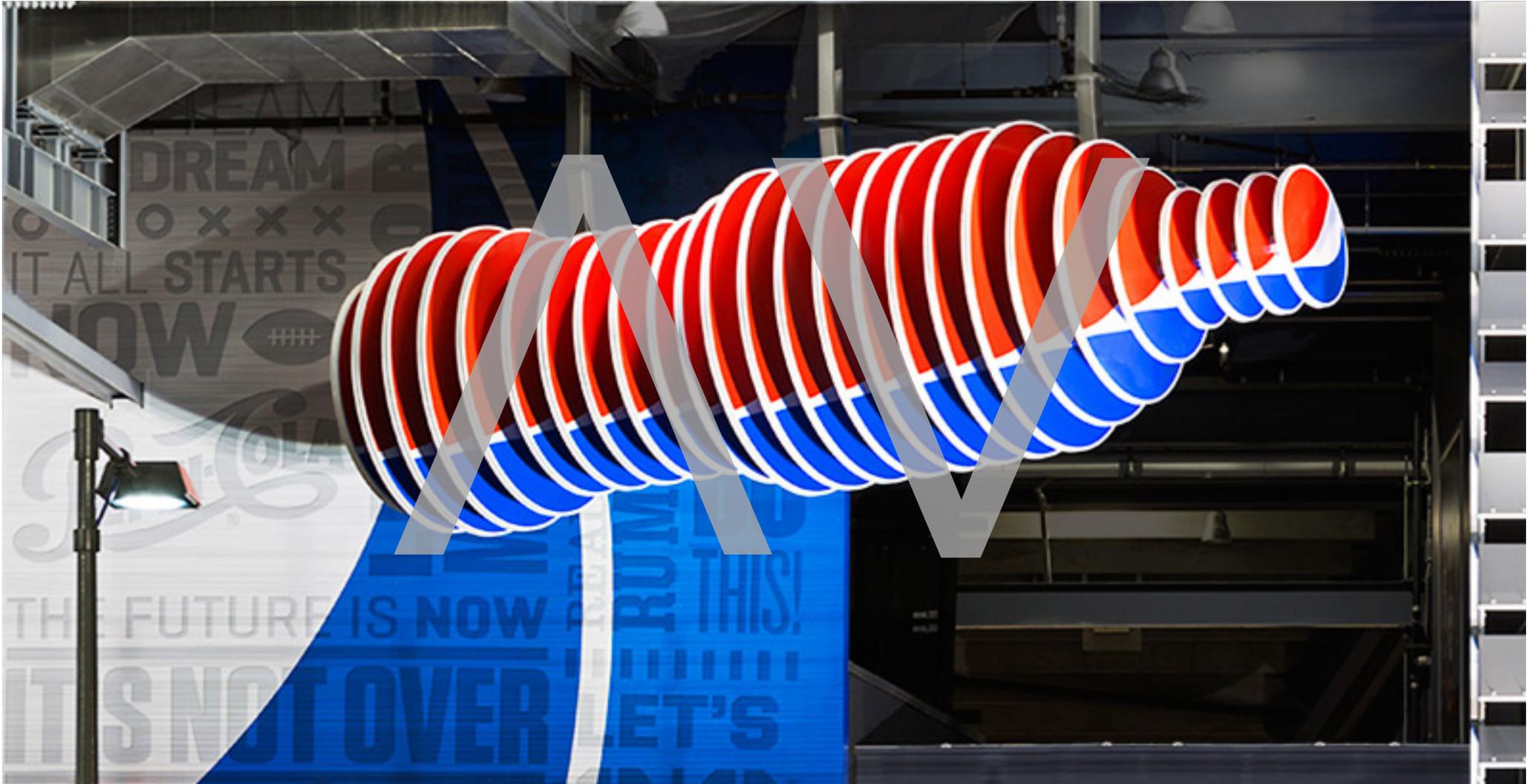

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ACTIVATIVE

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Pepsi's Fresh Super Bowl Strategy > Despite a record 112.2m TV viewers, NFL soft drinks sponsor Pepsi switched its Super Bowl strategy away from its previous multi-product, in-game TV spots to an approach focused entirely on its flagship cola brand and built around a series of pre-game music events, experiences, stunts and social media initiatives to drive consumer anticipation for and awareness of its blockbuster Big Game Halftime Show sponsorship via its 'Get Hyped For Halftime' campaign.

