
ANNUAL > 2014



ACTIVATIVE

in association with



Welcome to Activative Annual 2014: our yearly exploration of contemporary sponsorship strategies and pioneering partnerships. The Annual explores innovative activation and showcases original thinking. The objective is to provide a snapshot of the trends that shaped the industry over the last 12 months and to offer a glimpse into sponsorship's future. Our aim is to stimulate and inspire those working right across the partnership landscape, so do please feel free to share the Annual and pass it on.

Jeremy Edwards, Founder, Activative

The ESA Diploma is delighted to partner with Activative on its 2014 Annual to celebrate the launch of the 2014 course. Since the Diploma launched, we've been collaborating with Activative to ensure our students learn from, analyse and debate the most innovative contemporary activation, tactical trends and sponsorship strategies from around the world. The partnership activation landscape is evolving rapidly, so we are delighted to share the Annual with the Class of '14 who will, one day (if not already), drive the industry's future.

Peter Raymond, Course Director, ESA Diploma

CONTENTS

04 > 2013 Review

29 > 2014 Trends:

30 > Wearable Tech & The Internet Of Things

35 > Wi-Fi Stadiums & Sensory Experiences

43 > Personal Products & MadeByMe Marketing

48 > Social Streaming & Message App Mania

52 > Collaborative Cause & Advocacy Activation

56 > About Us

2013 Review > From real time Twitter ambush, as live Vine clips and WhatsApp work, to consumer-creativity and crowd-control, we analyse 2013's global sponsorship highlights. Our annual review spans strike strategies and athlete ambassador approaches, plus tactical twists and tech trends across the partnership and property landscape - including sport, music, culture, CSR and event experiences.

Wearable Tech & The Internet Of Things > Cisco predicts 50bn objects will be connected to the internet by 2020 and CES announced 2014 as the year of wearable technology - so the next 12 months look set to break new ground in terms of fan perspectives, transformative tracking, connected clothing, playerwear and stagesuits. All of which will provide fresh activation platforms and engagement opportunities.

Wi-Fi Stadiums & Sensory Experiences > It has been a long wait, but 2014 will be the year of synched stadiums as ticketholders get the same connectivity as sofa supporters. From the NFL's mandated Wi-Fi arenas, to the MLB's ballpark bluetooth beacons, connected crowds wont just be in-seat tweeting, but ordering drinks, watching replays, controlling cameras and checking live toilet queues and traffic jams.

Personal Products & MadeByMe Marketing > Crowds and fans increasingly want 'I was there' live event takeaways and property-relevant personalised products to stand out from the crowd and serve as experience reminders. As the entrepreneurial economy booms, accessible creative tools, seamless uploads and 3D printing offer consumers a chance to create and design too.

Social Streaming & Message App Mania > The trend for digital live event amplification is spreading from concerts and shows to sports events, as traditional broadcaster rights evolve. Partnerships between property owners, sponsors and media partners combine to offer more and more live streaming, real time highlights clips and live Vine video, while messaging apps (from WhatsApp to SnapChat) go mainstream.

Collaborative Cause & Advocacy Activation > Cannes 2013 was dominated by cause campaigns and partnership played a key role. This trend is evolving to focus less on cash donation and more on more pragmatic projects combining brand and property skills and strengths. With the lead-in to the World Cup marked by street protest, Brazil's biennial marketing bonanza will surely drive this trend further.

2013 began as the year of the Twitter ambush with Oreo's Super Bowl tweet and ended with the first SnapChat sports brand campaigns - and inbetween sponsors sandwiched in strike response strategies, social streaming, real time Vine video, interactive virals and Twitter LED dresses. Ambitious highlights include Lotus' link with Burn to reconnect F1 with young hipsters and Doritos' SXSW BoldStage offering concert crowds total control, while Budweiser's FA Cup consumer-created Fan Film showcased supporters' dreams. Armstrong's confession reignited a Nike athlete ambassador debate, while the NBA's YouTube views passed 1bn. In India, Pepsi's IPL T20 Twitter game generated 10m impressions and 10m also tweeted #ThankYouSachin. Domestic work dominated Sochi Winter Olympic sponsor strategy. Brazil's Immortal Fans campaign saw organ donations up 54%, while Nike and adidas' World Cup ball war kicked off Brazil's biennial sponsorship bonanza.

JANUARY

Festive Experience > Highlights of the previous festive season included some brave work from savoury spread Marmite which sponsored London's flagship Oxford Street Christmas Lights – because nothing says Christmas quite like flying elves carrying yeast extract spread.

The Unilever brand used the experiential lightshow to amplify its 'Love It Or Hate It' position by including a smiling Santa (who 'loves it') and a vomiting elf (who 'hates it').

However, the real campaign centrepiece wasn't the neon images of the iconic brand's famous pot swinging high above Oxford Circus, but rather an interactive roadside bus shelter that enabled consumers to take their own portrait photos and upload them to a giant screen at the heart of the festive lightscape.

Of course, a Facebook app was available for those who prefer their Christmas shopping experiences online.

Australian telco Telstra also used technology to enhance last year's festive experience when it brought its 'Connecting Friends & Family' brand promise alive via its sponsorship activation of the 2012/13 Sydney New Year's Eve celebrations.

Activation centered around a free smartphone app enabling users to interact with the fireworks themselves and share midnight messages with loved ones.

Both campaigns demonstrate that when sponsors back mass experiential events it is important not only to build around the brand's umbrella promise, but also to provide a personal participation element that has a tangible and shareable strand, as well as adding an app for those not able to be there in person.

NHL Strike > One of 2013's major sponsorship and marketing stories around the turn of the year was the owners/players dispute which meant no NHL hockey – thus forcing sponsors to adapt their tactics accordingly and re-appoint their marketing spend elsewhere.

Several sponsors and hockey partners genu-

inely came up with some ingenious strike solutions.

Games maker EA Sports (in partnership with broadcaster ESPN) staged its own *in-game simulated season* – and these virtual games were even covered by some members of the mainstream media (particularly in hockey hungry Canada).

Others focused on fan-protest campaigns (Nike's 'Hockey Is Ours'), while several big businesses turned away from the professional game to partner with grass roots hockey (such as Kraft's 'Hockey Goes On' and Molson's 'World Juniors Wake Up Call').

One simple takeaway from this NHL blackout is that when facing a strike due to a dispute between billionaire team owners and millionaire professional players, sponsors should side with the fans and the grassroots game.

Nike Ambassador Disaster Response > While bike fans hoped Nike's former cycling megastar Lance Armstrong's hyped Oprah confessional was the beginning of the end of the sport's 'drug cheat era', in the brand marketing world it fuelled arguments about the true value, controllability and approach to athlete ambassadors.

A Nike-centered debate that stretched from its much-admired Livestrong work, to its Armstrong ad heritage that even included a TV spot titled 'What Am I On?' featuring the cyclist directly refuting and ridiculing his accusers.

The argument also connected to discussion of Nike's gun-themed 'I am the bullet in the chamber' campaign which it pulled after the genuine Pistorius/Steenkamp tragedy, as well as spanning previous Nike ambassador ads ranging from its 'father and son confessional' response to the Tiger Woods sex scandal and it's in-your face campaign trumpeting the NFL return of dog fighting felon Michael Vick.

The learnings from Nike's ambassador disaster response strategy are valuable. It has certainly proved to be a largely loyal brand that supports athletes and promotes their return to the stage with hard hitting ads that tend to address the athletes' issues directly.



WE ARE BORN ON THE ICE.
LEARNING TO WALK IS JUST A SIDE EFFECT OF LEARNING TO SKATE.
WE RISE IN DARKNESS TO SHOVEL PONDS.
BECAUSE THE ICE IS THE BEST BEFORE THE SUN GETS TO IT.
WE SPEND ALL SUMMER IN A BUILDING THAT RECREATES WINTER.
OUR BODIES ARE MADE OF 70% ICE. NOT WATER.
WE WAIT TO YELL "CAR" UNTIL THE LAST POSSIBLE SECOND.
THE WILL OF OUR HEART IS SHOWN IN THE FROSTbite OF OUR FINGERS.
OUR DEDICATION IS MIXED IN BRUISES.
WITH EVERY LOST TOOTH, OUR PRIDE GROWS STRONGER.
AND IF IT NEEDS LESS THAN 10 STITCHES, IT CAN WAIT.
WE MADE HOCKEY. WE'VE EARNED HOCKEY.
THIS IS OUR CALLING.
IT'S TIME TO STAND UP, PUT OUR STICKS DOWN AND CLAIM IT.

#HOCKEYISOURS

Kraft HOCKEY GOES ON.
KRAFT HOCKEY GOES ON is celebrating and recognizing local hockey volunteers and providing them with a way to give back within their community. Through HOCKEY GOES ON, Kraft will award

\$1 MILLION
to Hockey Canada affiliated minor hockey associations coast to coast.

4,000,000 VOLUNTEERS CONTRIBUTE TO HOCKEY IN CANADA EACH YEAR
100,000 COACHES
6,900 ARENAS & ICE PADS
32,000 REFEREES & OFFICIALS

Communities can nominate local hockey volunteers starting January to March 2013, with winning communities announced end of March. Visit www.facebook.com/KraftHockeyGoesOn for more information.

KRAFT HOCKEY GOES ON PROVIDES A MILLION THANKS

\$500K TOP 5 COMMUNITIES WILL EACH RECEIVE \$100,000
\$400K
\$100K 20 COMMUNITIES WILL EACH RECEIVE \$20,000

77% OF CANADIANS BELIEVE VOLUNTEERS ARE KEY TO THE SUCCESS OF AMATEUR AND LOCAL HOCKEY.

TO HOCKEY CANADA TO SUPPORT LEARN TO SKATE PROGRAMS AT A LOCAL LEVEL

Kraft Facebook.com/KraftHockeyGoesOn



But surely we can conclude it is safest to stay away from weapon/gun references in ad copy, it is risky to invest in an individual athlete centred sub brand that stands and falls with its figurehead endorser, and, when it comes real tragedies and legal proceedings, do like Nike does by going dark and staying silent.

Music Marketers Platform Partnerships > January's music awards season activation was notable for sponsors developing brand partnerships with new, tech-led music platforms.

GRAMMY's sponsor Pepsi's 'New Artist' and 'Q&A' activations worked in tandem with both music video joint venture site Vevo and internet radio outfit Pandora, while the awards rights owner's 'The World Is Listening' promotional work included a state-of-the-art SoundCloud strand.

Messaging App Mania > 2013 was also the year that mobile messaging apps exploded and sports marketers were leveraging the trend as early as January when Messi and Ronaldo fronted a WhatsApp themed commercial for Al Jazeera Sport's coverage of Spain's El Clasico match.

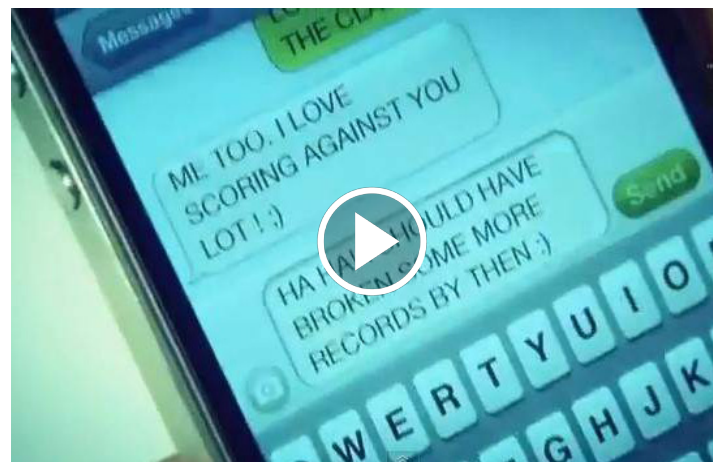
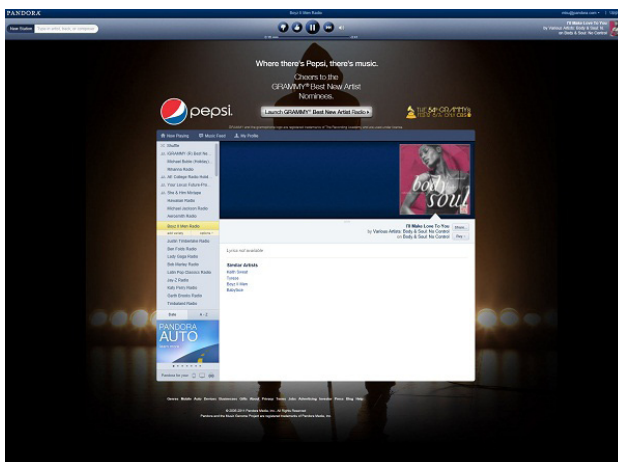
A slew of messaging apps exploded in popularity through the year (including LINE, Kik and SnapChat), but WhatsApp, with more than 400 million users, is arguably the world's most popular.

Marketers continued exploring messaging platform initiatives through the year.

In June Katy Perry's 'Roar' video saw the singer use WhatsApp to share the song's lyrics with fans.

A mark of the excitement around the app's growth was the fact that, despite appearances to the contrary, there was no costly product placement or celebrity endorsement fee for WhatsApp to appear in the video.

By July was Messi was back fronting a messaging app campaign – this time starring in a profile-raising 15-market pan-Asian campaign for China's popular messaging app WeChat. <





FEBRUARY

Consumer Music Remakes > Innovative music awards sponsorship work continued in February with MasterCard's 'Priceless Remakes' competition campaign.

The activation began with online karaoke style consumer auditions and ended with winning fans recreating, re-recording and re-shooting their favourite musician's music videos (featuring surprise appearance duets with the stars themselves). These then became TV ads screened during the awards broadcast.

Fashion Week Partnerships > Big Four 'Fashion Week' work in 2013 was unsurprisingly dominated by sponsor partnerships with designers and beauty brands.

Notable activations included Mercedes Benz's 'Fashion Plates' initiative in New York which saw the luxury car manufacturer work with a team of fashionistas on a set of stylish custom couture registration/license plates (which were displayed and then sold off to fans at an end of week scramble).

London Fashion Week principle sponsor Vodafone also built its work around industry-relevant collaborations - such as teaming up with Nail Incs to produce a limited edition signature Vodafone Red nail polish product.

Also in London, Amex's 'Fashion Insider's' concierge team campaign took a more direct industry-relevant alliance route through its partnership with designer Jonathan Saunders for its LFW work.

Real Time Twitter Ambush > February's activation really began to set the 'alive and real-time' tone for 2013 by kicking off two of the year's big sponsorship trends: the real-time Twitter ambush and the live in-game data platform.

In the marketing world, the month is often dominated by the Super Bowl and the

NFL's 2013 flagship game lived up to advertising expectations.

Except for once the main marketing focus wasn't on the blockbuster commercials or the staggering cost of a 30-second spot (\$4m), but on a simple tweet.

When Oreo's quick-witted cookie creatives leveraged the game's big story - a power outage that caused the stadium to go dark and the game to be halted - in real time via a simple 'You can still dunk in the dark' tweet few imagined it would generate such a response.

Its 18,000 in-game retweets/favourites (not to mention millions of dollars worth of global media coverage) were the subject of much discussion.

The worst fears of old school sponsorship professionals were laid bare and traditionalists sighed and fretted about the future of official rights packages.

Meanwhile the public were subjected to an avalanche of unrelated, disconnected and banal branded tweets as marketers tried desperately to repeat Oreo's guerrilla success and began leveraging pretty much every other major (and minor) sports/music/news/cultural event for the rest of the year.

Real time Twitter response quickly became a ket tactic of 2013.

Initially some efforts were notably quick-witted and clever: such as Dulux connecting its paint colour palette to artists Damien Hirst's signature spot-design design statuettes at The BRIT Awards, US Airline's social support for NBA player Jason Collin's high profile 'coming out' and even the local Manchester Nando's restaurant's fun 'Fergie Time' response to Sir Alex Ferguson's retirement announcement from Manchester United's manager's chair.

But pretty soon the general public was largely hoping that brands remained 'socially silent' until they genuinely had something relevant and worthwhile to say.

Power out? No problem. — with Jessica Torres, Lcra Etsu, Tracey Ware Guillory, Alexander Heye, Cal Dennison, Sky Walker, Scott McGinnis, Cole Brown, Nikki Rogers Glynn, Brooke Van Schaick and Michael N Amadee Arizmendez.

Like · Comment · Share

13,147 people like this.

4,030 shares

View previous comments 6 of 628

Equiana Brown that was so cool love it a few seconds ago · Like

Jenn Novesky great Marketing job oreo. S/he deserves a raise! a few seconds ago · Like

Edee Ulanich Peterson That was fast lol a few seconds ago via mobile · Like

Erica Lopez-Guzman OREOS!!!! a few seconds ago · Like

Jeremy Unclej Mateleski Oreos rock. a few seconds ago via mobile · Like

Carlos L. Chacal WHHHHAAAAATTTTT!!!! a few seconds ago · Like

Write a comment...

Sponsored by Westfield San Francisco Centre

Create an Ad

Westfield San Francisco Centre

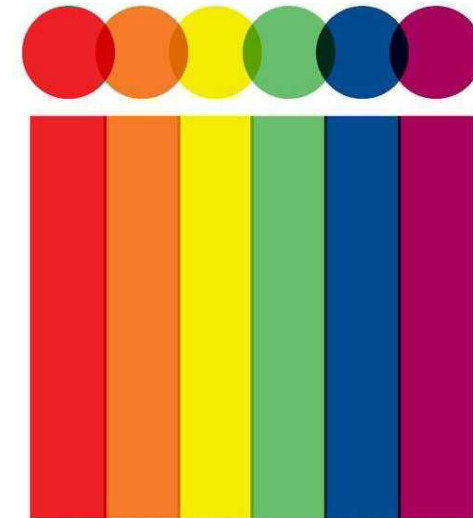
Celebrate the New Lunar Year at Westfield San Francisco Centre.

Like · Matthew Martin likes Westfield San Francisco Centre.

YOU CAN STILL DUNK IN THE DARK

Oreo's Photos in Timeline Photos

Tag Photo Options Share Like



THANKS JASON, TODAY WE'RE ALL ON THE SAME TEAM.

Nando's @NandosUK

In honour of Sir Alex Ferguson we're proud to introduce #NandosFergieTime - all our Manchester Nando's will be open 5 minutes later tonight.

Collapse Reply Retweet Favorite More

16,502 RETWEETS 3,815 FAVORITES

3:44 AM - 8 May 13 - Details

Reply to @NandosUK

Dulux @duluxuk

Looks like Damien Hirst may have used some of our favourites on the #BRITs2013 award! twitpic.com/c5f6nr

8:09 PM - 20 Feb 13

Dulux Collective Passion Colours

Paradise Green 4 Sapphire Springs 3 Bermuda Cocktail 2

Lilac Spring 3 Rock Candy 2 Bongo Jazz 1

Dulux let's colour

TwitPic @TwitPic

24 RETWEETS 11 FAVORITES

adidas UK @adidasUK

Congratulations @andy_murray! #allinformurray pic.twitter.com/3WToF9pYhD

Reply Retweet Favorite More

not bad for a man with no personality

adidas

Live Event B2B Data Platforms > Another major activation trend of 2013 was brand's offering consumers live, in-game data platforms.

