Manager UK and Ireland
+44(0)1753 491 628
sarah.brambley@lge.com

Scottish FA Secures Carling Deal

Length of Deal: 4 Years
Sponsor: Carling
Value of Deal: Thought to be worth 2m
Type of Deal: Sponsor of the National Team
Sector: Football
Contact: Coors Brewers Ltd
01283 511 000

England Cricket Team given wings ahead of Ashes Series

Length of Deal: 4 year extension
Type of Deal: Official Energy Drink Partner to the ECB
Sponsor: Red Bull
Rights-Holder: England & Wales Cricket Board
Contact: Mark Ward
England & Wales Cricket Board
mark.ward@ecb.co.uk

Britvic in partnership with Jockey Club Racecourses

Length of Deal: 1 year
Type of Deal: Title Sponsor of the summer flat race series
Sector: Horseracing/Soft Drinks
Sponsor: Britvic
Contact: Marisa Fitch
Marisa.fitch@britvic.co.uk
01441 261 199

Jaguar in cricket deal

Type of Deal: Official Naming Rights Partner
Rights-Holder: Edgbaston Cricket Ground
Sponsor: Jaguar
Length of Deal: 3 years
Sector: Cricket
Contact: Darren Andrew
Sponsorship
Edgbaston
darrenandrew@edgbaston.com

PFA signs for Football Furlong

Length of Deal: 1 year
Type of Deal: Title partner of Football Furlong raceday
Sponsor: Professional Football Association
Sector: Horseracing
Rights-Holder: Windsor Racecourse
Contact: Kate Hills
Arena Leisure, 07813 947 201

Littlewoods.com to Sponsor Pride of Britain Awards

Length of Deal: 1 year
Type of Deal: Sponsor of Daily Mirror Pride of Britain Awards
Sector: Awards/Media
Sponsor: Littlewoods.com
Contact: Rupert Smith
Trinity Mirror
020 7293 2885
rupert.smith@trinitymirror.com

SPAR UK tie up endorsement deal

Length of Deal: 3 years

Type of Deal: Athlete Endorsement

Rights-Holder: Jenny Meadows

Agency: MEC

Sponsor: SPAR

Contact: Stuart Wareman

MEC Access

stuart.wareman@mecglobal.com

Blenheim Palace International Horse Trials secures new sponsor

Length of Deal: 1 Year

Type of Deal: Title Sponsor

Sector: Eventing

Sponsor: Fidelity International

Contact: Anne Read

Fidelity International

anne.read@fil.com

020 7961 4409

Carling strengthens football ties

Length of Deal: 1 year

Type of Deal: Sponsor of the Carling Nations Cup

Sector: Football

Rights-Holder: Football Association of Ireland

Interest: It represents the first international football tournament hosted in Ireland

Sponsor: Carling

Contact: Ben Goldhagen

Hill & Knowlton

bgoldhagen@hillandknowlton.com

020 7413 3127

ECB renews partnership with Buxton Water

Length of Deal: 2 year extension

Type of Deal: Official Water Supplier to the England Cricket Team

Sector: Cricket

Sponsor: Buxton Water

Contact: Mark Ward

ECB, mark.ward@ecb.co.uk

020 7432 1254

STOBAG becomes official Sponsor of FIS Alpine Ski World Cup

Length of Deal: 2 seasons

Type of Deal: FIS Alpine Ski World Cup sponsor

Agency: Infront sports & media

Sponsor: STOBAG

Contact: Martin Egger

Head of Corporate Marketing

STOBAG AG - Group Management

Tel. +41-56-675 43 84

Fax +41-56-675 48 01

martin.egger@stobag.com

www.stobag.com

Barclays supports New York Challenge

Length of Deal: 1 year

Type of Deal: Inaugural title sponsor

Sector: Football

Rights-Holder: World Series of Football Limited

Sponsor: Barclays

Interest: The tournament will take place at the New York Red Bulls ground

Contact: Tom Caraccioli, World Series of Football

tom@lionsroarllc.com

Andrew McDougall

Barclays Premier League

Andrew.Mcdougall@barclayscapital.com

Goldsmith Jewellers to Sponsor Leicester Tigers

Length of Deal: 3 years

Type of Deal: Official Sponsor

Rights-Holder: Leicester Tigers

Sponsor: Goldsmith Jewellers

Sector: Rugby

Tune Group to Sponsor Premier League Referees

Length of Deal: 3 seasons

Type of Deal: Official Shirt Sponsor, Premier League Referees

Value of Deal: Reported to be worth six figures

Sponsor: Tune Group

Interest: Tune Group is an entertainment and leisure brand founded by the owners of Air Asia (former sponsors of Premier League Referees)