Super Bowl Ambush Approaches > Coca-Cola aimed to divert attention from rival Pepsi's Halftime activation by driving a debate about US diversity via its #AmericalsBeautiful in-game TV commercial. But with 30-second spots in 2014 priced at \$4m, most brands can afford to buy official Super Bowl real estate and thus the majority of marketers seeking to leverage the Big Game need to apply a little more imagination in alternative directions.

Equal Rights & Sochi 2014 Activation > So much Winter Olympic activation analysis focused on protests over Russia's discriminatory anti-gay legislation and the Games offered multiple backlash lessons. A comparison between Team USA sponsor AT&T's '#ItsOurTime' and IOC partner McDonald's '#CheersToSochi' provides a textbook case study. Some of the other more notable equal rights guerrilla campaigns included American Apparel's 'Principle 6', CIDI's 'Luge' spot and the 'Rainbow' Google Doodle.

Sponsors' Social Media Democratizes Fashion Week > One of the dominant trends at LFW14 revolved around using social platforms - from live streaming catwalk events, to backstage content and short form film - to democratise what some see as traditionally elitist shows and connect fans with the fashion world like never before. Keeping up with contemporary tech trends is increasingly part of the language of credibility and part of the strategy of activating around fashion to ensure brands maintain contemporary credibility.

6 Nations & RFU = Tech & Skills Sponsor Showcase > Rugby's greatest annual international championship is fast becoming the pan-European platform for sponsor brand's to showcase their technical expertise to high net worth consumers, early adopters and B2B targets - particularly for partners of England Rugby. For example, while Accenture showcases its live data analysis skills, O2 reinforces its position as a technology innovator and BMW aims to consolidate its reputation for innovative technology and engineering expertise.

February sees one of the biggest annual sports and sponsorship events - the NFL's showpiece Super Bowl. Despite a record breaking US TV audience, Halftime Show sponsor Pepsi shifted its strategy away from multiple brand in-game TV spots to a Masterbrand pre-game events and experiences strategy. So much of the month's Sochi 2014 Winter Olympic marketing, from both sponsors and ambushers, was dominated by equal rights protests and the Games offered marketers many lessons concerning the merits of working with protestors or facing a backlash. At both London and New York A/W February Fashion Weeks sponsors used social media to provide behind-the-scenes consumer access and open up an event previously seen by many as elitist and closed. A thrilling 6 Nations rugby tournament further solidified the property's position as a prime euro platform for sponsors to showcase B2B analysis skills and new technologies via consumer-facing activations.



Pepsi Shifts Super Bowl Strategy

February brings one of the year's most anticipated sports sponsorship events - the Super Bowl. With a record average 112.2m viewers (Nielsen), brands marketing at this year's Big Game had an opportunity to reach the largest ever US TV audience. Yet, in an interesting strategic shift from one of the NFL's biggest sponsors, Pepsi downsized its Super Bowl TV ad buy - running only a single 30-second in-game commercial for its flagship cola brand. This marks a major change from its previous Super Bowl approach which revolved around a multi-spot ad buy that included separate commercials for a set of line extensions such as Diet Pepsi, Pepsi Next and PepsiMax. Pepsi switched from an in-game TV spot multi-brand strategy to a pre-game, events and stunts 'MasterBrand' approach.



Pepsi's marketers clearly decided that the short term spikes from in-game, multi-brand blockbuster Super Bowl spots no longer represent the most effective use of its NFL sponsorship rights. So the drinks giant developed a new activation approach primarily based around building the core Pepsi brand thoughts its title sponsorship of the Halftime Show.