The mass adoption of this strategy was illustrated in Europe's Six Nations rugby union tournament - which not only saw the launch of official sponsor RBS' 'Live Challenge App', but also tournament tech partner Accenture's 'Live Analytics App' and England RFU backer IBM's 'Live Try Tracker'.

All three brands using their live data analytics abilities to demonstrate their professional skills to business clients via consumer activations.

This was a sponsorship trend that stretched right through 2013 from the tennis and golf majors to the America's Cup.

Heineken Wins Champions League > Perhaps February's most innovative work came from UEFA Champions League partner Heineken.

Unusually the Dutch brewer began the year by using its rights to the world's top annual football tournament to recruit staff to its marketing team through the ingenious interview initiative 'The Candidate'.

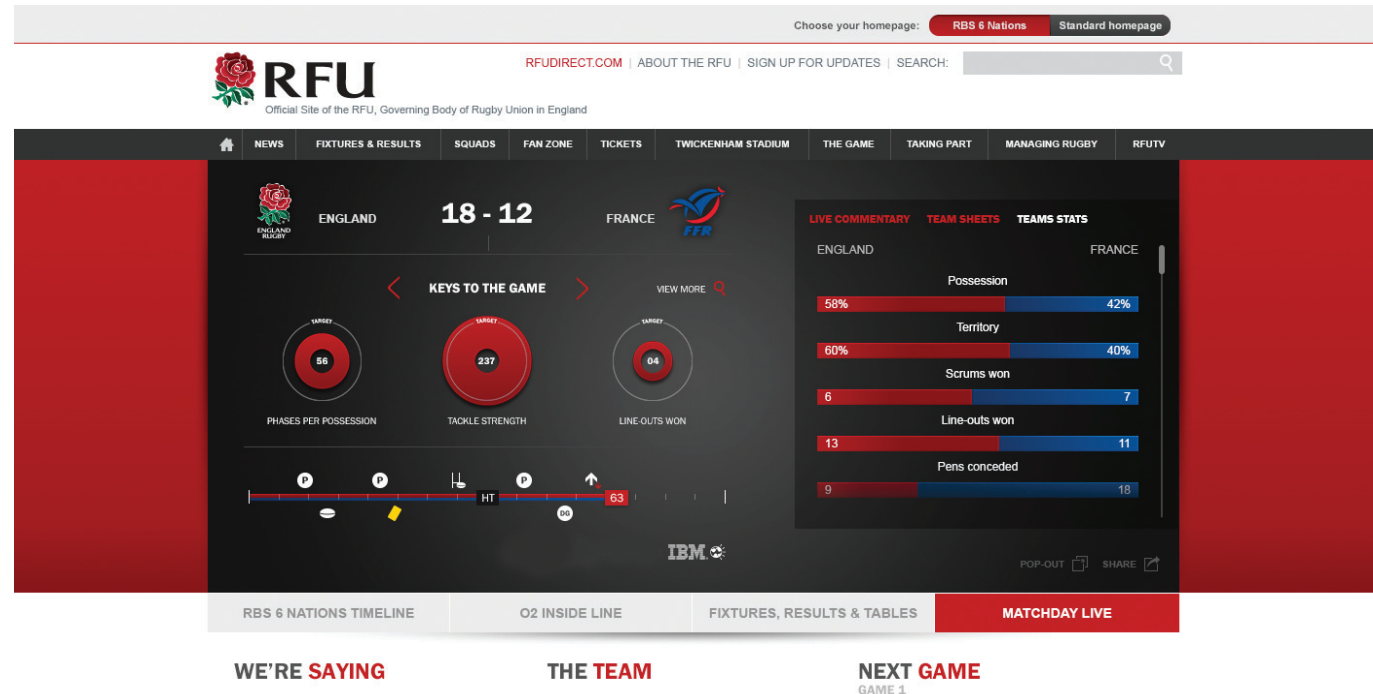
The beer brand continued this web video based, real-world scenario strategy later in the year with its excellent 'The Negotiation' campaign - a fantastic furniture shopping reworking of the age old story about football-crazy fellas and their long-suffering other halves.

Later in the year Heineken's 2013 'Legendary Journey' used its Champions League sponsorship as a platform for leveraging the product's global nature and to unite the brand across 170 markets via a campaign that took home a Cannes Grand Prix for creative effectiveness.

Blockbuster Oscar Ad Buys > February also saw the awards season culminate with The Oscars and while there are no official partners of the event, multi-ad buys during the Oscars telecast in 2013 were notable for their enormous size and scale.

Indeed, it seems buying six spots, one of which was a 90-second flagship, during the breaks in ABC's Oscar coverage was the strategy de jour in 2013.

With big brands like Samsung (with creative from director Tim Burton) and JC Penny adopting the approach as they aimed to leverage one of middle-America's biggest annual quality content platforms. <





MARCH

Live Stream Digital Amplification > The NCAA's annual March Madness blazed a trail for another big 2013 sports partnership and broadcasting trend – digital amplification and live streaming.

The tournament's scale and multiple daily game schedule means it has a huge at-work audience during the working day: 66% of US employees watch NCAA tournament basketball during working hours.

So NCAA sponsors AT&T and Coke Zero connected with this in-office audience on mobile via Twitter instant relay, in-game highlights videos (accompanied by brand promo clips).

This trend for live or low latency in-event highlights and replays – using mobile clip sharing apps, Twitter, Vine, SnappyTV, GrabYo and the like – typically linked property owners, broadcasters and sponsors together in unified collaborations and it was an approach adapted and activated throughout the year.

Stand out examples of this Twitter-led mobile tactic ranged from Ford Fusion/ESPN/NCAA for College Bowl games in the USA to Sky/UEFA showing Champions League real time goal clips.

NBA's YouTube Strategy > The NBA is the US sport league leading the way in online broadcasting – its channel is the most popular YouTube sports channel with 4.6m subscribers and 1.6 billion views to date.

The league's strategy has powered up the entire sport's online video landscape and basketball produces some of the sponsorship and advertising world's most viewed web films and viral ads.

In 2013 these ranged from low budget virals (such as Pepsi Max's blockbuster 'Uncle Drew' series – which jumped the shark to network NBA Final's TV), to TV ads generating huge YouTube viewing stats (like the LeBron James led Nike's 'Training Day' and Samsung's 'Always On/At Home').

Crowd Controlled & Created Concerts > More cutting edge work in March was on show at South By Southwest – the very event a global showpiece for the avant-garde – principally in the form of sponsors handing over the experience controls to crowds.

Doritos' 62-foot Twitter-powered #BoldStage

vending machine offered a crowd controlled concert experience and formed the centrepiece of the snack brand's SXSW work. The stage reacts to crowd tweets via a campaign hashtag #BoldStage – thus providing a live concert-control mechanism that spanned lights, smoke, sound effects, as well as musical line-ups, track choices and crowd-to-crowd messaging.

Meanwhile, Taco Bell's #FeedTheBeat SXSW project turned the live show audience into mini film directors as it created an aggregated consumer-created concert documentary from fan photos and films.

While McDonald's linked with Spotify, Billboard, Foursquare and Obscura Digital on a live audience interactive multimedia music and dance experience at SXSW's Spotify House.

Lotus Leads F1 Youth Focused Activation > March saw the start of the globetrotting marketing jamboree that is F1 and 2013 saw some signs of brands and teams within the sport partnering on projects that truly reflect the racing series' technology leadership.

Lotus stood out in terms of sponsor activation and its commitment to breaking new ground saw it partner with Colombia to become one of the early sports brand adopters of Spotify with its 'Sounds of Lotus F1' music project (an approach that was used widely by rights owners and holders later in 2013).

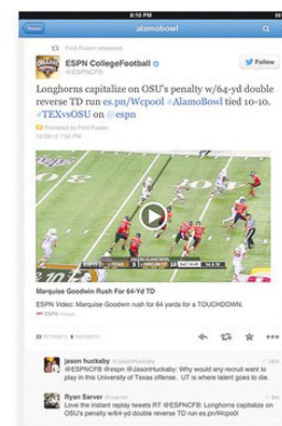
This rush to Spotify alliances came despite fierce anti-Spotify criticism (focusing on meagre artist royalties) from musicians such as Radiohead's Thom Yorke and Talking Heads' David Byrne.

Other fresh Lotus work included its YouTube based and Ridley Scott directed 'Showtime' season launch film and the start of its new Burn partnership.

Burn leveraged its Lotus tie-up by building on the team's reputation for creative thinking and fostering this eclectic creative approach by breaking F1 convention and incorporating art and music and other sport into its activation.

Its #FuelYouFire work laced the F1 fan experience with content, social conversation and communities, while its #BurnYard (at-race event spaces) energised creative minds with shows from artists, musicians and sportsmen (from skateboarders to sculptors).

Will its urban, youthful, high energy approach succeed in engaging a fresh F1 fan generation? <





APRIL

Vine-Powered MLB Baseball Cards > A new, younger generation was also the focus for the league's own '#IPlay' campaign for the opening day of the new MLB season – with creative fronted by the next generation of up and coming star players who outlined their own passion for the game and what drives them to succeed.

The 2013 baseball season was also notable for a cutting edge campaign from MLB games partner Sony Computer Entertainment for its 'MLB 13: The Show'.

The work breathed fresh life into the age-old baseball collecting card tradition by launching Vine-powered baseball cards, which, in addition to star pro players, also included custom-made cards for key baseball game influencers.

These cards consisted of six-second Vine video clips featuring avatars of the selected game influencers (alongside the MLB stars too of course).

The avatar imagery and personal data for the influencers were drawn from information on their Facebook pages and Twitter feeds.

IPL Sponsors Drive Behavioural Change > The sixth season of the IPL, India's 20/20 cricket behemoth, saw a slew of big international brands use their tournament rights to drive consumer behavioural change.

Title sponsor Pepsi's activation had so many strands and so much depth and breadth it was a challenge just to keep track.

From online Q&A competition for trips to the IPL player auction, fan cans and its season-opening 'Koi Nahi Bachega' creative themed around India's Holi festival of (kit) colours, to its 'Oh Yes Abhi' central competition campaign and the 'Ka Boss', Facebook and Tweet20 gaming initiatives and live in-play platforms, the soft drinks brand leveraged India's biggest marketing platform from top to bottom.

This work underpinned the drinks' brand's umbrella IPL strapline 'Changing The Game' as it sought to change Indian consumer behaviour just as the IPL 20/20 tournament has changed cricket.

Official IPL6 partner and on-air presenting sponsor Vodafone brought back its animated and eclectic ZooZoo characters for a friendly and engaging cricket campaign that promoted its value-added, non-voice offerings as the telco also aimed to extend awareness of and drive trial of its multifunctional mobile internet services.

Coachella - California's Fashion Festival > Two weekends in April saw a frenzy of fashion brand activation at the most stylish of the major global music festivals - Coachella.

While the Californian event may not necessarily lead the way when it comes to cutting edge music credibility or even creative innovation, it does continue to reassert its reputation for fashion leadership and 2013 saw clothes and beauty brands – both sponsors and ambushers – leverage the festival to target style influencers.

These are led by official sponsor H&M and its HM #LoveMusic initiative which leverages its festival rights across its own media platforms.

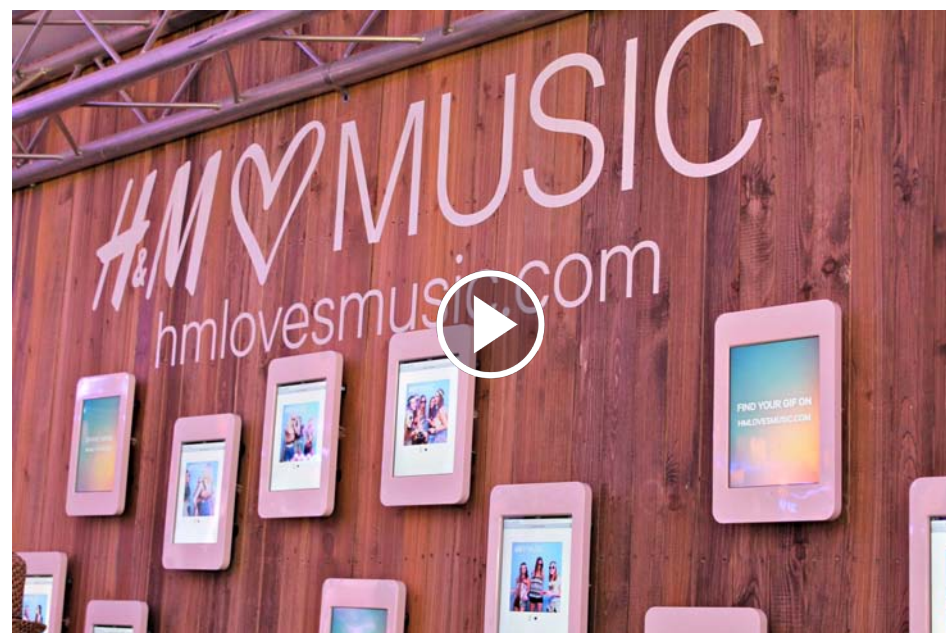
These ranged from features in its online magazine 'H&M Life', to a film series on its YouTube channel called 'On The Way To Coachella' and an Instagram photo competition partnership with Refinery29 magazine.

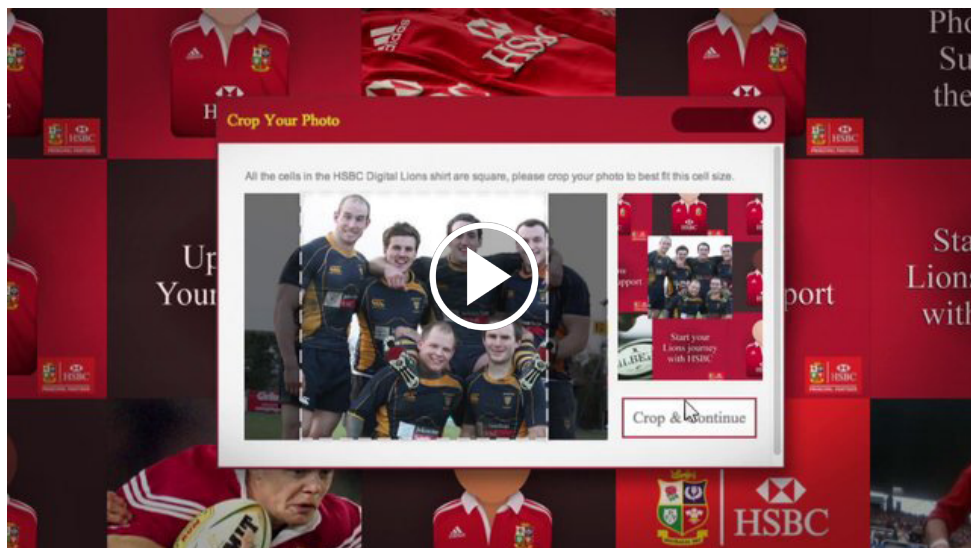
Its stand-out, on-site activation centered on its festival tent which in 2013 hosted a 'Loop Booth' where festival goers danced their GIFs off and shared them with the world.

Coachella beer sponsor Heineken continued the trend set by Doritos at SXSW by offering festival going dancers in its Heineken Dome dance tent to control the DJ set and lightshow via their iPads and phones.

Brand-Backed Buildings > April also saw a stunning building sponsorship from Samsung – the new principle partner of the Sydney Opera House.

The Korean company used the structure's signature roof sails as screens and to celebrate the launch of its Galaxy S4, the core of its live launch event saw Samsung project huge customers' winning smartphone-taken photos of 'quintessentially Australian scenes'.





MAY

HSBC Launch Lions Interactive YouTube Ad >

The launch of major British Lions principle partner HSBC's multi-channel 'Legendary Journey' campaign promoted the team's 2013 Australian Tour by celebrating the 125th anniversary of the first time The British & Irish Lions sailed to Australia.

This saw creative recreate that epic voyage with a crew that included the current coach, several legendary Lions players, plus a young cabin boy played by a Rosslyn Park RFC youth player to reflect the sponsors grassroots rugby support.

Perhaps the most interest aspect of the work was that the campaign journey was mapped on the banking brand's YouTube channel (which was the fulcrum of the campaign) through fresh, cutting-edge digital technology that enables people to engage with each of the rugby legend crew's individual rugby journey by clicking on hotspots inserted within the 90-second online film.

This linked viewers through to more detailed player-led content.

This interactive online ad trend was another that continued popping up through the year – culminating in December's adidas Brazuca World Cup ball launch with interactive ball POV.

The HSBC work also included an online, digital Lions shirt strand that acted as a touring team content sharing platform hub.

Indeed, this innovative shirt-led approach sat neatly with the earlier inventive adidas Lions kit launch 'Stand Together' stunt which revolved around the theme of teamwork.

It saw the sports equipment giant erect a massive new shirt display outside Twickenham stadium on an England match day that saw the Lions tops placed above the heads and just out of reach from the crowds walking below.

The passing spectators thus needed to work together and hold one another aloft or climb on each other's shoulders to grab a free

Lions jersey.

This stunt act of bringing the 'stand together' idea alive was amplified on YouTube after the marketing team followed the established principle of 'if you're do it, then film it'.

Adidas' Lions shirt launch was one of a slew of new-fangled approaches to the classic (and perhaps too frequent for most fans) new uniform launch campaign.

Other inventive adidas shirt launch work included its 'It's blue, what else matters?' paint splattered, Blue Man Group meets Avatar, kit campaign for Chelsea FC, as well as the MLS's #TrueColors 'Jersey Week' multi-channel nationwide work.

Another new fangled 2013 shirt launch strategy was DHL's live player Google+ Hang-out Man Utd training kit launch.

Budweiser's Crowd-Created FA Cup Dream >

Stand out sponsorship work around May's English football showpiece FA Cup Final saw title sponsor Budweiser's multichannel activation culminate around the final match in the form of a fan-created film titled 'To The Dream'.

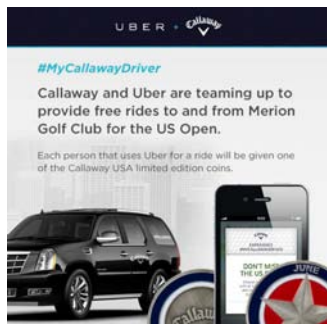
The beer brand is one of several brewers using sponsorship rights to aggregate football crowds' collective creative output into campaign creative.

This initiative was based on the idea that the FA Cup is the ultimate tournament for optimists and dreamers where lowly giant-killing amateurs can theoretically take on the elite teams.

Bud's '#ToThe Dream' fan film was a consumer-created, fan-photo homage film celebrating fans match day dreams and experiences.

Fans tagged their own images and footage with the hashtag across Instagram, Twitter and Facebook and the sponsor edited these into an emotional collective film screened in-stadium at the Wembley final and shown as an ad on ITV's live broadcast (and hosted in an online gallery). <





JUNE

ChatSport SnapChat > Some sport and music brands dipped their toes into SnapChat as a marketing platform later in 2013 and it was in June that the curated sports website and app ChatSports become the first sports media company to run a Snapchat campaign.