Contact: Tune Group

+603-79668688

Head & Shoulders sponsors Soccer AM

Length of Deal: 1 year

Type of Deal: Broadcast Sponsor

Sponsor: Head and Shoulders

Sector: Football/Broadcast/Healthcare

Contact: James Nunn

Brand Manager

Head & Shoulders

Proctor & Gamble extend Olympic Sponsorship

Length of Deal: 5 games extension to existing deal (ends 2020) – 10 years

Type of Deal: Global Sponsor to the IOC

Rights-Holder: International Olympic Committee

Sponsor: Proctor & Gamble

Contact: Marc Pritchard

Global Marketing & Brand Building Officer

P&G

Walker Morris in arts partnership

Length of Deal: 1 season

Type of Deal: Sponsor of Ashley Jackson Exhibition

Sector: Visual Arts

Sponsor Sector: Law

Contact: Jen Cooke, Acceleris-Mc

jenc@acceleris-mc.com

0845 456 251

Presenting partner deal for BT

Length of Deal: 1 year

Type of Deal: Presenting Partner of British Olympic Ball

Sponsor Sector: Telecoms

Rights-Holder: British Olympic Association

Contact: Suzi Williams,

BT Marketing Director,

Suzi.williams@bt.com

Eddie Stobart in horseracing deal

Length of Deal: 1 year extension

Type of Deal: Ladbrokes St Leger Festival

Sponsor: Eddie Stobart

Rights-Holder: Doncaster Racecourse

Sector: Horseracing

Contact: Kate Hills

Director of Public Relations and Communications, Arena Leisure Racing
Tel: 01342 834800

Mobile: 07813 947201

Email: kate.hills@arenaleisureplc.com

Neptune Investments in Doncaster Deal

Length of Deal: 1 year

Type of Deal: Sponsor of Ladbrokes St Leger Festival – Champagne Stakes

Rights-Holder: Doncaster Racecourse

Sector: Horseracing

Contact: Kate Hills

Director of Public Relations and Communications, Arena Leisure Racing
Tel: 01342 834800

Mobile: 07813 947201

Email: kate.hills@arenaleisureplc.com

Beckham & EA Sports in partnership

Length of Deal: 1 year

Type of Deal: Endorsement

Rights-Holder: David Beckham

Sponsor: EA Sports

Contact: Duncan Ross, Threepipe

Duncan.ross@threepipe.co.uk

GLL announces Grand Prix Sponsorship Deal

Length of Deal: 3 years

Sector: Athletics

Type of sponsorship: Bib Sponsor

Sponsor: GLL

Rights-Holder: GLL

Contact: Steve Ward, GLL



done deals

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

Strongbow signs partnership with SAFC

Length of Deal: 1 year

Type of Deal: Exclusive beer and cider supplier

Sponsor: Heineken UK

Rights-Holder: Sunderland Athletic Football Club

Sector: Football

Contact: Jane Taylor

Communications

Heineken

0131 528 172

jane.taylor@heineken.co.uk

Gaming Sponsorship for West Ham United

Length of Deal: 1 year

Type of Deal: Extension to shirt sponsorship

Sponsor: SBOBet

Rights-Holder: West Ham United

Sector: Football/Gaming

Phones 4U Sponsor Must Be The Music

Length of Deal: 1 season

Type of Deal: Broadcast Sponsorship

Sponsor: Phones4u

Rights-Holders: Sky1

Show: Must Be The Music

Contact: Dave Shore

Head of Sponsorship

BSKYB

dave.shore@bskyb.com

Econet sponsors Zimfest Festival

Length of Deal: 1 Year

Sponsor: Econet

Type of Deal: Telecoms partner

Interest: Zimfest is a Zimbabwean festival being held in London next month

Sector: Music/ Telecoms

Contact: Hilton Mendelsohn, Zimfest

SEAT signs festival deals

Length of Deal: 1 year

Type of Deal: Sponsorship Partner for Reading & Leeds festivals

Sponsor: SEAT

Sector: Music/Automotive

Rights-Holder: Festival Republic

Contact: James Kent

Sponsorship Manager

Festival Republic

jkent@festivalrepublic.com

Investec in shirt sponsorship deal

Length of Deal: 2 year s

Type of Deal: Shirt sponsorship – cup competitions only

Interest: Second shirt sponsorship deal for Spurs in the last 2 months

Value of Deal: Thought to be in the region of £5million + bonuses

Sector: Football/Finance

Sponsor: Investec Bank

Rights-Holder: Tottenham Hotspur

Football Club

Contact: Ben Wright

Commercial Team

Tottenham Hotspur FC

Ben.wright@tottenhamhotspur.com

Joop! Homme to Sponsor FX UK drama

Type of Deal: Broadcast Sponsorship

Sponsor: Joop! Homme – men's fragrance (owned by Coty)