Despite the smaller in-game ad load, the aim was to speak from the 'brand' point of view (rather than a 'product-specific' point of view) and to maximise return on investment by pouring the vast majority of its resources into its sponsorship of the musical extravaganza that is the Super Bowl Halftime Show.

Particularly into the two-month period leading up to the game!

Rather than focusing on immediate pre-game and first-half in-game TV spots promoting this year's Halftime Show - which starred Bruno Mars and the Red Hot Chili Peppers - Pepsi stretched its activation timelines into the weeks before the big game.

This approach was spearheaded by a series of music-led initiatives kicking off from New Year and running through to Super Bowl weekend.

'For the Super Bowl, we are fundamentally playing a different game,' said Seth Kaufman, VP-marketing of colas for Pepsi North America Beverages. 'The marketing is no longer about 30 seconds' but "about a month long, really, really meaningful program.'

While, according to Kaufman, Pepsi still believe in the power of in-game Super Bowl ads and the eyeballs and engagement they draw, the brand's core strategy was to ensure that it used its rights to spread its messaging across other audiences.

'The communication landscape has changed fundamentally and how we engage with our consumers needs to be incredibly nuanced,' Kaufman explained. 'It can't just have one-off big spikes.'

Hyped For Halftime Show Sponsorship > The Super Bowl, of course, actually represents the culmination of a season-long NFL activation plan

for PepsiCo. One that spans a key set of the conglomerates brands - including Pepsi, Doritos, Gatorade, Quaker and Sabra.

While the company's flagship Pepsi cola brand runs other campaigns leveraging its NFL rights through the year - such as its 'Are You Fan Enough' work which kicked off its 2013/14 NFL season activation - the main focus of Pepsi's activation revolves around its title sponsorship of the blockbuster Super Bowl 'Halftime Show'.

For Pepsi, Super Bowl XLVIII marked the 12th consecutive year it has been the official soft drinks partner of the NFL. A position it has held since the beverage giant took over league rights in the cola category from rival Coca-Cola in 2002

The routes of its current Super Bowl sponsorship strategy lie came in 2012 when Pepsi extended its NFL partnership with a 10-year, \$2.6bn deal - one of the biggest sponsorship contracts in history. As part of this deal, Pepsi also signed up as the sponsor of the Super Bowl Halftime Show.

Pepsi's rights to the Halftime Show, the most-watched musical event of the year in the USA, run from 2013 until at least 2016.

As Pepsi's approach to its activation evolved, the brand's strategists believe that when halftime is really boiled down to its essence it is essentially a spontaneous celebration that is quintessentially a Pepsi-style 'Live for Now' moment.

'We want fans everywhere to experience that feeling of halftime, while getting 'Hyped for Halftime' on Super Bowl Sunday as well,' explained Pepsi Productions senior director Lou Arbetter.

And this insight lies at the heart of its 2014 'Hyped For Halftime' campaign.

Pre Game Trailers: 'Hyped For Halftime' Moments > The initial phase of this campaign saw Pepsi' adopt a tactic based on a series of pre-game trailers. From New Year onwards the cola giant began staging a set of almost continuous 'Halftime Moments' right up until Super Bowl Sunday itself.

Indeed, Pepsi first began this huge, pre-game activation 'Hyped For Halftime' phase by teasing its Halftime Show as early as New Year's Eve itself





with digital out-of-home ads in New York City (the venue for the 2014 Super Bowl) that introduced the campaign's tagline by asking consumers to 'Get Hyped for Halftime'

This was quickly followed by an early January campaign during the NFL Play-Offs that was built around a commercial reimagining what the very first football halftime was like.

This revolved around a central TV spot, by Motive, Denver (an agency that also helped Pepsi co-create the overall halftime campaign), which aimed to communicate the shared joy of the first-ever Halftime - caused by a so-called 'classic Pepsi moment'.