SnapChat has more than 30 million active users and its key demographic is 13 to 23 years-olds.

The messaging app is the ultimate short-term, throwaway messaging platform. It allows users to send images and videos to their friends, but once viewed the messages are deleted forever after 10 seconds or fewer. Hence its ghost logo.

The idea is to share quick, personal, authentic moments with friends and around 400m SnapChat messages are currently received every day - 80% of these are to individuals.

Perhaps unsurprisingly considering its nature, it has a reputation as being used for illicit purposes (eg sexting), so perhaps it's not surprising that some brands are wary of it as a channel.

Nevertheless, even major advertisers such as Lynx and Absolut clearly feel it has a role to play.

Chat Sports used Snapchat for a MLB ticket giveaway list building campaign targeting high school and college students.

To enter the giveaway, users had to get five friends to add the brand to their contacts list and then send a unique snap with the fan's username and the hashtag #gimmietickets.

Chat Sports received 150 responses within 48 hours of posting the contest.

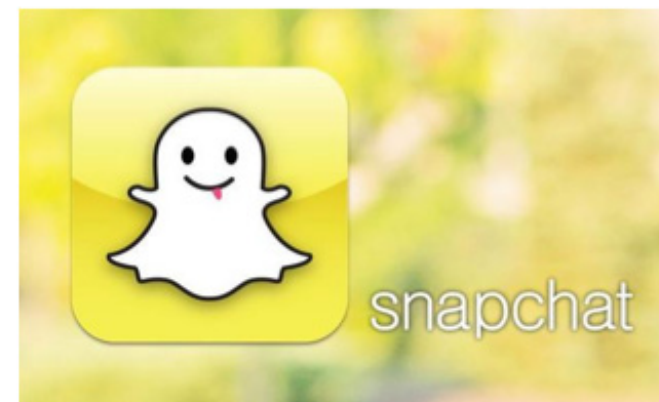
What seems clear is that, despite some brands and several sports properties and sponsors being somewhat wary of SnapChat as a marketing channel, more and more advertisers, sponsors and property owners are going to feel it has a role to play through 2014 and beyond.

Transport Tactics > The #MyCallawayDriver mobile app at June's US Open golf was one of several 2013 sponsor and partner transport utility activations.

We're not talking about logo badging transport sponsorships - like Vodafone's new sponsorship of Madrid's Metro Line, or Emirates naming rights to the new London Cable Car river crossing, but rather genuine sponsor-run utilities.

The golf equipment manufacturer linked with tech outfit Uber to create a GPS mobile app experience allowing tournament ticket holders to request on-demand rides to and from the Merion Golf Club tournament site in free Callaway branded SUV driven by professionals at no charge.

Other related transport utility activations included earlier 2013 examples from England RFU sponsor BMW with its 'Sweet Chariots' fan ride home competition at the RBS Six Nations (based on the Twickenham-based team's traditional 'Swing Low, Sweet Chariot' crowd anthem), and a joint 'Courtesy Ride' (don't drink and drive initiative) from Australian Tennis Open sponsors Jacob's Creek and Kia Motors using RFID enabled (and Facebook linked) spectator ID lanyards through which tennis spectators can claim free rides (in Kia cars) from the Melbourne Park tennis complex to local railway stations.



FREE TICKETS

Another bright and practical summer 2013 transport initiative - albeit one more parked than moving - saw Skoda promote the Fabia's spacious interior by turning cars into *Festival Fan Hostels*.

Equipped with fold-down back seat double beds, pillows, linens and Wi-Fi - everything young Russians travelling to Moscow for the summer festival season needs in a cheap place to stay.

The car company allied with hotel booking site Tripping.com to promote the Skoda hostel accommodation and the only payment accepted was likes, tweets and shares.

Brazil's Street Protests > By mid-June, what had begun as a transport price rise protest had blown up into a broad-based campaign for social equality and anti-corruption highlighting discontent about lavish government World Cup spending.

The public outcry led to protest marches and civil unrest as wave after wave of direct action swept through the country, as citizens leveraging media interest in Brazil's FIFA's Confederations Cup competition (itself a warm up for the 2014 World Cup).

Marketers can't say they haven't been warned of the 2014 World Cup activation environment dangers.

After all, slogans from current Brazilian ad campaigns - from brands such as Fiat ('Come To The Streets') and Johnnie Walker ('A Sleeping Giant Awakes') - were incorporated via placards and flags - into the street demonstrations.

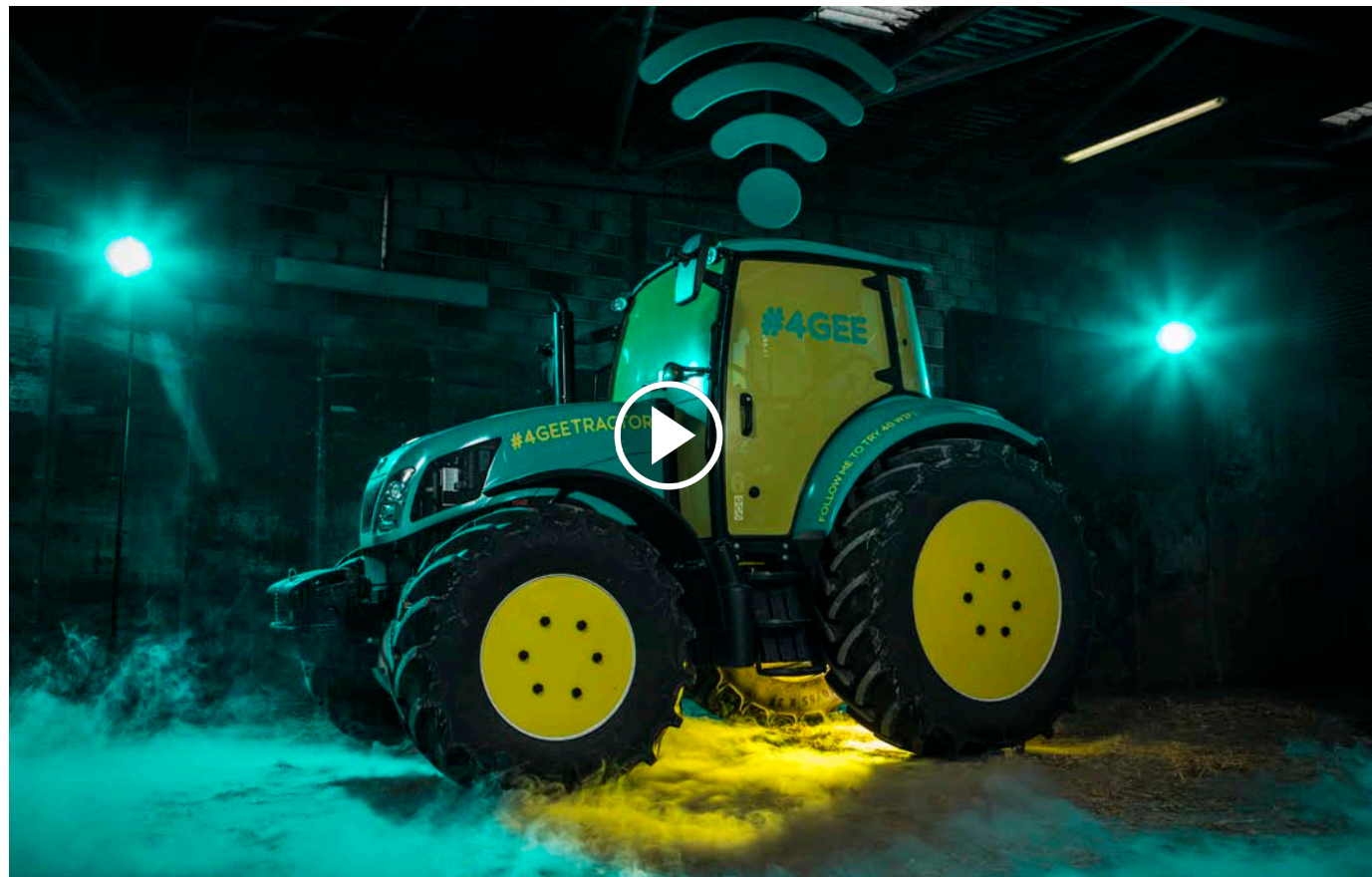
This serves as a warning for World Cup sponsors who surely must heed consumer sentiment and place social equality, development cause and ecology at the very core of their campaigns if they are to avoid backlash in the summer of 2014.

Glastonbury's EE Wi-Fi Festival > Cause, of course, has always been the heart of brand partnerships with the world's top music festival Glastonbury and 2013 was no exception with a pioneering Greenpeace 'Save The Arctic' experience and Ecover's recycled 18-foot *bee sculpture* (made from 1,000 bottles, 120 hubcaps, four car doors, two bonnets, two disused shopping trolleys).

But with its long-time onsite/at-festival ban on sponsor brand logos and advertising, there has long been a real challenge for its commercial partners when it comes to getting the maximum out of their festival relationship.

But the 2013 brought a new solution as mobile communications partner EE (which inherited the rights from Orange post merger) converted tractors into mobile connectivity hubs which created a wi-fi platform right across the massive festival site.

Thus enabling commercial partners to start making the most of the onsite cyberspace to activate. <





JULY

Cyber Cycling Campaigns > Despite Armstrong's earlier drug confessions, cycling's showpiece The Tour De France again held its status as one of the world's biggest activation platforms.

But it is no longer true that the lengthy and slow sponsor caravan parade that precedes the racers en route targeting roadside watchers that is the main focus of contemporary marketing strategy.

Cycling is a huge participatory sport at the cutting edge of digital technology and amateurs are early adopters of new bike computers (from the likes of Garmin) and sophisticated cycling social networks (such as Strava) which help them track and map their own rides and provide transformative tracking data to record, share, motivate and inspire. So increasingly it is digital that is the key bike activation space.

The 2013 race saw progressive online work from Tour sponsor Skoda's 'Simply Ride' app, to team sponsor Saxo Bank in the form of a race game and a 10-part short film series, and collaborations between Team Sky and sponsor/car supplier Jaguar that ranged from a digital and useful 'L'Etape Du Tour Riders Guide', to a set of 'Alive' films and a Twitter-based support car bonnet fan photo mosaic.

Avant-Garde All England & Murray Mania > Another iconic sports property that was once known for stuffy tradition yet which now embraces cutting edge technology like few others is Wimbledon and the 2013 tournament was something special when it came to sponsor activation (and ambush activity).

2013 work went berserk partly because, after 70 painful years, there was a British men's champion.

Andy Murray mania swept the UK driving an avalanche of commercial congratulations from ambushers (like the local Wimbledon Morrison's supermarket switching its storefront name letters to 'MurrayWins'), to Wimbledon drinks sponsor Robinsons re-releasing its 2009 'Worth The Wait' spot and Murray's racquet supplier Head's 'Wimble Done' work.

These were complimented by Murray kit supplier adidas' #HitTheWinner real time Twitter gaming platform (as well as its tongue-in-cheek post victory 'Not

bad for a man with no personality' tweet).

But away from the home nation euphoria, the tournament was packed with innovative work and experimental activation from Jacob's Creek's social story 'Wimbledon Memories' Facebook project, to the All England Club's collaboration with SimplyZesty on an onsite #WimbledonTwitterMirror and IBM turning its vast array of live Wimbledon data (from game stats to social media sentiment) into real time 3D printed trophies produced onsite at the IBM Kiosk.

Bands & Brands > The full extent of Samsung's \$20m partnership with Jay-Z began to emerge in July when the Korean company gave away one million copies of the musician's 'Magna Carter Holy Grail' album to buyers of its new smartphones and tablets - before the record went on sale to the public.

This partnership also included a TV spot and a series of matching webfilms discussing Jay-Z's creative process and a lyric-led customer competition.

This was one of several stand out examples of how bands are increasingly collaborating with brands as they seek new ways of funding, promoting and distributing their music.

Other inventive 2013 brand/musician collaborations stretched from Pearl Jam's rights deal with Fox Sports to push its new album and back catalogue through the channel's baseball World Series programming, to Gary Barlow's solo album launch collaboration with ITV soap Coronation Street show sponsor CompareTheMarket.com and Coke Zero's Latin American 'Música Zero' collaboration on Metallica's concert in Antarctica's frozen wasteland.

Interestingly, Jay-Z's friend, some-time collaborator (some might say prodigy) Kanye West launched his 2013 minimalist-inspired album 'Yeezus' with the diametrically opposite strategy. Free from brand backing, it came with no press releases or pre-launch radio plays, no pre-orders and no lead single.

Announced with a personal tweet and launched on the artist's website - it didn't even have cover art.

As Kanye himself said: 'With this album, we ain't drop no single to radio. We ain't got no NBA campaign, nothing like that. Shit, we ain't even got no cover. We just made some real music'. <





AUGUST

Pick The PGA Pin > Early August's US PGA golf major saw a genuine property owner first - with the PGA of America offering fans the chance to pick the actual pin location on the 15th green for the final day of the Championships.

The Jack Nicklaus fronted, web based 'Pick The 15th Hole' campaign involved amateur golfers in the professional course set-up - both empowering them and educating them via professional perspectives on course set-up strategy.

Five-times PGA winner Nicklaus, whose last PGA Championship victory was at the same Oak Hill course in 1980, worked in tandem with PGA Chief Championships Officer Kerry Haigh to select the hole options based on the impact it will likely have on the outcome of the season's final major tournament.

With a campaign launched to leverage the spike in interest in the sport during The (Bitish) Open Championships, fans were encouraged to visit the organiser's website from 23 July to 10 August in order to vote for one of four options for the final round hole location for the course's signature, 181-yard 15th hole.

Anglo-Australian Ashes Activation > In England the summer of 2013 saw the return of perhaps the oldest of all international sporting contest - the battle between Australia and England for cricket's Ashes (oddly, due to tweaking the long term schedule, it was the first of two Ashes series in 2013).

Unusually, the summer Ashes tests ignited several parallel and simultaneous Anglo-Australian activations bridging both countries.

Historically there may have been a UK flavour to Australia's ad industry, but in recent years the two markets have rapidly diversified to reflect changing realities and today few agencies or brands ever run simultaneously campaigns in both markets - but The Ashes seem to be an exception.

The 2013 series saw parallel partnership campaigns from rights owners in the form of the ECB and CA's 'Fan Face Off' campaign which tracked tweets, likes and shares relating to each team in a contest for

social media supremacy (and one using competitive instincts and old rivalries to drive interest in the series from opposite sides of the world)

Official sponsors and media owners got in on the simultaneous marketing bandwagon too - with ECB backer Buxton spring water linking with News-Corp newspapers The Times and The Australian to run simultaneous, twin content platforms for journalist and fans to explore the traditional rivalry between the two nations.

Even ambush brands got in on the act with Fosters (a long term backer of cricket, albeit not of this Ashes series) running marketing creative focused on Anglo-Australian relationships

Art Audition Activation > Brewer Deuchars' 2013 sponsorship of the Edinburg Festival Fringe, the largest annual arts festival in the planet, was based on offering up-and-coming performers a chance to share and show their talent by performing live at the festival.

The 'Deuchars Beermat Fringe' competition, promoted across beer mats and social spaces, began with online auditions on Facebook and was judged both by YouTube views and a professional panel and ended with live festival show by winner Craig Ralston.

Thus bringing the tactics and mechanics more frequently used in music sponsorship initiatives (such as MasterCard's 'Priceless Remakes' work at The BRITs) into the performing arts space.

In-Show Auto Activation > Was 2013 the year that finally demonstrated that clever TV programme sponsorship can genuinely engage fans and doesn't have to be just an alternative form of target-specific ad buying?

Several car manufacturers are driving this theory with programme partnerships that start by focusing on product-relevant in-show appearances and sometimes even seeing vehicles used as plot parts within a programme's creative story.

Hyundai, a long-standing sponsor of AMC hit TV show The Walking Dead and a brand often marketed on its safety features, has built just such an activation heritage - one that stretches far beyond the tradi-





tion of simply supplying vehicles for the show's shoot and then advertising around it.

Its relationship with AMC's zombie series might have started with advertising around the show, but it evolved into a product placement partnership and then extended into a deeper relationship that moved beyond the TV screen into the show's wider landscape in the form of online competitions, graphic novel tie-ins and experiential events.

Its 2013 'Walking Dead Chop Shop' initiative proposed that when the zombie apocalypse comes what we really need is a customised Hyundai and offered fans the chance to create a customised car built to survive on undead onslaught through a campaign microsite and interactive app.

The winning entry, chosen through crowd voting survival scores, moved from the online world into a physical vehicle.

Another AMC 2013 blockbuster series success was the school-teacher turned meth-cooker show *Breaking Bad* and car brand Chrysler partnered with the programme to reinforce its counter culture, renegade positioning.

The alliance spanned prominent in-show product placement that stretched from vehicles being written in to the plot itself with almost cinematically dramatic treatment, to vehicle product benefit character discussions within the script.

An alternative approach to the same strategy is seen in Australia with Suzuki's TV tie-in with reality series *The Block*.

A creative collaboration which also focuses on in-programme integration. Indeed, the 2013 season premiere was an entire episode featuring competitive renovators working on a 'Suzuki Art Car Challenge'. <





SEPTEMBER

Audi's EMMYs > September saw further maturing of another interesting car-show partnership in the form of Audi's EMMY Awards sponsorship.

2013 saw the official auto and green room partner roll out integrated activation ranging from debuting a Clare Danes fronted 'Smart Performance' Audi film, to a green room partnership between the auto brand and designer Altuzarra, plus a pre-EMMY celebration event promoting Audi's TDI clean diesel models.

On-Site Social > In the tennis world, autumn's US Open saw the continuation of the on-site social media structure connecting of the Wimbledon trend for linking on-site ticket holders with online tennis fans via a connected architectural feature.

Esurance's 50-ft by 8-ft Social Media Wall at New York's Louis Armstrong Stadium followed in the footsteps of Wimbledon's Twitter Mirror in that the interactive video screen wall displays social media commentary by fans and players in real time (plus links to sites, feeds and data from fellow sponsors Chase, Xerox, IBM and IDS) throughout the tournament.

Thus keeping ticket holders abreast of online news, views, insights and social trends and connecting the 70,000 live attendees to the tournament's global community.

Equal Rights Campaigners > The issue of gay athletes was high profile through 2013 and sports brands, sponsors, media channels, campaigners and consumers all engaged with the debate.

Indeed, when NBA player Jason Collins became the first male athlete in US sport to 'come out' he received supportive messages from sponsors like Nike and other brands such as airline JetBlue, as well as fans, fellow players and President Obama.

The lack of 'out' gay footballers was another big talking point; especially in the UK where Robbie Roberts became only the second British-based male footballer to 'come out' (he has since switched to playing to the LA Galaxy).

Indeed, as the English Premier League season kicked into gear in the autumn, equality campaigner Stonewall (which fights for lesbian, gay and bisexual rights) linked with sports bookmaker Paddy Power (an unlikely partner certainly) on a campaign that challenged players and clubs to show their support for gay footballers by wearing rainbow boot laces for its 'Right Behind Gay Footballers' campaign.