Value of Deal: Six figure deal

Length of Deal: 1 season

Interest: The deal coincides with the airing of season 4 of the flagship show Dexter

Sector: Broadcast

Contact: Deborah Armstrong

Senior VP, FIC

Lucozade in Arsenal tie -up

Length of Deal: Unknown

Type of Deal: Official sports drink supplier

Sponsor: Lucozade

Sector: Sports Drinks/Football

Rights-Holder: Arsenal Football Club

Lucozade in Liverpool tie -up

Length of Deal: Unknown

Type of Deal: Official sports drink supplier

Sponsor: Lucozade

Sector: Sports Drinks/Football

Rights-Holder: Liverpool Football Club

Vanish in charity sponsorship

Length of Deal: 1 year

Type of Deal: Sponsor of Wear it Pink campaign

Sector: Charity

Sponsor: Vanish – Reckitt Benckiser brand

Rights-Holder: Breast Cancer Campaign

Interest: Vanish is the first Sponsor to get onboard the national campaign

Contact: Breast Cancer Campaign

020 7749 3700

Sainsbury's & BT to Sponsor Paralympics Coverage

Length of Deal: 2 years

Type of Deal: Broadcast sponsorship

Rights-Holder: Channel 4

Sponsor: BT/Sainsbury's

Contact: Suzi Williams

Marketing Director, Suzi.williams@bt.com

Thomas Cook extends travel partnership

Length of Deal: 4 years

Type of Deal: Travel partner

Sector: Football

Sponsor: Thomas Cook

Rights-Holder: Tottenham Hotspur

Football Club

Contact: Danny Talbot

Managing Director, Thomas Cook Sport

danny.talbot@thomascook.com

Britax targets mobile users

Length of Deal: 6 months

Type of Deal: iPhone application sponsor

Sector: phone/parenting

Rights-Holder: Gurgle – owned by Mothercare

Sponsor: Britax

Interest: The new application is Gurgle's first attempt to target mobile users

Aviva signs Premier Rugby Deal

Length of Deal: 4 years

Type of Deal: Title Sponsor

Sector: Rugby

Value of Deal: £20million

Sponsor: Aviva

Rights-Holder: Premiership Rugby

Interest: The league will be renamed Aviva Premiership Rugby

Contact: Sarah Loughran

Sponsorship, Aviva

American Express to Sponsor London Film Festival

Length of Deal: unknown

Type of Deal: Headline Sponsors of London Film Festival

Sponsor: American Express

Rights-Holder: British Film Institute

Interest: The move is part of the credit cards strategy to give card members special access to cultural events

Contact: Shaun Fradd

British Film Institute

shaun.fradd@bfi.org.uk

Jaguar signs up to England 2018 Bid

Length of Deal: Bid announced Nov 2010

Type of Deal: England 2018 FIFA World Cup bid official supporter

Sector: Football

Sponsor: Jaguar Land Rover (both brands)

Rights-Holder: England 2018 bid

Contact: Jonathan Gregory

Director of Partnerships

England 2018

jonathan.gregory@fa.com

Heathrow Airport signs up to England 2018 Bid

Length of Deal: Bid announced Nov 2010

Type of Deal: England 2018 FIFA World Cup bid official supporter

Sector: Football

Sponsor: Heathrow Airport

Interest: Heathrow Airport will provide special facilities for international delegates arriving in London during the bid process.

Rights-Holder: England 2018 bid

Contact: Jonathan Gregory

Director of Partnerships

England 2018

jonathan.gregory@fa.com

Thomas Cook agrees WRU partnership

Length of Deal: 3 years

Type of Deal: Official Travel Partner

Sponsor Sector: Travel

Sponsor: Thomas Cook

Rights-Holder: Welsh Rugby Union

Contact: Danny Talbot

Managing Director

Thomas Cook Sport

Danny.talbot@thomascook.com

IHL joins British Swimming sponsors

Length of Deal: Unknown

Sector: Swimming

Type of sponsorship: Official Hotel Provider

Sponsor: InterContinental Hotels Group

Rights-Holder: British Swimming, ASA, Scottish Swimming, Swim Wales

Interest: Represents the first contract to operate across all four swimming governing bodies