The spot then encouraged viewers to tune in to the 'Pepsi Super Bowl 48 Halftime Show with Bruno Mars' and 'Get Hyped for Halftime!'

Pre-Game 'Hyped For Halftime' Music Stunts >

The next phases saw Pepsi run several additional halftime-themed events, ads and web films in advance of the big game within its pre-game 'Hyped For Halftime' trailer programme.

One of the most notable and earliest of these saw Pepsi surprise the people of the small town of Milligan (Nebraska) in early January with their very own exclusive Halftime Show.

Milligan was chosen because of its geographical location halfway between California's West Coast and New York's East Coast - the so-called halfway point of America.

The town's 285 inhabitants were surprised with a preview event concert headlined by country music star Lee Brice.

On 4 January, Brice and a Pepsi Marching Band, plus a fleet of trucks and a 'grip' of machines spouting free Pepsi visited the town for a special performance to boost Super Bowl excitement.

The idea behind this was 'what better location to try and get the whole of America 'Hyped For Halftime' than slap bang in the middle of the country?'

Another surprise visit saw Pepsi organise a halftime performance, starring Broadway legend Carol Channing, for a group of unsuspect-

ing senior citizens during their regular bingo game.

One of those surprised was 92-year-old Rory O' Connor, a passionate NFL fan who attended Super Bowl IV - the game which saw the first modern-style Halftime Show. This 1970 game saw Channing become the first solo artist to perform during a halftime show.

O'Connor had seen Channing's original halftime show as a young sailor in the US Navy, thus this show and its accompanying online film were called 'Twice in a Lifetime'

These were just two of several Pepsi surprise visits to various other towns and cities across the country to bolster anticipation and awareness.

Of course, Pepsi filmed all these events and posted the videos online at www.pepsi.com/nfl and most activation also ran with the campaign hashtag #HypedForHalftime.

Innovative Apple iAd Activation >

A further interesting digital aspect of its January pre-game work saw Pepsi turn to an innovative mobile tactic to further build awareness of its Super Bowl sponsorship with a new iAd campaign that encourages consumers to tune-in during halftime for the soft drinks brand's sponsored Half Time Show entertainment extravaganza.

The ads, which come in both Spanish and English language versions, are running on Apple's iAd network within apps including CBS News.

The banner ads themselves flip over at the bottom of the page to feature copy the Spanish and English copy which reads: 'Get Hyped For Halftime'.

Viewers are then encouraged to click on a button next to the copy which, when clicked, opens a full-page ad encourages consumers to access branded pre-Super Bowl content via the <http://www.pepsi.com/NFI> microsite.

The mobile executions further build on Pepsi's content-led strategy that the brand expanded steadily in the weeks leading up to the NFL's centrepiece event.

Using an iAd can be an effective method of reaching out to an iPhone audience broadly during an event whilst the target segment are actually plugged into their various devices.

'Pepsi understands their target market, and they also understand that a good portion of their customers are plugged into devices, especially as it relates to the Super Bowl event,' says Cezar Kolodziej, CEO/president of Iris Mobile, Chicago.

Late last year PepsiCo became the exclusive food and beverage launch partner for iTunes Radio, Apple's new iAd-supported streaming radio service which went live with iOS 7.

On iTunes Radio, PepsiCo delivered a range of custom experiences across PepsiCo brands, as well as branded channels within iTunes Radio, reaching millions of consumers on their iPhone, iPad, iPod touch, Apple TV, Mac or PC.

These experiences were primarily used as vehicles to foster discovery of new global artists and highlight connections between music and other pillars of pop culture such as sports.

'PepsiCo has consistently leveraged music as a growth driver for our brands. We believe that today's music eco-system allows our brands to play a more active role in supporting artists and engaging music fans,' said Frank Cooper, Chief Marketing Officer, Global Consumer Engagement, PepsiCo Global Beverages Group at the launch.