The rainbow laces were sent to every footballer at the UK's 134 professional clubs and asked for them to be worn during matches one weekend in September, while the fans and general public were asked to support the campaign on social platforms via the hashtag #RBGF.

The aim was to drive attitudinal change across the sport and make the game more gay-friendly, but the pro player take-up was mixed with clubs and other parties getting involved in the debate.

The issue continues to be a major story with the raging debate around Russia's recent anti-gay legislation and it's hosting of the 2014 Winter Olympics.

The End Of 'Pink It & Shrink It?' > The autumn also saw a new season for the sports juggernaut that is the NFL - it's number one sport status in the US was further illustrated by the fact that BadLipReading's 'NFL' viral was the only sports-themed spot to make YouTube Top 10 world's most viewed list for 2013 (with 43,945,120 views).

Equality was one of the more interesting aspects of the NFL's new season marketing as the league continues its ever increasing and ever maturing focus on female fans.

Around three years ago the NFL, which claims that 185 million Americans are fans and 45% of those are women, began to speak to women more directly and as the 2013 season started there was another marked increase in female-focused league and commercial partner marketing.

Engaging women, whether 'avid' or 'casual' fans, is a key element of the NFL's current strategy as it seeks to broaden his base even further and both the league and its sponsors aim to eschew the old-school, condescending 'pink it and shrink it' strategy work in favour of campaigns are made for women



that talk directly to them.

This was widely evident in September new season work that ranged from the 'The Savvy Girl's Guide to Football' collaboration between the NFL and Marie Claire, to new NFL/Nike women's apparel marketing and fresh in-stadium initiatives from commercials partners such as CoverGirl's 'Fanicures'.

Earlier in 2013 Nike's powerful 'Voices' spot and '#MakeTheRules' social campaign championed women's sport and celebrated the 40th anniversary of Title IX - a US law passed in 1972 barring sex-based discrimination in federally funded activities which boosted female sports participation.

Other sports apparel brands like Under Armour and Adidas have also been refocusing their strategy an investment in recent years.

But with a study from the Commission on the Future of Women's Sport showing only 0.5% of the total UK sports sponsorship market committed to female sports stars, it seems the sponsorship industry still has a long way to go.

Perhaps by the time Labatt's and Bell are activating their rights at FIFA's 2015 Women's World Cup the sponsorship industry will have changed significantly? <

OCTOBER

Show Sponsors Incentivise Online Interaction > After years of marketers seeing TV show sponsorship as little more than targeted TV ad buys, campaign after campaign in 2013 showed programme partnership has become something far more sophisticated.

Nowhere was this more clearly demonstrated than sponsor activation for music talent search show X Factor, which saw sponsors on both sides of the Atlantic focus on incentivising online audience engagement via fan rewards and points programmes, driving digital voting with online ads and syncing app ads with live show segments.

For example, Honda's integrated X Factor USA activation (which also includes showcasing its new Odyssey minivan on the show, seeing its vehicles used by contestants throughout the singing competition) drives online fan engagement through a Honda-backed digital voting fan rewards programme.

X Factor fans interacting with the show's digital landscape earn points through clicking which can be used for both show and Honda merchandise.

While in the UK, Domino's activated its X Factor partnership by sponsoring a new 'Fifth Judge App' and rewarded viewers for using the app to give real-time performance feedback and predicting who will make it through to the next round, via specific online offers and personal promotional codes.

For those wondering what it might be like to be a rock star on stage in front of a huge audience, Rock In Rio sponsor Itau's 'Astro do Rock' (the Rock Headliner) initiative offered aspiring young musical trios (drummer/guitarist/singer) a taste of the experience by giving them a spot on a branded stage in front of a huge screen showing a seething festival crowd seen from the performers' perspective.

Of course, the experience included a lifelong memory takeaway in the form of a socially sharable video of each of the 1,365 'virtual performances'.

This was just one strand of the Brazilian bank's festival activation that also included a pre-event ticket giveaway to members of the public who stopped to listen and encourage local buskers playing in public during the weeks before the festival, to onsite work

that ranged from safe storage, raised photo booths and music-enabled flashing branded bracelets.

MLB Collaborative Cause > November saw sponsorship professionals debate whether the MLB's World Series good cause partnership programme is a perfect template for rights owner/sponsor synergy?

After all, joined up thinking, working and activation between property owners and their commercial sponsors was preached from the partnership pulpit through 2013. November saw both the pros and cons of the collaborative approach illustrated neatly during the MLB's fall classic.

MLB uses its showpiece series to raise awareness of the set of joint cause programmes the league collaborates on with its key commercial partners.

The aim is to use its biggest platform to maximise the promotional power of these contractual rights owner/sponsor CSR alliances.

The season's end saw the close of one of the year's more interesting and positive baseball initiatives - Head & Shoulders 'Season of the Whiff'.

This campaign was fronted by ads featuring mane man and LA Angels pitcher CJ Wilson and saw the P&G shampoo link with the MLB and its 'Reviving Baseball in Inner Cities (RBI)' youth-focused cause programme by donating \$1 for every strike out thrown throughout the season.

With around 35,000-plus strike outs in the typical season that's a solid commercial cause donation.

Other cause-led joint activations included World Series Game One's 'Express Your Thanks' work from MLB finance partner Bank Of America in support of service families and veterans, which saw the bank give US flags to fans at Boston's Fenway Park to wave them during God Bless America before the bottom of the 7th inning in order to highlight the campaign and act as an expression of thanks to the troops.

Other campaign elements ranged from inviting medal of honour recipients to the ceremonial first pitch, plus hospital visits and an ad campaign incentivising viewers to go online and express their own thanks, as well as the BoA donating \$1 on behalf of each participating fan to the MLB's 'Welcome Back Veterans' and 'Wounded Warrior Project' as part of





the sponsor's own umbrella 'Troop Thanks' work.

Another positive joined-up activation example was World Series Game Four's 'Stand Up To Cancer' collaboration between MasterCard and the MLB.

This included a MasterCard funded 'SU2C' silicone bracelet turnstile giveaway which included a personalisable placard which ticket holders could write their own message to a loved one affected by cancer and hold it aloft during the top of the sixth inning (plus a \$4m MasterCard donation as part of the payments brand's 'Dig In & Do Good' baseball fan and brand fund-raising programme).

But when such partnerships lack true synergy and joined-up thinking there is a potential for disastrous consequences.

As happened when Chevrolet was forced to pull its Game Five 'Silverado Strong' stadium card stunt at the last minute to avoid consumer backlash.

By trying to repurpose an existing, separate generic ad campaign aimed specifically at selling a vehicle into its joint MLB World Series work where the objective was to show local support and unity, the car brand's 'Silverado Strong' in-stadium event was axed following an avalanche of negativity surrounding slogan similarities to the post Boston bomb community solidarity 'Boston Strong' campaign in press coverage of the previous day's practice dry run.

Wedding Partnerships > A light-hearted, left-field October sponsorship saw Honda USA seed its new nationwide 'Start Something Special' campaign by sponsoring a wedding.

After loyal Honda couple Mairead and Kevin (who, along with their wider families, have owned more than 20 Hondas) asked local Honda dealer if they could hire three CR-Vs for their wedding reception, the car maker decided to reward them with a surprise sponsorship of their special day.

Honda not only provided eight free CR-Vs, but brought along the band that played at the couple's very first date to serenade them, plus an Irish dancing troupe followed by a group of relatives Honda had flown in from Ireland (plus \$2,000 at Macy's gift registry).

Of course, Honda filmed the whole brand backed wedding and the YouTube clip (boosted by PR and online promotion) has racked up more than one million views to date.

This feels like a fairly fresh approach and it does come across as authentic rather than cynical, but should brands really be considering inserting themselves into real people's real weddings? <



NOVEMBER

Lord LeBron > As the baseball season ends in the USA, the NBA begins and one of the early learnings from 2013 season-opening sponsor work was that the American public finally seems to be over the PR disaster that was LeBron James' free agency TV show 'The Decision'

The avalanche of brands launching LeBron-led campaigns leveraging the new NBA season suggests sponsors believe the backlash is over and social media data suggests they are right.

In the first week of November spots fronted by the Miami Heat superstar took both 1st (Samsung 'Always On' 9m) and 3rd (Nike 'Training Day' 2m) places on the VidIQ YouTube chart.

LeBron is, of course, the undisputed king of basketball brand partnerships - with a reported \$42m-a-year in off court earnings.

But now that Beckham and Tendulkar have retired and the commercial power of Woods and Federer is fading, can James become the world's top sports brand ambassador?

Tendulkar's Twitter Tidal Wave > Speaking of Tendulkar, the outpouring of fan emotion at the Little Master's retirement was echoed (and partly driven) by a tidal wave of farewell messages and ad campaigns from his many, many corporate sponsors.

But the scale of the icon's retirement event - his final test fittingly on his home Wankhede stadium is best illustrated by the the #ThankYouSachin hashtag phenomenon.

Initially launched by the BCCI (Indian cricket's governing body), the hashtag trended globally in an overwhelming social media retirement response as it was spread by the entire global cricket community.

Other cricket rights owners like the ICC, fans, players, politicians, broadcasters, sponsor brands such as Coke and Heineken, (and even Facebook founder Mark Zuckerberg) added to the torrent of Tendulkar tweets which passed the one million mark.

Australian Ashes Unity > And cricket again came to the fore of the sponsorship space again in November

with the second of this year's Ashes series - this time played in Australia to the tune of a series of classic 'unity' and 'brings us together' sponsor strategies.

These included kit partner Asics's 'Face A Nation' work and series sponsor CommBank's brand-owned, everyone's invited, exclusive benefits led members cricket club.

Cricket Australia sponsor KFC aimed to unite the country through its 'Green and Gold' colour rebrand project.

This initiative saw KFC restaurants, staff uniforms and product packaging all switched from the usual well-know corporate red and white (which also happen to be the team colours of rivals England) to Australia's national colours.

Team sponsor Victoria Bitter also came up with an innovative way of ensuring all Australians could engage in the cricket by leveraging the current Internet Of Things tech-led trend.

The beer brand's innovative way of connecting fans to the cricket was to giveaway Wi-Fi enabled miniature cricket scoreboards which displayed real time scores from the game and also featured match commentary from VB brand ambassador and former player Ian Healy.

All the national Australian one-nation unification campaigns seemed to have a positive affect on the cricket. After losing the summer series, Australia white washed England at home. <

DECEMBER

SnapChat & College Football > In December, Eastern Washington University Athletics became another of the first sports properties to leverage SnapChat for a campaign to engage 18 to 24-year old college football fans.

Applying the principle of communicating with its fanbase where they are (as opposed to expecting them to come to the property), the athletics department aimed to provide fans a unique 'behind the curtain' view of Eastern Football on game day to help them feel more personally connected to the program.

With its team playing a home game in the FCS quarterfinals, the marketers turned to SnapChat's new Stories feature (which allows followers to see a 'running story' where each picture on the timeline has a 24 hour expiration date) to give users a full day to follow the game-day story in real-time.

Exclusive pictures and videos from behind the scenes – from players in the locker room, to coaches on the sidelines and fans in the stands – told the inside story.

Follow-up research showed an open rate of 70%, found the audience was 50% 18 to 24 year-olds (80% under 35s) and that 15% of followers were more interested in the campaign than the game itself.

While the campaign's SnapChat follower base was only 200, EWUA marketers argue that it was about the depth of interaction and engagement more than the number of eyeballs.

Brand Team Tactics > Elsewhere, much of December's work seemed to be dominated by brand teams of one form or another.

While the NBA assembled an assorted all-star style team for its 'Jingle Bells Hoops' (a festive uniform promo sequel to last year's 'Carol Of The Bells' and one of our favourite fun festive ads of 2013), IOC sponsors began rolling out branded team marketing revolving around their Sochi 2014 Winter Olympic brand ambassadors.

Olympic partners are taking a distinctly lower key and more local approach to Sochi 2014 activa-

tion than they did with their strident global London 2012 campaigns.

Admittedly this is partly due to the smaller scale of the event with fewer countries taking part, but it is also because it offers a much tougher landscape for sponsors.

Russia's much criticised gay rights legislation has led to boycott calls, and when this is combined with practical factors such as travel and ticketing concerns, the fact that Sochi is an isolated, inaccessible host venue compared to London, as well as recent Russian terror tragedies, it is perhaps understandable that the focus of most global IOC partner brands is primarily on engaging the host country's own growing middle class and accessing their purchasing power.

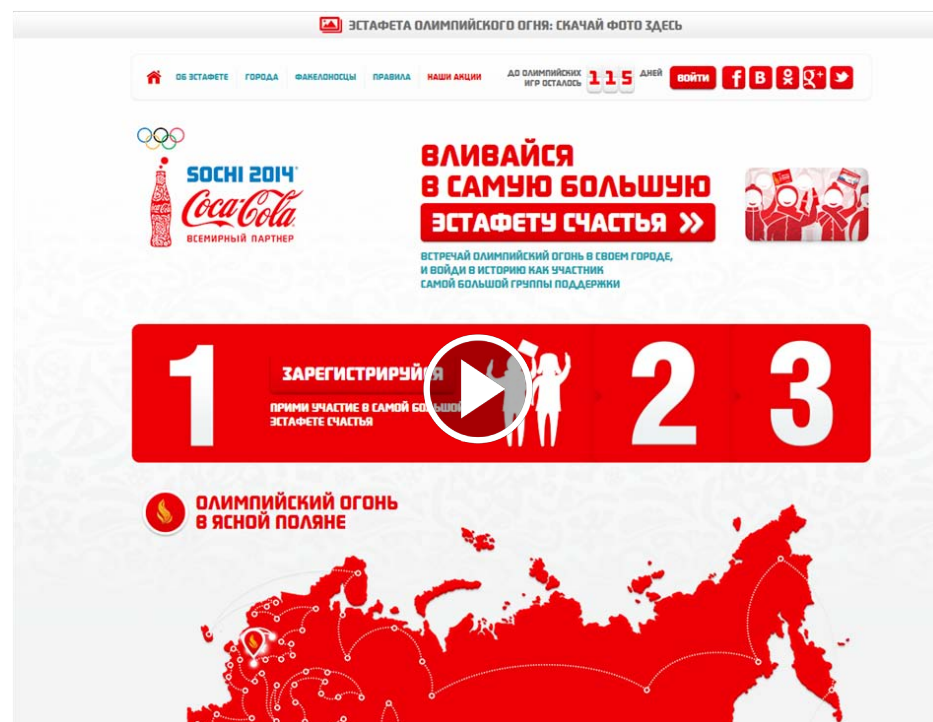
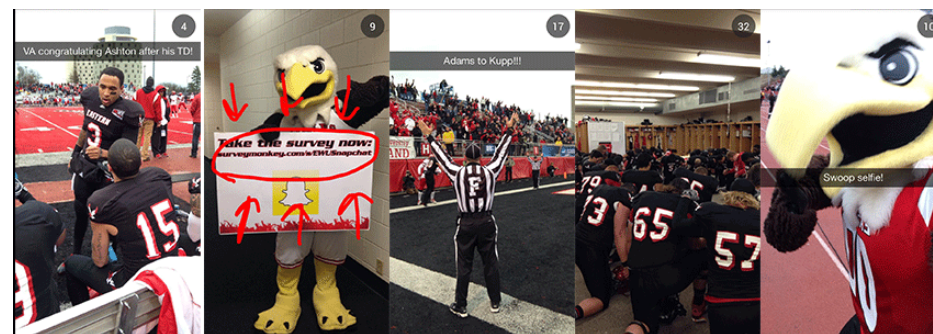
December saw largely local campaign launches that typically use branded teams of athlete ambassadors to front campaigns that use digital hubs linked to traditional advertising and to promote experiential events and in-store drives.

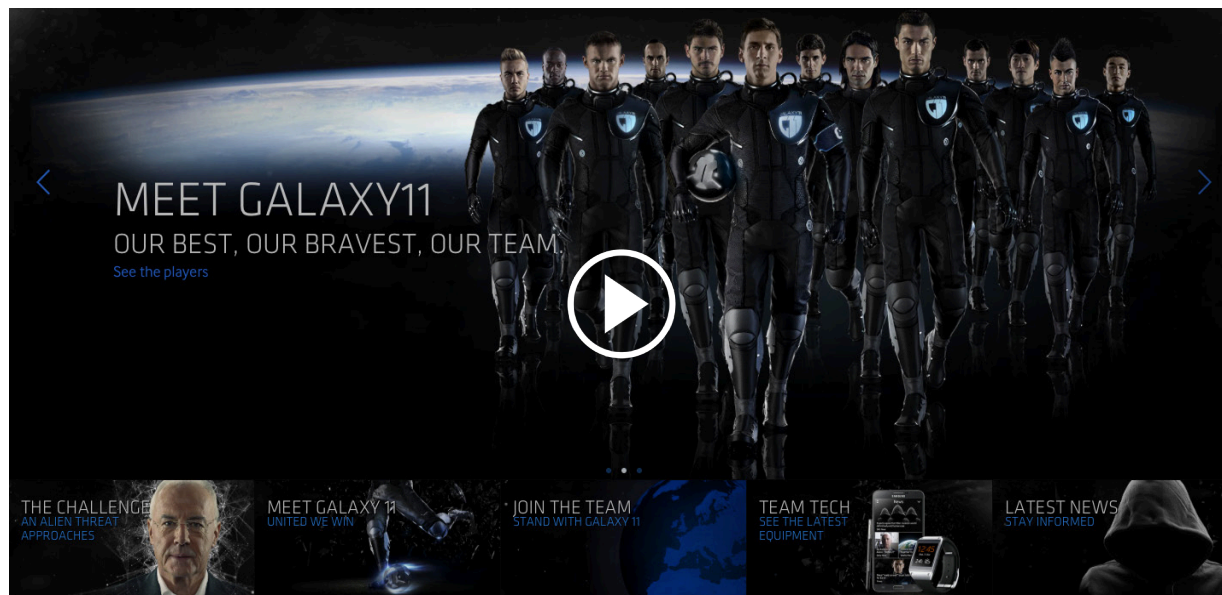
Coca-Cola is aiming to reach young Russians by partnering with up and coming athletic, music and acting talent (again blending culture, sport and art) to form a brand team that includes Olympic champion and Youth Games ambassador Yelena Isinbayeva, ice hockey superstar Alexander Ovechkin, rock star Ilya Lagutenko and Russian TV presenter and actress Tatyana Lazareva.

These ambassadors are fronting the drinks brand Sochi activation which ranges from its Olympic torch bearer 'Relay Happiness' initiative and a linked mobile Olympic history exhibition, to mirroring its London music-led approach with a Games anthem

Aside from its host nation team, the soft drinks giant is also assembling athlete ambassador teams in key markets – such as its US Olympic Team 'ambassador 'Four-Pack' of skaters Michelle Kwan and Evan Lysacek, skier Ted Ligety and para-snowboarder Amy Purdy who aim to encourage and inspire consumers to lead healthy, balanced lifestyles.