Contact: Katie Brazier

Director of Sponsorship, The ASA

Katie.brazier@swimming.org

EA Sports signs Premier League Partnership

Length of Deal: Not stated

Type of Deal: Official Technology Partner of the Premier League

Sponsor: EA Sports

Rights-Holder: Premier League

Sector: Football

Interest: EA Sports will also sponsor the Player Performance Index

Toshiba signs up as RWC 2011 sponsor

Length of Deal: 1 year renewal

Type of Deal: Official sponsor of the Rugby World Cup 2011

Sponsor: Toshiba

Rights-Holder: Rugby World Cup (RWC)

Interest: Deal includes signage, corporate advertisements, banner ads.

McDonald's confirms 2012 volunteer deal

Length of Deal: 2 Years

Value of Deal: £3m deal

Sponsor: McDonalds

Type of Deal: Presenting partner of the volunteering programme

Interest: McDonald's becomes first ever sponsor of the initiative

Sector: Olympics

Contact: Alastair Marks

Head of Sponsorship

McDonalds

Alastair.Marks@uk.mcd.com

6X ale signs Bath Rugby sponsorship

Length of Deal: 3 years

Type of Deal: short sponsors and ale rights

Sponsor: Wadworth of Devizes brewers (6X ale)

Sector: Rugby/Beer

Rights-Holder: Bath Rugby Club

Contact: Commercial Team

Bath Rugby Club

commercial@bathrugby.com

01225 325 200

3 cycling deals for Gatorade

Length of Deal: not stated

Type of Deal: Official sports drink

Rights-Holders: Team Sky, British Cycling, Sky Ride

Sector: Cycling/Sports Drink

Sponsor: Gatorade – a PepsiCo brand

CBS Outdoor secures 2012 deal

Type of Deal: Official Outdoor Advertising Supplier to London 2012 Olympics

Sponsor: CBS Outdoor

Value of Deal: Tier Three Sponsorship

Length of Deal: Through until 2012

Sector: Olympic

Paddy Power signs with Sunderland Athletic FC

Length of Deal: 2 Years

Type of Deal: Online betting partner

Value of Deal: Estimated to be worth US \$100,000 annually

Sponsor: Paddy Power

Rights-Holder: Sunderland Athletic Football Club

Sector: Football

Contact: Lesley Callaghan

Head of Sponsorship

lesley.callaghan@safc.com

The End of the Affair...

Across the pond in Australia, **Moët & Chandon** have concluded their sponsorship of horseracing's Melbourne Cup. Elsewhere **Aussie Home Loans** has ended their sponsorship of rugby league team New South Wales State of Origin.

Automotive brand **Ford's** one year partnership with Scottish Rugby has concluded. The original deal was reportedly worth \$150,000 to the Scottish rights-holder. The **Guinness** Premiership has also run its course with last year's one-year extension coming to an end this month. **Aviva** have replaced **Guinness** as the new title sponsor of rugby's flagship league product, signing a five year deal with Premier Rugby earlier this month. South African oil brand **Sasol** has concluded their 6 year partnership with the South African Rugby Football Union. They were formerly team sponsors.

Heineken ends their four year beer sponsorship of Chelsea Football Club. The beer brand has been replaced by **Singha Beer** (see done deals). They become Platinum sponsors of last year's Barclays Premier League winners. **Nationwide** has formally announced the much speculated conclusion of their sponsorship of the FA and the national team. Nationwide have been involved in football sponsorship for a number of years when taking into account their previous sponsorship of the Football League. The FA has not announced a replacement for Nationwide. Grasshopper Zurich, who meet premierships outfit Tottenham Hotspur in the qualifying rounds of the Champion League have lost **Mobilezone** as a team sponsor. The deal was reported to be worth between \$500,000 and \$999,000.

Source: *The World Sponsorship Monitor* an IFM Sports Marketing Surveys product.

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for more info
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karen@brandmeetsbrand.net

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frances.wheare@southbankcentre.co.uk

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020 7940 8765
www.designmuseum.org

Contact: **Siobhan**

Keely, Head of Development
(siobhan@designmuseum.org)

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123 Buckingham Palace Road
London SW1W 9SL
www.skydigitalmedia.co.uk

Contact: **Keith Arrowsmith**
(Head of Business Development)
keith.arrowsmith@bskyb.com

Sky Digital Media is one of the UK's leading online media sales houses, representing all of Sky's online and mobile assets and more than 90 premium third party sites. A company whose focus is on delivering quality display, sponsorship, and integrated advertising solutions, we work closely with all of our clients to ensure all of their advertising needs are met to their requirements. Sky has a heritage of building valuable audiences within key market sectors and 2008 saw the fruition of Sky's investment into digital with three industry awards. This included receiving the Association of Online Publishers coveted 'Online Publisher 2008', endorsing Sky's focus on quality content and technical innovation.