'As Apple continues as the leader of digital music and iTunes Radio instantly becomes a key player in the streaming music space, we view this relationship as an integral part of PepsiCo's global strategy to provide fans with unique access to the world's most iconic music artists, as well as a major stage for rising stars within our music portfolio.'

PepsiCo had the only branded channels on iTunes Radio at launch and integrated multiple food and beverage brands from its portfolio into the platform through its umbrella Pepsi Pulse #Now initiative.

Grammys Halftime Show Sponsorship > The another cornerstone pre-game activation saw Pepsi link two of its major sponsorships - the NFL and

The Grammys - in the week before the Super Bowl by introducing the first 'Grammys Halftime Show' during this year's music awards extravaganza.

Thus adding an innovative new strand to its 'Get Hyped For Halftime' music and sport initiative.

As well as being an NFL sponsor, Pepsi is also a corporate partner of The Grammy Awards Show on CBS and as the program aired before the Super Bowl this year (rather than on the Sunday after the game as it has done in the past - in order to clear the schedule and stage for the Winter Olympics) Pepsi cleverly combined the two properties.

During the three-and-a-half hour long CBS telecast - which Nielson reports as drawing 28.5 million viewers (its second biggest audience since 1993) - Pepsi linked with the NFL as well as Grammy owner the National Academy of Arts & Sciences to create an ad that explored what a Grammys Halftime Show might look like.

The humorous TVC featured a team of past football stars (and Super Bowl expert analysts) - from Deion Saunders using auto-tune, Terry Bradshaw singing country music and Mike Ditka riding a giant football a la Miley Cyrus' 'Wrecking Ball' - encouraged consumers to use the #halftime hashtag to drive social media hype around the NFL's big game show.

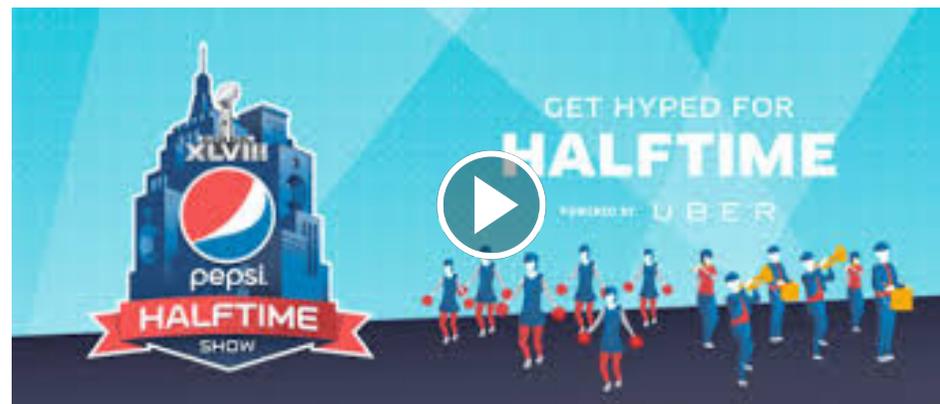
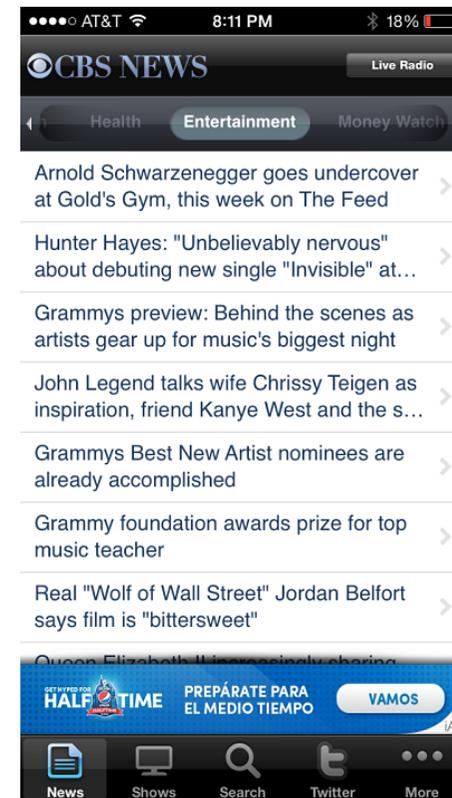
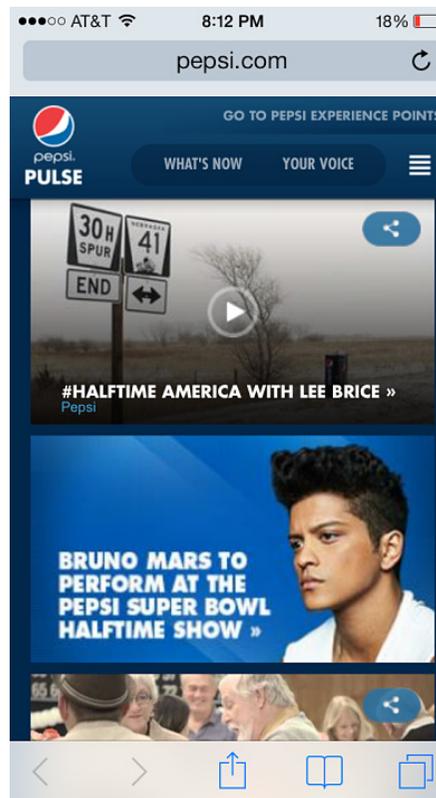
A teaser version of this ad actually ran on Sunday 19 January during the Seattle Seahawks v San Francisco 49ers play-off match, whilst the full two-and-a-half minute version ran mid-way through the Grammys show on 26 January.