Fellow IOC TOP Partner P&G, which is updating its 'Proud Sponsors of Mums' London work, has also assembled a team that marries individual athlete ambassadors with specific brands: such as US skier





Lindsay Vonn for Olay, Russian hockey star Alexander Ovechkin again features for Gillette.

Like Coke, it has also recruited teams for individual markets – such as Canada where it has mum and child ambassador teams like ice sledge hockey player Gregory Westlake and his mother Deborah, plus speed skaters Charles and Francois Hamelin plus their mum Manon Goulet for the French language creative strand.

Ambushers are getting in on the act too, and the host market focus is reflected in Nike's experiential, traditional and digital campaign title '#PlayRussian' and is fronted by famous Russian sports stars showing what it takes to defy the cold with commitment and athleticism.

Nike's team (seemingly like every other brand) includes Ovechkin, alongside snowboarder Denis Leontyev and skater Adelina Sotnikova (plus non Winter stars like athlete Darya Klishina, footballer Alexander Kokorin and skateboarder Egor Kaldikov).

Samsung was yet another IOC worldwide partner to unveil its 'Galaxy Team Russia' in December. Its online and mobile focused approach is based on enabling direct contact between Olympians and fans, emphasising healthy lifestyle and self belief through its 10-athlete line up.

The brand team includes NHL star Evgeni Malkin, skier Nikita Kriukov, biathlete Evgeny Ustyugov, skaters Elizaveta Tuktamysheva, Tatyana Volosozhar and Maxim Trankov, curler Liudmila Privivkova and speedskater Tatyana Borodulina, plus para-skier Sergey Shilov and snowboarder Serafim Pikalov.

But perhaps an even more impressive Samsung ambassador team announced in December was its 'Galaxy 11' earth football all-stars selected to play a winner takes all match against alien invaders (and promote wearable tech).

Managed by Germany's legendary Beckenbauer and captained by Argentina and Barcelona's Messi, the dream team front what is reported to be an almost year-long campaign delivered via Samsung Galaxy mobile devices (particularly its new wearable technologies), online platforms and social media channels and stretching to the 2014 Brazil World Cup.

The players collectively boast 200 million followers on Facebook and Twitter and are all contracted to post personal comments to drive Galaxy 11 creative work (which has been designed to be at its most interactive and rewarding when viewed with and engaged via Samsung technology).

Brazilian Ball Wars > Samsung, which also sponsors the Brazilian national team, is all set to be a key player in the 2014 World Cup marketing tournament – a commercial competition that began in earnest in December with the traditional pre World Cup ‘ball battle’ between official FIFA supplier adidas’ Brazuca ball campaign and a rival launch from World Cup ambusher (and Brazilian team sponsor) Nike’s new Ordem model.

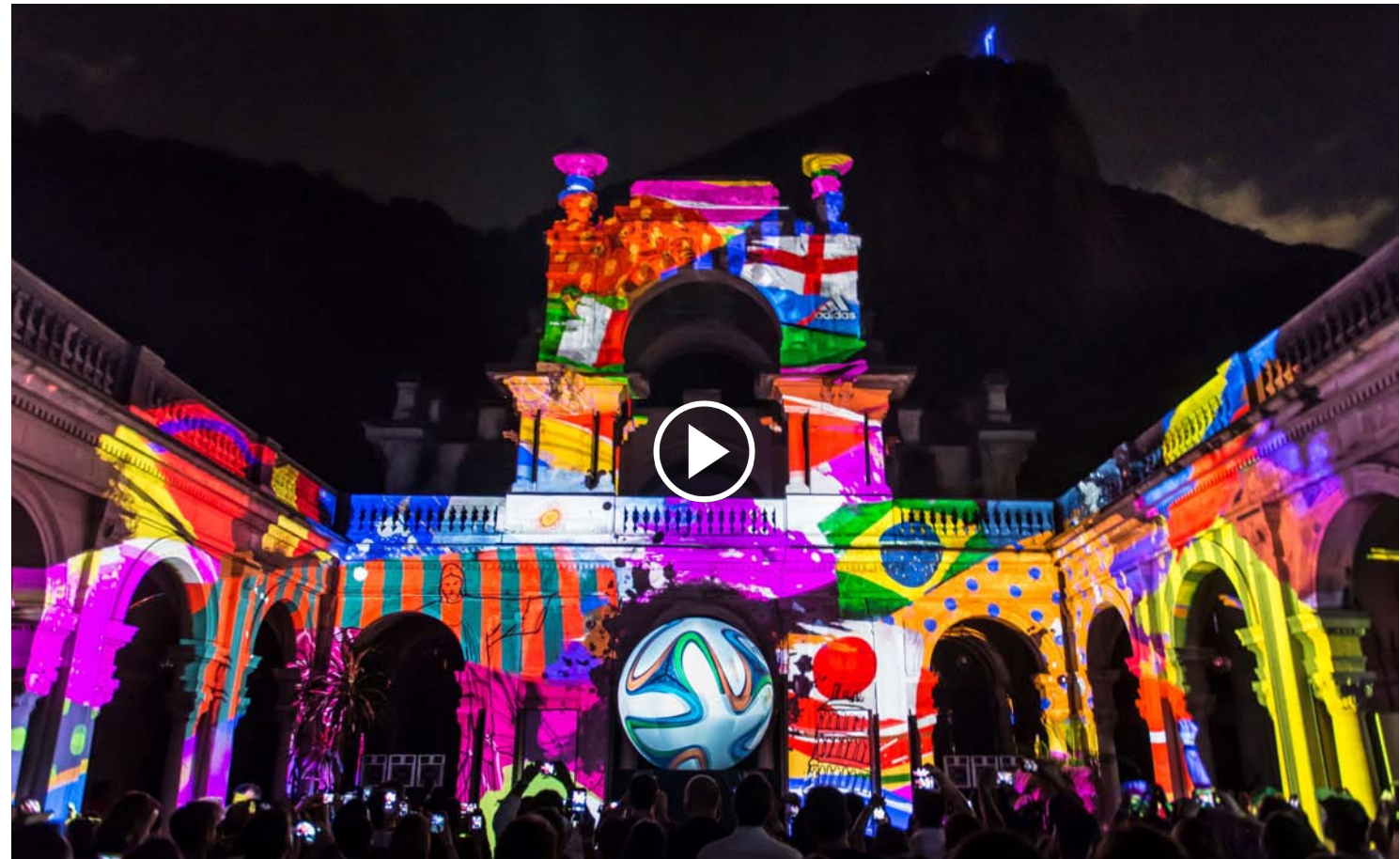
Adidas unveiled Brazuca at an early December Rio launch event featuring funky 3D light mapping projections before a crowd of press, players and celebs, plus a ball giveaway to all babies born in Brazil on ball launch day.

The follow-up *ad campaign* featured young Brazilian street and beach players, plus adidas ambassador stars with a TV spot that included a 360-degree online interactive version of the core TV spot with footage from the ball’s own point of view (along with the hashtag #SeeWhatISee).

As ever, rival Nike disrupted by unveiling its own new Ordem ball via a viral rolled out the day before the official adidas event.

Arguably this was not a genuine ‘ambush’, as Nike is the official supplier of the host nation’s national team and nine other countries taking part in Brazil 2014, but it had the look and feel of guerrilla work.

Creative featuring Wayne Rooney taking on Rory McIlroy on a golf course (McIlroy plays normally, while Rooney kicks the new ball at the hole), seems to reference a theme from adidas’ groundbreaking 2003 Johnnie Wilkinson/David Beckham viral. <



Cisco predicts the 'internet of everything' era, while CES trumpets 2014 as the year of 'wearable tech' - so fans will be engaging from fresh perspectives and sponsors interacting across new platforms. The NFL has mandated it the year of Wi-Fi stadiums, while the MLB will launch ballpark bluetooth beacons. This year 3D printing may go mainstream, while messaging apps and MadeByMe marketing could be key for official partners and ambushers. Will Russia's Winter Olympics reach beyond its current domestic activation domination? Will Brazil's World Cup feature the transformative eco and cause campaigns many hope for? How will global sponsors tackle the eclectic geographic footprint of Glasgow's Commonwealth Games, Le Tour in Yorkshire, Korea's Asian Games and Bangladesh's World Twenty20. Beyond sport, sponsor moonshots could even include commercial space flights. Is '14 set for a slew of new sponsorship strategies and tactical trends?



Wearable Tech & The Internet Of Things

By 2020 Cisco predicts 50 billion objects will be connected to the internet: not just computers, tablets and mobiles, or even wristbands, watches and earphones, but connected cars and cows (yes, really, cows!). With only around 13 billion products currently wired up, a vast number of objects are about to get connected as we move into the 'Internet Of Things' era. It seems certain that our perceived differences between online and offline (physical and digital) will blur in 2014, but will connected objects solve real sports fan problems, or address genuine concert crowd needs?



In 2013 we saw forward looking brands jump on the connected product bandwagon: both for functional utilities (such as Evian's SmartDrop auto re-ordering fridge magnet), and for entertainment (like Heineken's smart 'touch' bottles designed for bars/clubs and emit light pulses to the beat of the music) and, yes, for sex too (such as the haptic technology in Durex's touchable 'funderwear').

Both the functional and emotional factors are going to drive this trend right across the sponsorship landscape, as wearable tech and connected things play an ever increasing role in connected passionate fans to the properties they love.

In early 2014 the world's top technology companies (including Intel, Sony, Samsung and LG) used Las Vegas' annual Consumer Electronics Show (CES) to trumpet 2014 as the year of wearable technology.

The Intel CEO's keynote outlined the chip-makers 'reference design devices and platforms' to accelerate the wearable products trend through prototypes such as fitness tracking earbuds and address wearable tech aesthetics through partnerships with fashion organisations, designers and style retailers.

Sony explained its 'SmartWear' strategy and unveiled a 'Lifelog' app that lets users track their everyday movements via a physical wrist Smart-Band (which joins 2013's SmartWatch 2 device).

LG also showcased its fitness focused 'Life-band Touch' activity tracking bracelet paired with LG Heart Rate Earphones.

The Internet Of (Sports) Things > Several trend-setting sports sponsor and ambush campaigns explored the advent of the Internet Of Things in 2013 and connected products look set to become another cool tool in the partner activation toolbox for years to come.

In January we saw Budweiser's NHL ambush 'Red Lights' ice hockey campaign based around Wi-Fi enabled replica hockey lights.

This campaign offered hockey fans real time home replicas of the devices that sit behind NHL goals and flash and sound-off when a goal is

scored.

Promoted via a multi-channel campaign, the in-home products are Wi-Fi linked via a mobile app to each consumer's favourite team's live NHL hockey games.

The lights flash, spin and sound-off whenever the puck hits the net.

Thus bringing an iconic part of the emotional goal scoring moment to at-home hockey fans

Towards the end of the year Cricket Australia sponsor Victoria Bitter (VB) led its home Ashes campaign with live mini Ashes cricket scoreboards.

These displayed the real-time test scores in peoples home and gardens.

These Wi-Fi connected objects, which not only display the live test cricket score scores, but also features match commentary from former player and VB ambassador Ian Healy and play the beer brand's anthem, were given away to fans as part of the Australia team sponsor's activation.

MusicalWear & CommsClothing > Connected concert clothes and activation attire last year included such odd ideas at Beat Dresses and Twitter Gowns.

Will the arrival of the internet of everything see physical products become not only connected, but also become programmable and form there own live communication platforms?

What happens when products and objects become their own media channels?

In 2013, during live concerts, singers such as Katy Perry, Little Boots and Rihanna wore connected LED light sensitive dresses flashing to the real time beat of the music.

Then an interactive Twitter dress was worn by X Factor judge Nicole Scherzinger as a sponsorship stunt launching EE's UK 4G network. The singer's glowing gown displayed event-related brand and consumer tweets in real time.

Also, while teen fans of pop idols might rush to connect via chipped clothes that become live interactive media channels, who will oversee decency and advertising standards or police libel and prevent defamation and ambush?





micoach elite:
a state of the art, real time,
performance monitoring
solution for elite teams.

The adidas micoach elite System is a cutting edge innovation that tracks on-field data in real time, helping teams attain and maintain peak physical performance in games and training.

Designed for professional soccer teams, micoach elite data analysis helps coaches and trainers better understand optimum levels of performance, player fitness levels and physical activity's impact on the body.

PROFESSIONAL'S VIEWS

Vincent Del Bosque
Spanish National Team Coach
"Technology is becoming an increasingly important part of modern football. From the passes my players make to the distances they cover, real time data is set to become a vital element of modern coaching."

Kewin Hartman
FC Dallas Coachkeeper
"As a goalkeeper you are always relied upon to make quick and informed decisions. The new micoach elite System allows you to learn and adjust your tactics by providing real time data about each player on the pitch."

Amala Oguns
Premier League Manager
"From the passes you make to the speed at which you run, the new adidas micoach elite System allows you as a player, to change your style during the game and better understand the areas you need to develop during the course of the game."

KEY COMPONENTS

micoach elite System consists of five key components. These components are integrated seamlessly to provide one of the most advanced physiological monitoring and management systems available. The components include:

- 1. MICOACH ELITE PLAYER CELL**
A small sensing device that captures key metrics of athletic performance including speed, distance, heart rate, acceleration, power and position. It transmits data to a base wirelessly over the range of a full size playing field.
- 2. TECHFIT ELITE**
An advanced custom made base layer which tracks heart rate through integrated sensors. It is designed to comfortably fit the PLAYER CELL without interference to training or game play.
- 3. MICOACH ELITE BASE**
A rugged, water resistant and portable receiver that collects data from PLAYER CELL and relays it back to an iPad in real time.
- 4. MICOACH ELITE DASH**
An intuitive iPad app for live monitoring via WiFi connection to the base. It provides real time data and allows trainers and coaches to view the performance of athletes across multiple metrics. The data from the micoach elite System will add another layer of interactivity to the fan-in-stadium experience.
- 5. MICOACH ELITE WEB APPLICATION**
Adidas Sport Analytics of training and game data is visualized and shared via a secure, cloud-based platform. Data is processed into an analytics matrix produced during training and games. Users can load player data for training and game analysis through customisable reports and shareable reports.

THE SYSTEM MEASURES

Power, Heart rate, Speed, Acceleration, Distance covered

micoach elite

micoach elite System will debut at the 2012 AT&T MLS All-Star Game on 25th July in Philadelphia
marking the world's first 'smart soccer' match - in development since 2010, the micoach elite System is the product of extensive research, science and cutting-edge technology development by adidas to create the most advanced system for elite teams across the globe.

The system has been developed in collaboration with many of the leading soccer coaches and clubs including multiple national teams and the MLS teams including Seattle, Philadelphia and New York.

Adidas Sport Analytics and adidas Research & Development - proof of concept - product development - development - testing - debut 25th July MLS All-Star Game - roll out Q4 2012



Transformative Tracking > Last year adidas MiCoach introduced chipped football boots for comparable and transformative tracking and its professional MiCoach Elite System is a smart soccer jersey designed to help players, trainers, coaches and fans track, access and analyse key live player performance data via a cell embedded in the shirt, plus a series of sensors and GPS trackers.

Critical heart rate distance, speed, power and acceleration stats are wirelessly transmitted from player to a central computer and accessed via tablet by trainers and fans.

Despite FIFA concerns, in 2012 MiCoach partnered with the MLS and its All-Star Game was the world's first 'smart soccer match'. In 2013 every team in the league used MiCoach - making it the world's first 'smart league'.

Now other leagues and sports - from Rugby League to Australian Rules Football - are also trialling the system.

Fans might well lap up the live data if they are empowered to become mini managers and amateurs may embrace engaging with brands attached to wearable technology if they enable the cell sensors and connected fibres on sports shoes, team jerseys and golf gloves to enhance their game.

But if biometric data and GPS tracking can enhance accurate passes or putting strokes will governing bodies ever approve them professionally?

Will this become the next 'drugs' debate?

Bands, Watches, Glasses & Gear > In the last 12 months we've seen launches of Samsung's Galaxy Gear, Sony's SmartWatch and Google Glass and manufacturers as well as market watchers predict they will change our everyday lives and probably the property landscape too.

Google Glass could have a massive impact on the way we look at sport and music, art and culture and all our passions - both from a fan point of view and a player/participant perspective.

The device can provide a player's-eye view

of the action for the crowds and spectators, whilst for the athletes it has the potential to provide real-time performance enhancing stats and information.

The sci-fi specs and secret agent watches' point-of-view recording and broadcasting functions, combined with data displays, show how sports interaction and broadcast might change.

In recent months it has been trialled at concerts, events, games and tournaments around the globe.

In June 2013 basketball Victor Oladipo wore Glass to the NBA Draft - where he was picked second overall by the Orlando Magic.

Whilst Glass footage provided a fascinating backstage perspective on the event, it also showcased one of the challenges for such devices when it recorded an NBA official laying down the law to Oladipo as to the limits of where and when Glass could be used at the event.

Nevertheless, despite the restriction, stunt organiser agency Carrot Creative claims the initiative received more 112 million impressions.

Glass was also trialed in July at Wimbledon 2013 by Bethanie Mattek-Sands (at the time the 58th-ranked women's tennis player in the world).

She wore the device for her travel, preparation, training and while out-and-about at The All England Club (but not during actual competitive play) and she shared the experience with fans via Twitter and YouTube. <





Wi-Fi Stadiums & Sensory Experiences

Connected objects combined with personalisable and interactive in-home entertainment centres, plus bigger and better TVs and second screen apps have all enhanced the experience of the at-home sofa spectator. So the in-stadium experience needs to respond to keep fans paying for live tickets. Rigid seating, limited sightlines and the lack of interactive services are being addressed and 2014 looks set to see the widespread and long awaited arrival of truly synched stadiums with universal in-seat Wi-Fi and interactive crowd connectivity.



For many years now fans and sponsors have heard property owner promises and PR announcements about optimising stadiums for full connectivity and synched social media.

Yet, still most spectators who try stadium sharing, streaming and tweeting are left frustrated by the restrictions of mass smartphone concentration and overloaded capacity.

Surely this is a disservice to both ticket holders and sponsors (particular mobile and technology brand sponsors whose logos and promises are emblazoned across so many of the world's stadiums in which the live connected experience typically leave fans frustrated).

Cost and technology challenges may once have been excuses for slow stadium network development, but recent advancements like 4G and high density networks, coupled with socio-cultural and commercial demand are making Wi-Fi stadiums a necessity.

After all, it will open up so many revenue generating channels and options – from sponsor activations, to enhanced game-related live video experiences and data data feeds, to in-seat merchandise purchasing platforms, food and drink ordering and (inevitably) betting.

Might 2014 actually see the kind of cyber grounds that can fully engage fans and offer commercial partners and suppliers new platforms?

In Europe everyone from big names like Barcelona, Real Madrid, Liverpool and Manchester City, to smaller clubs like Saracens RFC and Wycombe Wanderers have been trumpeted networked ground claims, but it is the USA that seems to be genuinely leading the way.

The US is making big synched stadium strides. American sports venues with existing comprehensive in-stadium Wi-Fi networks include Sporting Kansas City's Sporting Park (MLS), Boston Red Sox's Fenway Park (MLB) and the Brooklyn Nets' Barclays Center (NBA).