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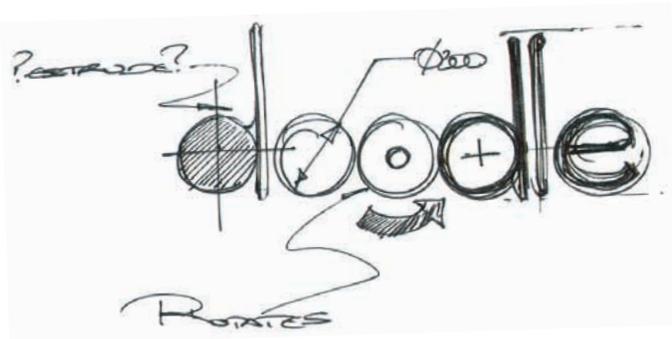
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We are a Premier League football club and are finding that our negotiations with brands have become more complex in recent years. Rather than selling our rights directly to brand sponsorship teams, we are now being pushed toward the procurement department, who require a greater level of evidence as to the value of the rights on offer. How do you advise we approach the packaging of rights in the future given this demanding new audience?

Name and address supplied.

WITH THE CURRENT FINANCIAL PRESSURE on companies and the need to be transparent with customers and shareholders, I can well understand why companies are attempting to be more active in 'evaluating' and 'evidencing' the value of their sponsorship rights purchases. In many ways this requirement is being forced on the industry because the industry, itself, has not developed an acceptable and recognised 'evaluation' tool to help it be more open and transparent in the way that it applies value to its rights fees.

In the past many rights fees have been priced speculatively, more in relation to "how much can we get?" rather than being based on a proper scientific approach to what the rights are worth to any given purchasing company? A club should not fear the involvement of a procurement department. To the contrary, a club should respond in a professional manner and appoint or consult with its own 'procurement' evaluator. An experienced procurement executive will understand all the various ways to review and evaluate rights to ascertain a value that is verifiable and, therefore, realistic. An exercise of scientific analysis that should satisfy both sides.

Procurement departments have tended to be involved when rights have a direct link with product sales. For instance, both brewers and confectionary companies have applied this approach for many years when evaluating the

pouring rights or exclusive sales rights of both clubs and events. The involvement of procurement departments could, therefore, be helpful to rights owners as, if managed correctly, a proper professional procurement evaluation should establish a fair market value that will satisfy both rights owner and rights purchaser. The criteria for a professional evaluation will need to be agreed in advance by both sides and, of course, this approach does

"If the industry leaves it to the rights purchasers to establish evaluation guidelines, the whole exercise will be all about the reduction of rights values."

not necessarily mean that the value that has currently been attributed to the rights is going to go down.

To the contrary, a proper evaluation may evidence that the rights have a higher value, and this is a possibility that any company wishing to involve its procurement department will need to accept. Having agreed the evaluation criteria, both parties will need to agree to accept its findings. (You cannot have it both ways!).

In the case of the Premier League, a 'collective' approach by the league itself

to establish 'evaluation guidelines' for the many rights of Premier League clubs may not only be beneficial, but it would bring a long awaited 'professionalism' to the industry. Unless the industry, itself, responds to the development of effective and recognised 'evaluation' tools, it is inevitable that 'purchasers' will become more and more demanding. Corporations are under enormous pressure to justify expenditure. Sponsorship and hospitality rights are unrelated to core business and generally hard to quantify. A mechanism to evaluate and value rights properly is not only sensible, but it should be welcomed. Providing it is managed correctly it could become an 'industry norm'. There are already a number of sophisticated 'evaluation' tools in the market, but the industry as a whole needs to decide what 'benchmarks' are the most realistic and work towards an industry 'evaluation' standard.

Just because the evaluation of rights is being put under the microscope, it should not be a concern if it is handled correctly. Rights evaluation is not necessarily just about reducing or increasing the rights cost. It is about bringing professionalism into the sponsorship and rights selling industry.

If the industry leaves it to the rights purchasers to establish evaluation guidelines and does not participate in the process and agree those guidelines, then the danger is that this whole exercise will be about the reduction of rights values.

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

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

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