'For years and years, Super Bowl halftime has been about music on sports' biggest stage,' says Pepsi marketing VP Kaufman. 'We thought, 'What if we flipped it around and Pepsi brought football to music's biggest night?'

Both ads from the official soft drinks partner of the NFL encourage viewers to use the hashtag #halftime across social media.

Of course, there is a genuine synergy between the Grammys and the Super Bowl Halftime Show - music.

Indeed, the stars of the NFL's big game





break are regularly promoted and positioned as Grammy Award winners, so the two properties link neatly.

Pepsi was the only Grammy partner to run a Super Bowl tie-in during the award show.

‘We have no interest in ambushing the Super Bowl,’ said for The Recording Academy/The Grammy Awards CMO Evan Greene. ‘It really was about being part of an interesting, innovative and exciting idea that Pepsi was really committed to.’

NYC In-Stadium/In-City Outdoor/Experiential

> As Super Bowl XLVIII was played fairly near to PepsiCo’s Purchase, NY headquarters in the New Jersey MetLife Stadium (a ground where Pepsi already has significant presence as a cornerstone partner - along with Bud Light, Verizon and SAP), Pepsi already had a local host commercial platform to build from.

And as New York, a rarely-used Super Bowl host city, is the largest individual US market, the cola brand’s marketing practically took over the city for the weekend of the big game.

Pepsi plastered the city with billboards – taking over outdoor sites, subway stations and shop fronts.

All of Pepsi’s on-site Super Bowl activations in New York invite fans to celebrate and experience halftime to the fullest whilst also bringing the brand’s Live For Now mindset and positioning to life.

Amongst the core experiential elements of Pepsi’s multi-channel and multi-strand Super Bowl activation during the week were its #PEPCITY Celebration at Bryant Park, Pepsi’s ‘Hyped For Halftime’ experience on Super Bowl Boulevard (a 13-block stretch of New York’s Broadway), plus Pepsi and Uber’s #HalftimeAnytime Experience.

The #PepsiCity Celebration is a custom-designed dome housing several stages and performance spaces dedicated to Broadway, art, sports and culture.