Indeed, the Barclays Center's latest app enables fans to interact with live in-game footage and with other arena features through the arena's public Wi-Fi powered by Cisco's StadiumVision Mobile technology. It offers fans access to live, in-game video, official TV feeds, a replay rewind

feature and the chance to choose from four different cameras. It also lets users seat-order food, message the scoreboard and interact with other users.

NFL Mandates Synched Stadiums > It is the number one US sport, the NFL, that is leading the way and will make the biggest leap in 2014 with all franchises mandated to connect their crowds.

To counteract some signs of lagging attendances, the league is dangling a giant Wi-Fi carrot in front of all US football fans by contractually obligating all 32 franchises to ensure all stadiums are fully Wi-Fi connected and seamlessly networked for the 2015 season.

Already 20 NFL stadiums have Wi-Fi networks, but most don't meet the league's new requirements

To keep selling stadium tickets, the NFL has also mandated locker room cameras showing edited content to fans inside the stadium, replays after all scoring plays, turnovers, fumbles, challenged plays, first downs and receptions when the receiver ends up out of bounds, and more expert, official, player and coach audio exclusive to in-stadium fans.

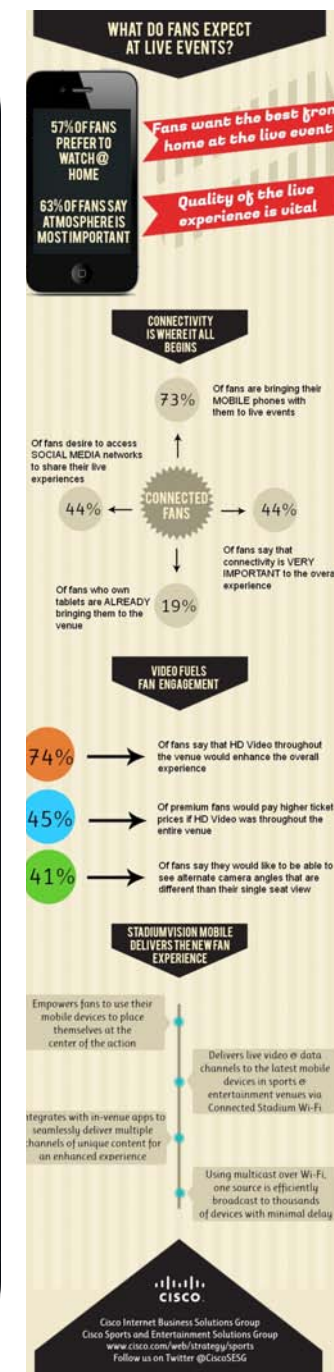
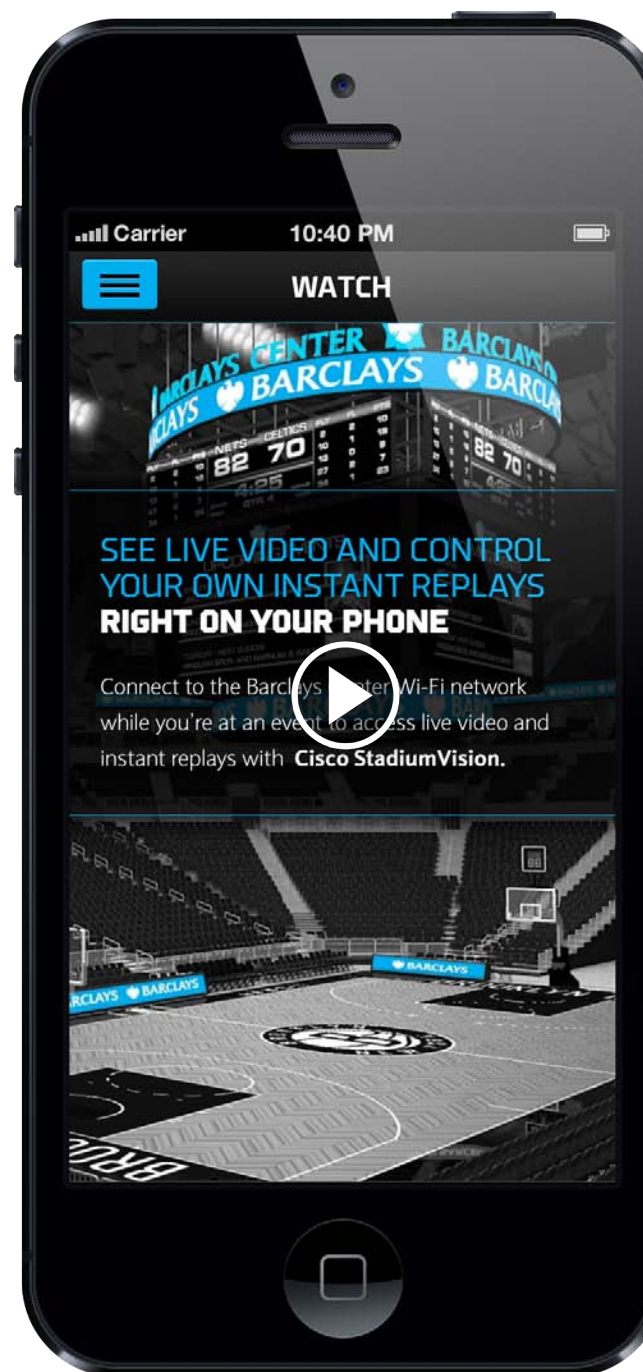
It was the New England Patriots that deployed American Football's first stadium-wide, free WiFi network in partnership with Enterasys Networks, to keep people in the stadium by enhancing the at-seat experience.

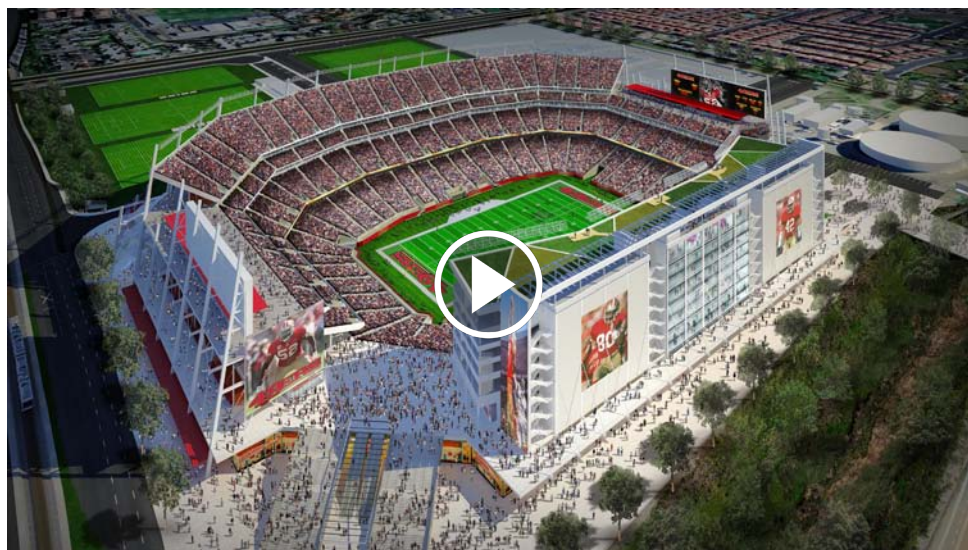
At present, this network enables 40% of the ground's 70,000 fans to connect simultaneously, but this will expand the full live capacity.

Along with the Wi-Fi network, the Patriots have a mobile 'Patriots Game Day Live' app available to anyone attending a match at Gillette Stadium and featuring everything from live play-by-play video, to bathroom wait times, an in-seat concession ordering and delivery tool, plus access to the NFL's live all game scoring play compilation 'RedZone'.

Future features will include unique home-team content such as audio from players wearing microphones and video from the sidelines and the locker room.

Other features that few fans dreamed of a





few years ago, are also entering the NFL stadium experience.

The Dallas Cowboys new stadium has the world's biggest video boards at 160ft by 72-ft-above the field, and the Atlanta Falcons' stadium proposals even include vibrating 'rumble seats'.

Unsurprisingly, the league is looking to the Silicon Valley stadiums to see the path to the future of cyber arenas.

While arena sponsor AT&T has installed Wi-Fi at AT&T Park for fans of baseball's in San Francisco Giants, the crown for the most high tech and sophisticated sports stadium looks set to soon go to the new home of the San Francisco 49ers – Levi's Stadium.

(The naming rights deal sees Levi's pay \$220m to Santa Clara City and the 49ers over 20 years).

The NFL franchise's new home, oddly not in San Francisco at all but south down Silicon Valley in Santa Clara, will open for the 2014 season (and will host the 2016 Super Bowl).

The 65,000 to 75,000-seater has not been designed to be the biggest, but rather the smartest sports stadium in the world.

Powered by the sun, driven by software (rather than hardware), fully networked for Wi-Fi, offering with Internet Protocol Television (IPTV) and in-house video, the stadium even has tablet holders on seats to support the 'Bring Your Own Device' (BYOD) trend.

The 49ers are developing cashless and ticketless systems, as well as apps to access information from concession ordering/delivery and bathroom queue lengths to live stadium traffic data, live game data that ranges from real time stats to radio feeds and multiple camera angles video replays.

The team is even offering a virtual taste of what to expect to visitors and season-ticket holders via the preview centre's nine-ft digital touch wall which takes viewers on a virtual 3D stadium walk-through of the stadium.

moving fast to keep pace with new technologies.

For example, for \$19.99 per season the MLB's 'At Bat' app, currently the 10th highest grossing app in App Store history, gives access to in-game streaming radio broadcasts for all games, plus to league's 2013 video archive and highlights of new games as they happen, plus a streaming selection of classic games.

The MLB's Advanced Media Division has spent 18 months working with Qualcomm on stadium technological capacity and increasing wireless connectivity across the sport. All 30 ballparks will be upgraded to new league standards by the end of the 2014 season.

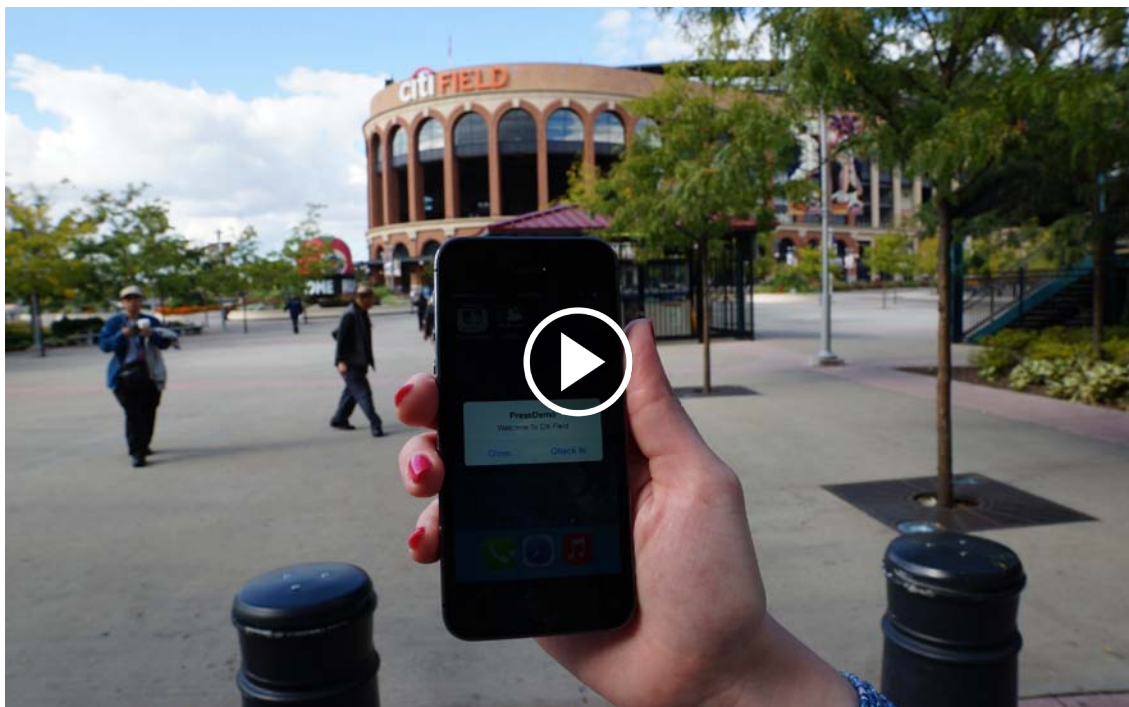
In the past the league has also explored in-stadium location-based systems from NFC stop-and-tap-and-wait, to QR scanner codes and AR applications, but in recent months there has been a lot of baseball buzz about iBeacons and Bluetooth Low Energy radios and what this can do for in-venue positioning and partner activation.

The league is building a platform for any team to put their own custom Bluetooth beacons in their parks and towards the end of the 2013 season the MLB explored its vision for Bluetooth-enabled ballparks at Citi Field in Queens (home of the New York Mets).

Passing by strategically placed in-stadium beacon location prompts smartphone notifications from venue welcome messages at the entrance, to igniting Mets heritage video around its iconic 'Home Run Apple'.

The demo also directs fans along the best route to their seats, offers new visitors concession offers (\$2 off at Nathan's in-stadium hot-dog stall) and give repeat visitors virtual point cards (and loyalty discounts at the Mets Team Store).

The MLB aims to develop the concept through 2014 by exploring tracking app users from location to location in a ballpark, turning the stadium museum into an interactive experience and developing granular profiles to offer customised utilities, to target ads, concessions



and sponsor engagement opportunities.

Once you see what the MLB is doing with iBeacons you can also see why Bluetooth Low Energy is in vogue for live events.

Sensory Experiences Beyond The Screen > In-stadium screen-based technologies are certainly necessary if properties are to continue to offer ticketholders a live experience that matches up to and exceeds screen-based at-home spectators.

And sports retailers and apparel brand are also looking to interactive screens and brand-relevant architecture to turn stores and products into experiences.

Sports stores and music shops are beginning to favour consumer experience over traditional retail purchasing.

Under Armour's first store in China communicates its concept that 'everyone can be an athlete' to a country and culture in which the very word 'athlete' denotes 'professional sport' through a theatrical

brand experience.

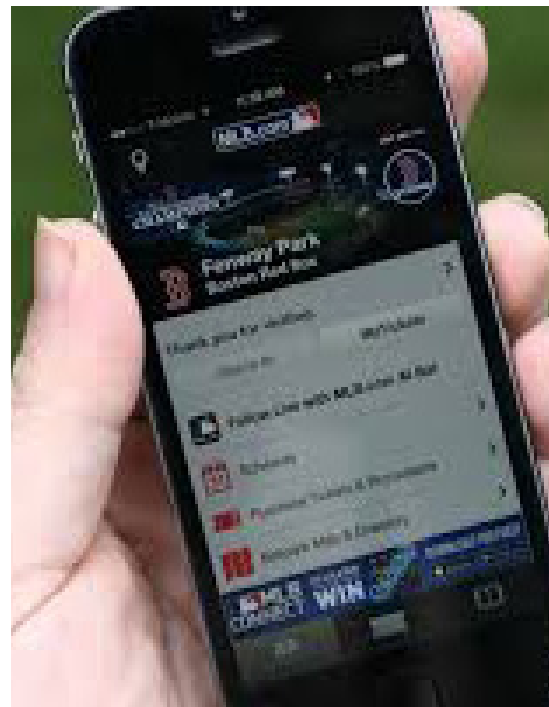
By using architecture, design and technology inspired by movement and muscle to promote the brand's commitment to everyday action, endurance and vigour, Under Armour's Shanghai shop is a space less about retail purchasing and products and more about multi-sensory experiences.

The focus is less on selling sports apparel and more on Under Armour's understanding of the spirit of sport.

The store minimises retail space and maximises a technically impressive, multidimensional theatrical experience.

With illuminated light halls and exaggerated 270-degree panoramic film tells Under Armour's store through their premier athletes and latest innovations in active product design.

The Spanish launch campaign for Pro Evolution Soccer 2013, 'Enter the Game', saw the developer host a combined video and real-world football skills test competition which saw the winner immersed into



the new game.

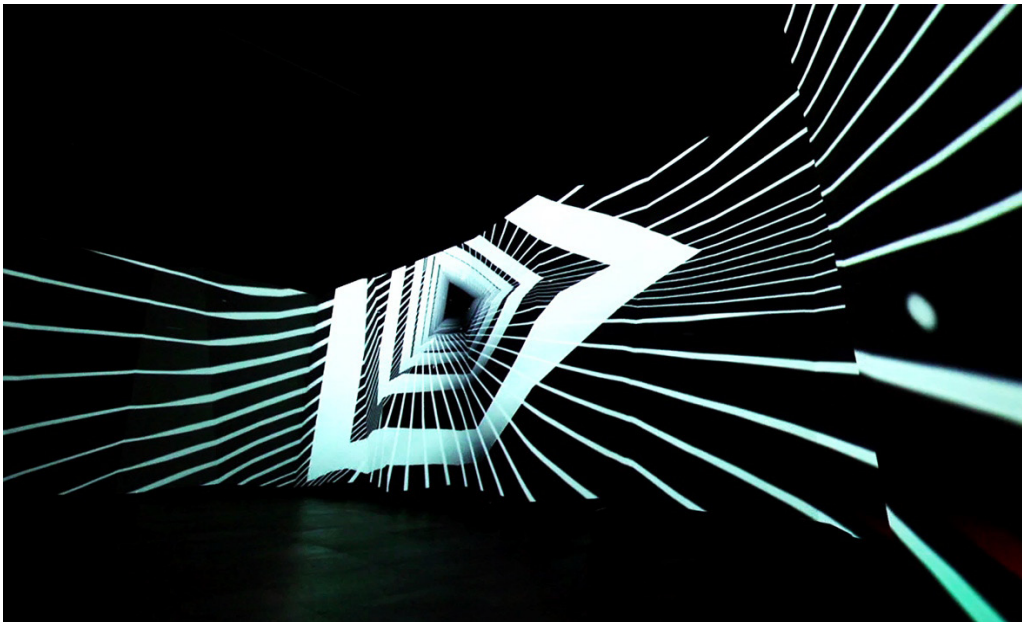
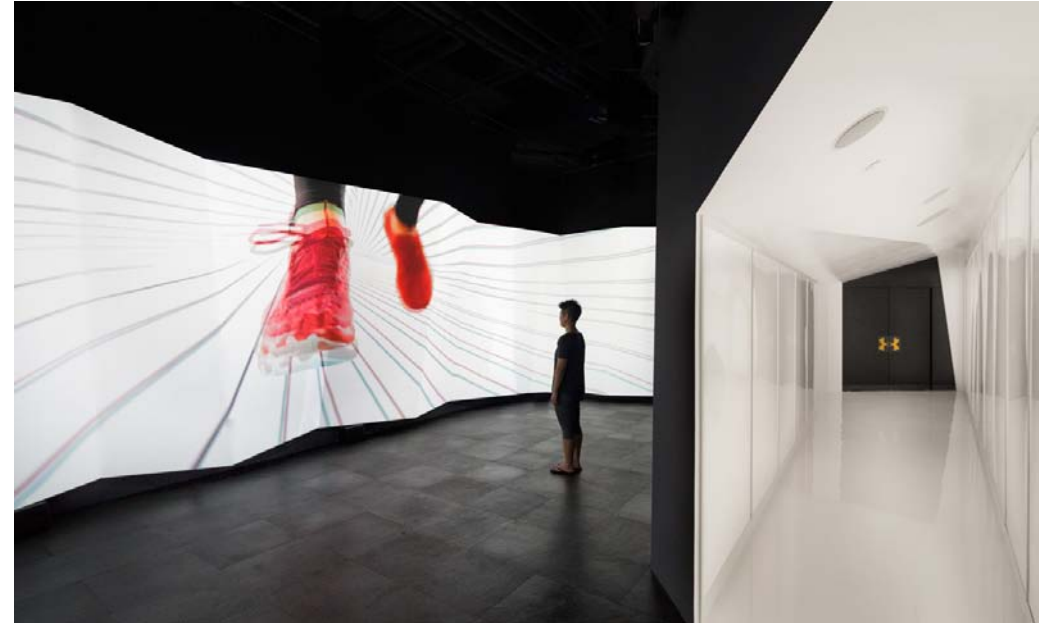
While PES created the winning player's avatar by basing it on his own in-game and real world skills set and then inserted it into the game itself, others brands were focusing on the real world experience.

For example, another Asian football cyber/real world initiative saw Nike promote its new Hypervenom football boot as an immersive experience as much as a product to purchase. Its Bangkok installation,

Hypervenom's 'House Of Deadly', used light-beams, motion graphics, 3D, soundscapes and infrared technology (and brand ambassador Neymar's silky skills) to offered participants the chance to feel what it is like to play under floodlights before a huge crowd – bringing the old screen-based football gaming experience into the real world (plus a few wild beasts thrown in for good measure).

But now is also the time for rights owners and sponsors to start looking beyond the often clinical and cold world of screens.

After all, today's technologists and many mar-





ENTER THE GAME

THE FIRST FAN EVER TO ENTER A VIDEOGAME

THE CHALLENGE
Demonstrate videogame players that PES 2013 is the most realistic football simulator.

THE IDEA
ENTER THE GAME, the first campaign ever to convert a videogame fan into the protagonist of their favourite game by becoming one of the stars in it.

THE EXECUTION
We created a tournament to find the best football & videogame player in Spain, took him to Japan where the videogame creators developed his avatar, and introduce him inside the videogame so that every videogame fan all over the world could play with him.

THE TOURNAMENT

THE 3D PROCESS

THE AVATAR

FROM REAL TO VIRTUAL

RESULTS

- +9 million users play everyday with Edu in their consoles.
- +100 million impacts generated worldwide with a local campaign.
- +3 Million € in Earned Media.
- We turned the product into a medium to directly connect with our target.

Please, watch the case movie.



keters believe millennial are beginning to looking to a post-screen warmer world where event experiences, park activations and purchasing and product experiences stretch beyond the screen to other senses.

Away from sport, entertainment pioneer Disney is moving beyond cold connected screens and is pushing the boundaries of interactive and connected sensory experiences in multiple experiments and trials for its parks and films.

Late last year it introduced its Magic Band wearable technology that looks past the ticketless and cashless at-event technologies that are increasingly becoming standard at festivals and parks.

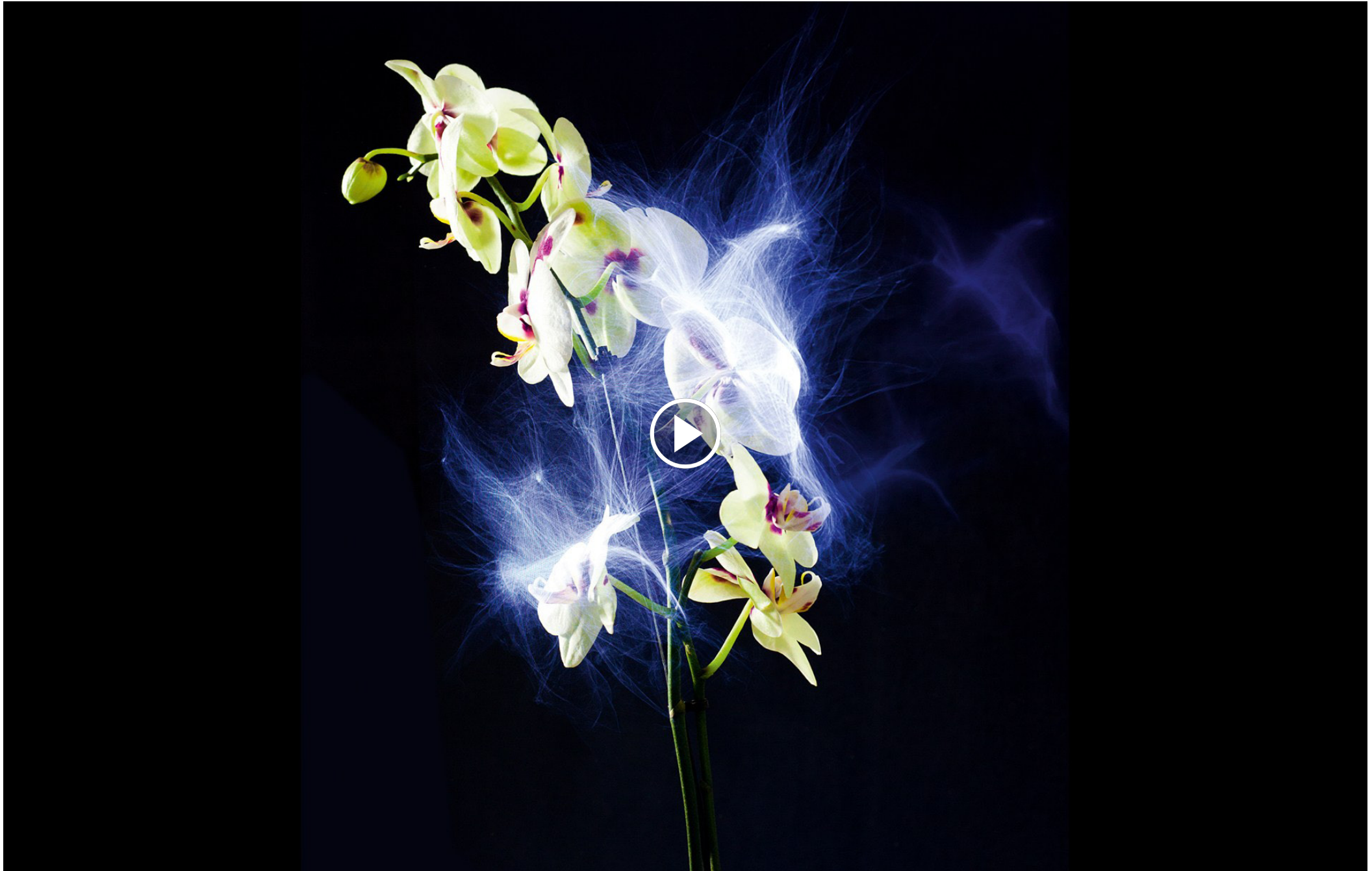
They are not only customisable and linked to individual's social streams (thus provide park employees and systems access to everything from personal preferences to birthdates and favourite colours), but they are being developed to adapt to and trigger new touch, sound, taste and smell technologies to enhance the Disneyworld experience further.

For example, Disney's 'Aireal' technology pushes air at consumers in microscopic patterned jets to create sensory touch and tactile experiences

While it is also experimenting with feel through touchscreens and even interactive with living plants in the form of its 'Botanic Interacticus' project

Talk about magic! <







Personalised Products & MadeByMe Marketing

Consumers increasingly want customised 'I was there' live event takeaways and both spectators and concert-goers are demanding property-relevant personalised products to stand out from the crowd.

Furthermore, as the entrepreneurial economy grows, fans also want a role in the ideas and designs of these products. Thanks to new technologies - from online design tools and consumer-created uploads, to 3D printing - it is increasingly viable for sponsors to place such objects at the heart of their activation.





Of course, 3D printing was one of the most talked about technologies of 2013. Just a few years ago it was still largely the exclusive reserve of prototypes and hi-tech researchers, but increasingly it is being used by brands to personalise products and campaigns.

Of course, challenges remain – from reputational risk and piracy to aesthetics and economical accessibility – so mass adoption remains steady rather than stellar.

While businesses ranging from designers and sports apparel companies to F1 racing teams and bike helmet manufacturers have been using 3D printing in various aspects of their design and production processes for several years, in 2013 brands really began exploring ways to make the technology part of their marketing activity and consumer experiences.

Converse, for example, allowed some shoppers in flagship stores to design their own trainers on the spot and walk out the door with them within the hour, while Soundcloud ran a campaign for fans to turn their favourite songs into 3D-printed iPhone cases and Nokia is enabling customers to print their own self-designed phone cases.

Adidas also ran consumer-facing 3D printing initiatives last year – including the Hong Kong 'We Print Originals' campaign which brought to life beloved retro Hong Kong cultural references and iconic objects that have been lost over time (such as boom boxes, cassette players, red post boxes and even double decker buses) and displayed them at an in-store exhibition.

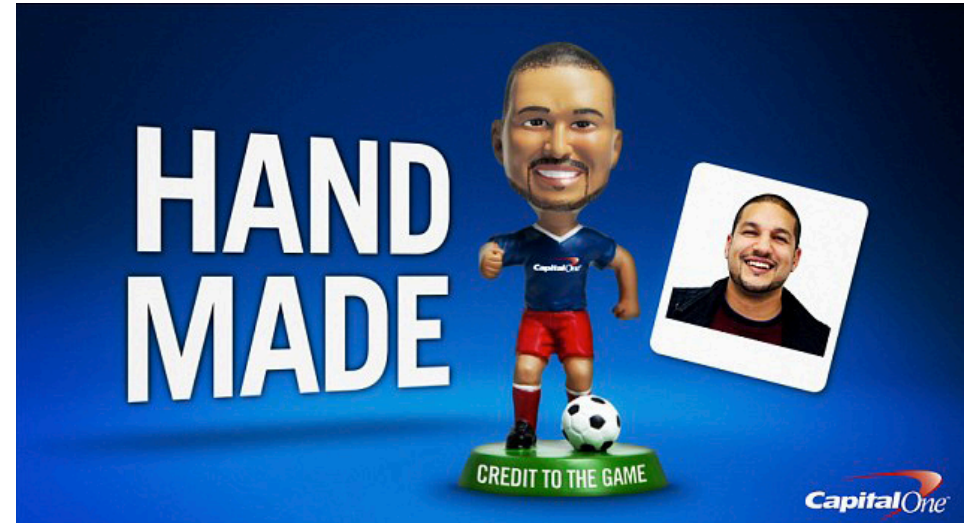
One of the more fascinating ad campaigns of the year saw Coca-Cola launch its new mini bottles in Israel through its 'Mini Me' initiative which gave consumers an opportunity to make 3D printed miniature figurines of themselves.

Coke drinkers could download an app and enter a competition by creating their own 'mini-mes' by choosing outfits, objects, and backgrounds. Then the lucky Coke brand fans were invited to the 3D printing lab set up in its Israeli factory, where they had their body scanned to produce 3D-printed miniature models of themselves.

Fan Figurines & Property Partner 3D Printing > One of the more groundbreaking aspects of Capital One's 2013 League Cup activation was its 'Fan Facebook Figures' strand which aimed to boost the US bank's football credibility and activate its rights by immortalising individual fans as personalised figurines.

Capital One gave fans of participating teams the chance to win a hand-made model figures of themselves via a Superstars Facebook app. Consumers simply needed to upload passport-style photos and then select their eye colour, skin tone and dis-







tinguishing facial features and the tournament's financial partner selected 1,000 fans at random and created a figurine for each of them.

From cigarette cards and Panini stickers to Corinthian Prostar football figurines, the hobby of player collecting has as strong a history in European football as it does in US baseball.

So this kind of activation is a chance for brand perceived as something of a foreign newcomer to generate its understanding of the game's heritage and tradition by tapping into this collecting nostalgia in a contemporary way.

Design Your Own Tees > Following the success of web based design-your-own tee shirt community cooperatives like 'Threadless' and 'Made By Humans', it isn't surprising that sponsors and sports brands have sought to adopt this consumer-created, self-design strategy into their property activations.

Few were more innovatively active in this space during 2013 than apparel giant Nike.

When the Portland-based sportswear behemoth kicked off its 'Dare To Be Brazilian' 2014 host nation World Cup kit campaign in late 2013, it included a personalisable online application that enabled Brazilian fans themselves to become faces and ambassadors of the campaign product range alongside their footballing heroes.

For the brand's biggest campaign in Brazil to date, the core creative was fronted by five of Brazil's star players - Neymar, Silva, Paulinho, Luiz and Bernard - each with his own stylised, colour-themed silhouette and matching slogan referencing their signature soccer skills, the app on the initiative's website enabled fans to create their own individual silhouettes, colours and slogans.

These personalised versions were not only shareable with other Brazil fans and Nike consumers through social networks, but could also be made into tee-shirts purchasable on Nike's online retail platform.

All members of the public could choose to buy these customised products, not just the in-

dividual designer him/herself.

November 2013 also marked the closing date for Nike's 'Design LeBron's Next Tee' initiative - a kids crowd sourcing campaign promoting the Miami Heat superstars endorser role at the start of the new NBA season.

This consumer-created initiative, for children aimed between five and twelve, asked kids themselves to provide the creative inspiration for the giant sports retailer's next James' Tee Shirt.

A web based project led by an online video depicting the superstar himself trying his hand at an easel, the campaign challenged children to create their own apparel design.

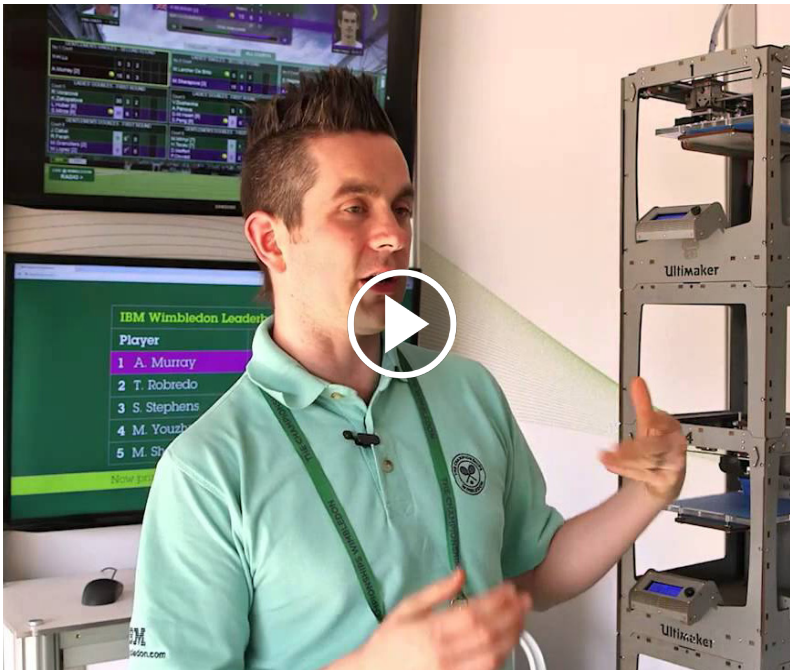
The winners had their tee-shirts made, worn by LeBron and sent to the kids themselves.

IBM's 3D Wimbledon Trophies > Wimbledon technology partner IBM was one of the first sponsors to leverage real time 3D printing in 2013 the form of its All England Club onsite IBM Kiosk.

The company produces an awe-inspiring array of real-time game data for Wimbledon and in 2013 it brought these live statistical streams to life through 3D printing.

The IBM Kiosk combined in-match player statistics with social media sentiment on the competitors to provide a live leaderboard ranking of the tournament's stars.

The staff then used 3D printers to illustrate this by producing limited edition specially designed trophies of the leading player every 20 minutes, which were distributed to spectators. <



to create limited edition souvenirs



Social Streaming & Messaging App Mania

A major sponsorship trend over the last two years has been commercial partners enabling digital amplification of concerts and shows via live online streaming - often with interactive strands that connect the cyber crowd to the live stage. Yet until recently, the more complex, big-money broadcast deals in sport have been a barrier to this strategy spreading to sports sponsorship. That began to change in 2013 as new video streaming services, plus social clip sharing and messaging apps began to drive social sports streaming strategies based on in-game highlights, key action clips and real time scoring snippets.



From American Express' Unstaged and Sync Show concert series and Huawei's \$250,000 stream sponsorship of two Coldplay gigs, to Kia's sponsorship of the YouTube Music Awards or Bloomberg's backing for New York's Metropolitan Opera's live HD streaming - this strategy has rapidly become a part of mainstream music and theatre marketing.

But in recent months we have begun seeing more and more sports leagues, broadcasters and sponsors realise that Twitter and other messaging apps and clip platforms do go hand-in-hand in with TV broadcasts.

Sports marketers are now experimenting with and embracing new opportunities to create, support and enable high-visibility, real time, sports content social video campaigns.

Live Mobile Video Highlights > As is so often the case, the NFL and the NBA are leading the charge to deliver video content directly to fans.

In one of the first examples of integrating instant replay video content in-stream, Twitter, ESPN and the NCAA linked to give on-the-go college football fans a chance to see low latency bowl game highlights mobile highlights.

Users were 'alerted' on their devices at key in-game moment (as chosen by a panel of editor experts) to watch key actions video streams. The service was sponsored by Ford via a Ford Fusion video clip and the posts were promoted to those not already following either Ford or ESPN.

The NCAA's annual March Madness basketball tournament, with its huge at-work audience (66% of US employees watch the games during office hours) also blazed a trail in early 2013.

NCAA sponsors AT&T and Coke Zero connected with this in-office audience on mobile via Twitter instant relay, in-game highlights videos (accompanied by brand promo clips).

The NBC Sports Network is also using Twitter's Amplify service (which allows programmers and advertisers to push real-time videos to Twitter users as they engage with on-air content) to tweet short clips of English Premier League high-

lights that will be sponsored by General Electric.

This is not just a US trend either. Later in the year UK Champions League broadcast rights holder Sky Sports also began sharing free in-game highlights and goal clips to social streams using the clip-sharing service Graybo.

NBA's YouTube League Leadership > Basketball seems to be made for the internet and a combination of smart marketing, player personality and high flying dunks sees it lead the way in so much online sports video broadcasting.

The NBA's channel is YouTube's most popular sports channel - with more 5m subscribers and 1.6bn views to date. Indeed, it celebrated the 1bn video view milestone with an online video mash-up featuring its most viral moments since the channel's 2007 launch.

As well as the dunks and dribbles highlights, each season the NBA is now streaming 350 or so of its minor league games live on YouTube.

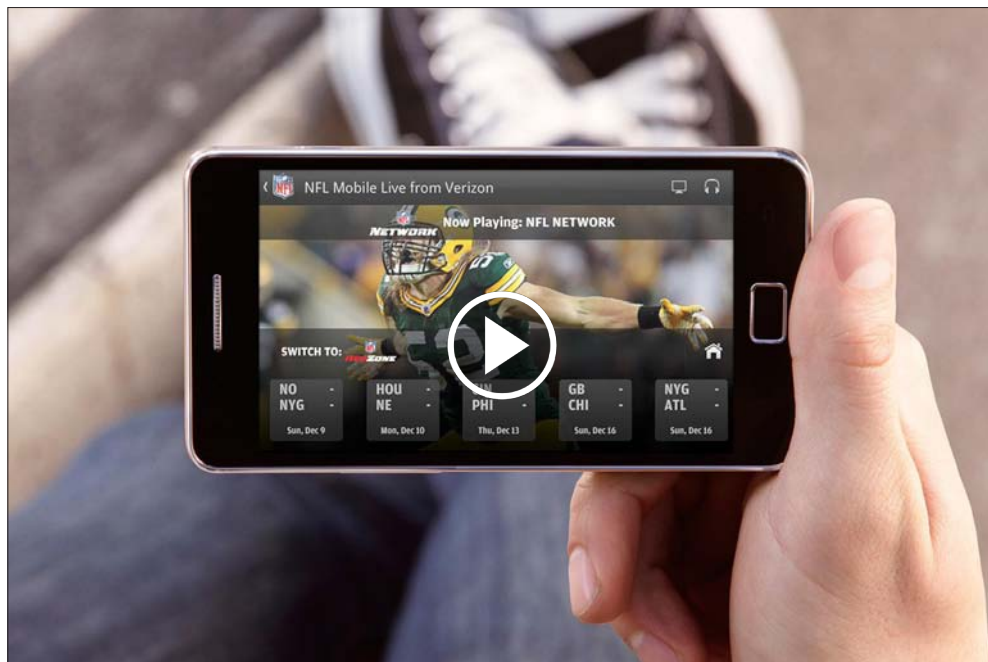
The NBA claims 325m combined likes and followers across key sites such as Facebook and Twitter, plus and Chinese networks like Sina Weibo and Tencent. Indeed, in May it became the first US sports league to reach 5m Twitter followers (now 6.3m).

The league's strategy has also created a culture that helps power sponsor social basketball content too and basketball partners and NBA ambassador fronted ads are among some of the world's most viewed web films and virals.

These range from Pepsi Max's hugely successfully 'Uncle Drew' webfilm series (which stars Cleveland Cavalier's Kyrle Irving and managed to jump the shark from low budget online virals to NBA Finals network TV spots), to the huge on-line viewing stats for a slew of LeBron James' ads such as Nike's 'Training Day' and Samsung's 'Always On/At Home'.

NFL's GamePass, MobileApp & RedZone > Whilst the NFL is the only US sports league that delivers all of its games on free, over-the-air television, it is also a trailblazing online innovator.





A key overseas innovation (part of the league's international expansion plan), sees fans outside North America able to live stream all NFL via NFL Game Pass - a subscription product that streams games in HD both live and on demand.

Another first for the climax of the 2014 season, the NFL Mobile App enables Verizon NFL customers to stream every playoff game (whether broadcast on NBC, CBS or Fox) live via mobile.

Verizon Wireless, one of the NFL's main sponsors, is reported to be investing as much as \$1bn over four years to expand its rights to air NFL games on mobile via the NFL Mobile app and it will also be the exclusive Twitter advertiser for the Super Bowl.

Another major NFL success story, this time focused on more traditional platforms, is its NFL RedZone - a special game-day only channel.

Based in the NFL Network Studio, this 'whip-round' service monitors all live games and whenever a team enters the so-called red zone (the 20-yard line) the channel switches its coverage to the full-screen live feed from that game (regardless of the TV channel it is being broadcast on) to capture all scoring moments.

Message App Mania > 2013 was also the year that mobile messaging apps began to go mainstream and 2014 could be the year that they explode in the sports and music marketing space.

Sports marketers were leveraging the trend as early as January when Messi and Ronaldo fronted a WhatsApp themed commercial for Al Jazeera Sport's coverage of Spain's El Clasico match.

A slew of messaging apps exploded in popularity through the year (including LINE, Kik and SnapChat), but WhatsApp, with more than 400 million users, is arguably the world's most popular.

Marketers continued explore messaging platform initiatives through the year.

In June Katy Perry's 'Roar' video saw the

singer use WhatsApp to share the song's lyrics with fans.

A mark of the excitement around the app's growth was the fact that, despite appearances to the contrary, there was no costly product placement or celebrity endorsement fee for WhatsApp to appear in the video.

By July Messi was back fronting a messaging app campaign - this time starring in a profile-raising 15-market pan-Asian campaign for China's popular messaging app WeChat.

A few sports brands and music brands have also been dipping their toes into SnapChat as a marketing platform later in the second half of 2013. It was in June that the curated sports website and app ChatSports become the first sports media company to run a SnapChat campaign.

SnapChat is estimated to have more than 30 million active users and its key demographic is between 13 and 23 years old. The messaging app is the ultimate short-term, throwaway messaging platform.

It allows users to send images and videos to their friends, but once viewed the messages are deleted forever after 10 seconds or fewer. Hence its ghost logo.

The idea is to share quick, personal, authentic moments with friends and around 400m SnapChat messages are currently received every day - 80% of these are to individuals.

Perhaps unsurprisingly considering its nature, it has a reputation as being used for illicit purposes (eg sexting), so perhaps it's not surprising that some brands are wary of it as a channel.

Nevertheless, major advertisers such as Lynx and Absolut are already active on the platform and clearly feel it has a role to play.

Chat Sports used SnapChat for a MLB ticket giveaway list building campaign targeting high school and college students.

To enter the giveaway, users had to get five friends to add the brand to their contacts list and then send a unique snap with the fan's user-name and the hashtag #gimmietickets.

Chat Sports received 150 responses within 48 hours of posting the contest.

In December 2013, Eastern Washington University Athletics became another of the first sports properties to leverage SnapChat for a campaign to engage 18 to 24-year old college football fans.

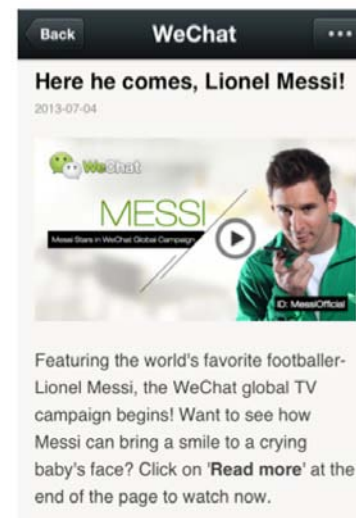
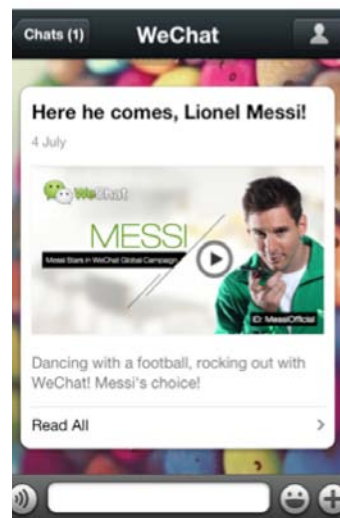
Applying the principle of communicating with its fanbase where they are (as opposed to expecting them to come to the property), the athletics department aimed to provide fans a unique 'behind the curtain' view of Eastern Football on game day to help them feel more personally connected to the program'.

With its team playing a home game in the FCS quarterfinals, the marketers turned to SnapChat's new Stories feature (which allows followers to see a 'running story' where each picture on the timeline has a 24 hour expiration date) to give users a full day to follow the game-day story in real-time.

Exclusive pictures and videos from behind the scenes – from players in the locker room, to coaches on the sidelines and fans in the stands – told the inside story.

Follow-up research showed an open rate of 70%, found the audience was 50% 18 to 24 year-olds (80% under 35s) and that 15% of followers were more interested in the campaign than the game itself.

While the campaign's SnapChat follower base was only 200, the EWUA marketers argued that it was about the depth of interaction and engagement more than the number of eyeballs. <





Collaborative Cause & Advocacy Activation

The current growth in cause led sponsorships is illustrated both through 2013's statistics and awards. According to Edelman's 2013 GoodPurpose report, 87% of people around the world believe businesses should place as much importance on the 'interest of society' as on the 'interest of their business. Little surprise then that IEG predicts that cause sponsorship spend will grow 3.4% in 2014. Indeed, the 2013 Cannes Grand Prix Awards seemed to be dominated by campaigns that had a social purpose at their core. Many of the campaigns honoured at the 60th Cannes Lions International Festival of Creativity were good cause initiatives and we can expect even more in 2014 and beyond.





#NoNameMatch

Challenge:
In Paraguay, one out of four children is not registered. In essence, this means they have no official identity. With the upcoming presidential election, our job was to work with UNICEF, to make our candidates commit to this.

Idea:
During the opening minutes of Uruguay vs Paraguay soccer match qualifying for Brazil 2014 World Cup, 2 tv channels and 4 highest rated radios broadcasted the game without saying the player's names. After that, our message was reveal: "Like these players, we all need a name and nationality. In Paraguay, before the year, 1 of 4 children is not enrolled in the civil registration. What does your candidate think about that? Ask him!"

Results:

- It was viewed by 4,000,000 from 7,000,000 Paraguayans
- With an investment of USD 5,000, we got a USD 800,000 worth of earned media
- Free Publicity worth USD 200,000
- Every presidential candidate agreed to commit to a series of specific actions that would ensure the children of Paraguay received an official ID, if they were elected President

From McCann's 'Dumb Ways To Die' rail safety Australian accident prevention work, and DraftFCB's 'Driving Dogs' canine adoption New Zealand activity for SPCA and MINI, to JWT's 'Baby Back Home' missing children's app in China, Cannes 2013 was awash with collaborative cause.

This rise in successful CSR work at festivals relates to more brands and marketers being purpose driven and more agencies and sponsors backing movements for social change.

Nowhere is the evolution in approach to cause campaigns more prevalent than in the sponsorship environment where approaches are increasingly deeply rooted in properties, communities, fans, crowds and values.

Brazil looks set to be a market where this trend will play out on a grand scale over the next two years with its World Cup and Olympics double header providing properties around which rights holders will surely combine cause with commercialism.

FC CSR > Even football, which some see as offering out of control player wages whilst pricing real fans out of the game, as well as being beset by betting scandals, accusations of cheating, racism and homophobia, has produced some remarkable pragmatic purpose campaigns in recent months.

Indeed, in France in Autumn 2013 Le Parisien suggested 80% of the population have a negative view of the national team.

The French football league is responding to negative perspectives. One initiative saw it address the chronic national unemployment problem by creating a programme to connect supporters looking for jobs worth sponsoring companies.

Elsewhere in Europe equality campaigner Stonewall linked with bookie PaddyPower on a campaign to show support for gay footballers, but it is perhaps Latin America where many of the truly outstanding pragmatic purpose soccer campaigns are emerging.

One brilliant Cannes winning sport-led

campaign saw Ogilvy's 'Immortal Fans' organ donation project with Sport Club Recife and Brazil's Health Department lift the Promo category Grand Prix award.

Leveraging the passion of the club's crowds and the team's access to its fanbase, the campaign urged fans to sign up to donate their organs to ensure their hearts keep beating for the team even after death.

The PR, promo, outdoor and online campaign succeeded in motivating 51,000 fans to sign up for a donor card and it helped drive a 54% increase in organ donations.

Another double Cannes football-focused award winner was a UNICEF led initiative revolving around on child identity and national enrolment in Paraguay.

A quarter of all the children under one in Paraguay are not enrolled in civil registration and therefore don't have a birth certificate or an official identity which in turn limits their access to health and education state support programmes.

With an upcoming presidential election, as part of an advocacy and mass media campaign 'Ask your candidate', UNICEF created the #NoNameMatch football campaign to raise awareness of the issue and encourage candidates to address the problem.

For a key World Cup qualifying match, UNICEF partnered with the Paraguayan and Uruguayan football associations, the two biggest TV channels and four largest radio stations covering the game, and also with agency ONIRIA/TBWA, on its #NoNameMatch initiative.

This saw both teams wear shirts with no names on their backs causing the broadcasters to commentate on the game's opening minutes without mentioning any player's names.

The campaign, which cost just \$5,000, received \$1m in earned media coverage and \$200,000 in free publicity as it went socially viral, and it was viewed by 4m in Paraguay and 7m in Uruguay.

Most importantly it resulted in all presidential candidates agreeing to address the problem



DAYMAN MAABAAD / ALWAYS TOGETHER

AT A TIME OF POLITICAL AND SOCIAL UNREST, EGYPTIANS WERE STANDING OPPOSITE ONE ANOTHER.

WE DESPERATELY NEEDED TO UNITE FOR THE SAKE OF EGYPT. WE FELT A RESPONSIBILITY TO REMIND THEM OF WHAT IT MEANS TO BE TOGETHER.

WE INVITED LOCAL UNDERGROUND TALENTS FROM ALL OVER EGYPT TO PARTICIPATE IN AN EPIC SONG.

always together mobinil

والسبع بلطاط

ONLINE

OUTDOOR

PRINT

موبينيل

if elected to office.

With Brazil hosting the 2014 World Cup and the 2016 Olympic Games, we expect to see Latin American as the continent blazing the cause campaign trail over the next two years.

Arab Spring Activation > Odd (and uncomfortable) as it may sound, the last few years have seen some brave and inventive football initiatives resulting from the Arab Spring.

Following security issues and concerns raised by the Arab Spring, Tunisian authorities restricted public gatherings and thus decreed that professional matches be played in empty stadiums.

With supporters locked out and fans disconnected from their teams, the stadiums lacked atmosphere and support waned.

Facing poor performances and a declining, disengaged fan base, Club Sportif Hammam-Lif FC sought a solution to playing a big game in their crowd- and atmosphere-free Stade Bou Komine.

The club and agency Atelier 216 came up with a solution - 'The 12th Man' mobile app.

This offered a means of reconnected the crowd and the club through a mobile software sound interface connected to the (empty) stadium itself through a network of 40-plus speakers.

The game was televised live, so the 90,000-plus football fans who downloaded the app could simply select and tap sound buttons appropriate the game in order to trigger singing, shouting, drumming and clapping through these stadium speakers.

The more people who pressed buttons, the louder the in-stadium noise.

CS Hammam-Lif won the game.

Another related football initiative to unite people was Mobinil's 'Always Together' musical initiative in Egypt.

In the aftermath of the revolution and facing a fragmented and divided nation, the telecoms brand aimed to remind Egyptians of the things that brought them together and the val-

ues that they shared with a campaign that leveraged the nation's diverse musical and culture landscape into a single work.

Working with Leo Burnett (Cairo), Mobinil recruited musicians from across the land - spanning its musical genres - to recorded a single track based on the familiar Egyptian football anthem 'Always Together'.

It blended the chants of football fans with rap and mixed Bedouin singing with folk traditions and its catchy chorus says: 'We have to stay together because we live on the same land and tomorrow awaits us and wants us together'.

With 1.5 million ringtone downloads of the song and 9 million YouTube views of its video, few can argue with the campaign's objectives or its success.

Collaborative Cause > A fascinating element of the overall cause trend is its move from idealism and donation to pragmatism and action.

More and more initiatives are based less around contribution and financial donation and instead being built around what brands and properties are good at, what they have and where their skills sets are.

Whilst not sponsorship based, a great example of this collaborative cause approach is the 'Ekocentre'.

This collaboration began with inventor and DEKA R&D President Dean Kamen (best known for his Segway creation), develop a universal water purification system called Slingshot with turns any source of dirty water into clean safe drinking water.

With more than one billion people lacking access to safe drinking water and 2.5 billion not having adequate sanitation and thus being vulnerable to disease and other development challenges,

Kamen recognised that the most effective way of ensuring Slingshot could become available to those most in need of it and chose a collaborative route linking with business, government and NGOs.

After identifying Coca-Cola as having the

world's biggest (and the developing world's biggest) distribution network, he linked with Coca-Cola (after agreeing to develop a new drinks vending machine for Coke) and a set of other companies, NGOs and government partners to leverage collective thinking, experience, innovation, products and financial support to maximise the viability and effectiveness of Slingshot.

Collaborating with IBM (technology), the IDB (finance), NRG (power), Qualcomm (telecoms), McCann Health (medical), UPS (logistics) and Technoserve (local enterprise enablement), the Slingshot became the heart of the self-sustaining EKOCENTER project.

Slingshot is housed within modularly designed, self-powered shipping container kiosks offering clean, safe drinking water, plus other services that range from access to wireless communication, electricity, vaccination storage, and goods and services tailored to address specific community – all operated by a trained local entrepreneur.

Forming a genuine hub of community activity, in 2014 more than 2000 of these units are being deployed across Africa, Asia and Latin America.

We both hope for (and expect) many more causal collaborations like this through 2014 and beyond. <



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. <

Editorial Director

> Jeremy Edwards

Content & Editorial

> Activative Content Team

Production Editor

> Charles Hickley

Design Concept

> Garvin Hirt, Flok Design

> www.flokdesign.com

For further information about Activative please contact Jeremy Edwards at:

> jeremy.edwards@activative.co.uk,

> T +44 (0)20 8144 5345

> M +44 (0)78 1841 6572

> W www.activative.co.uk

> T @activative

Activative accepts no responsibility for loss/damage to material submitted. The views expressed in Activative are those of respective contributors and are not necessarily shared by the magazine. No part of this magazine can be reproduced, copied or transmitted in any form or by any means stored in any information or storage retrieval system without the publisher's written permission. Where source material has been reproduced, copyright remains with the owner and may not be reproduced without the owner's prior consent.

Add some Activative insight and intelligence to your thinking for 2014 >

Subscribe to Activative before the end of January 2014 and enjoy a 25% discount on 12 months of sponsorship inspiration and analysis.

Your subscription will include both:

- > Activative Platform: our quarterly interactive magazine & online access to the digital archive
- > Activative Source: our 24/7 database resource of activation case studies & weekly email newsletters

Visit www.enerative.co.uk or email contact@enerative.co.uk for full individual, agency and company prices and details. <



ESA Diploma

The Only Qualification
in the
Sponsorship Industry

Further your sponsorship knowledge

- first-ever academic qualification designed specifically for the needs of the industry
- regarded as a mandatory qualification for those involved in sponsorship and sports marketing
- seven-month web-based distance learning course (January to July)
- suitable for those starting out or looking to advance their career
- developed by the European Sponsorship Association (ESA) with contributions from a cross-section of industry experts, providing a 360-degree view of the industry within the marketing landscape

To find out more
visit www.sponsorship.org

esa european
sponsorship
association

The European Sponsorship Association (ESA) is a membership body looking after the interests of all those who work in the sponsorship industry. If you would like to find out more about joining ESA and the many benefits membership brings, telephone +44 (0) 20 8390 3311 or email esaoffice@sponsorship.org



ΛCTIVΛTIVE