This space then switches to offering free (but ticketed through Eventbrite) music perfor-

mances every evening at 8pm with shows from stars such as Austin Mahone, Prince Royce and Ziggy Marley (along with food tastings created by top NY celebrity chefs like David Burke, Marc Forgione and Michael Psilakis).

While the ‘Hyped for Halftime’ Experiences on Super Bowl Boulevard offer fans twin digital experiences to get them in the Super Bowl spirit.

One element of this campaign strand was a photo experience that aimed to capture just what it feels like to run out of the tunnel and onto the field, while the second strand enables fans to record a video with musical props on the stage of the Pepsi Super Bowl Halftime Show.

Also, Pepsi linked with Uber on a #HalftimeAnytime Experience that enabled registered users of the app a ‘halftime experience’ (which will appear as a special badge) and greets them on arrival at various New York City locations with fun surprises including music, a marching band and cheerleaders.

Also, at Game Day Fan Plaza, Pepsi is creating a 360-degree photo experience where consumers get to be onstage as the star of their own halftime show – a ‘Live for Now’ moment captured from all angles.

Other aspects of the brand’s activation include innovative digital and out of home advertising.

These included billboards with rotating LED screens in Times Square, takeovers at transportation hubs including the Grand Central, Penn Station and Times Square subway stations and a Pepsi wrapped Times Square (“S”) shuttle Train.

As well as NYC-based out-of-home advertising, Pepsi is also creating a newly constructed Pepsi sculpture integrated as part of the stadium architecture itself - at just less than 40 feet long - which will greet fans as they enter the Pepsi gate at MetLife Stadium.

Other elements of Pepsi’s campaign included a ticket giveaway for the halftime show, plus subway wraps, as well as store window takeovers and digital billboards in New York.



SUPER BOWL BOULEVARD

ENGINEERED BY GMC

THE EPICENTER FOR NFL FANS DURING SUPER BOWL XLVIII
CELEBRATING ALL THINGS FOOTBALL.

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SCHEDULE OF EVENTS

FOOTBALL RESTAURANT
Located at the intersection of 4th Street and 7th Avenue, this site will feature a full menu of food and beverage options. For more information, visit [pepsisuperbowl.com](#).

OFFICIAL SUPER BOWL XLVIII RESTAURANT
This site will be the location of the Super Bowl XLVIII Official Super Bowl Restaurant. For more information, visit [pepsisuperbowl.com](#).

TASTE OF THE NFL

The NFL's "Taste of the NFL" will feature a variety of food and beverage options. For more information, visit [pepsisuperbowl.com](#).

OFFICIAL SUPER BOWL XLVIII RESTAURANT
This site will be the location of the Super Bowl XLVIII Official Super Bowl Restaurant. For more information, visit [pepsisuperbowl.com](#).

STAY CONNECTED

Download the NFL Mobile app to get the official Super Bowl XLVIII experience.

The NFL's "Taste of the NFL" will feature a variety of food and beverage options. For more information, visit [pepsisuperbowl.com](#).

NFL ATTRACTIONS

- THE SUPER BOWL BOULEVARD**
The Super Bowl Boulevard is the epicenter of the Super Bowl XLVIII celebration. It features a variety of attractions, including the Super Bowl XLVIII Official Super Bowl Restaurant, the Super Bowl XLVIII Official Super Bowl Restaurant, and the Super Bowl XLVIII Official Super Bowl Restaurant.
- THE SUPER BOWL BOULEVARD**
The Super Bowl Boulevard is the epicenter of the Super Bowl XLVIII celebration. It features a variety of attractions, including the Super Bowl XLVIII Official Super Bowl Restaurant, the Super Bowl XLVIII Official Super Bowl Restaurant, and the Super Bowl XLVIII Official Super Bowl Restaurant.

SUPER BOWL BOULEVARD LEGEND

1. THE SUPER BOWL BOULEVARD
2. THE SUPER BOWL BOULEVARD
3. THE SUPER BOWL BOULEVARD
4. THE SUPER BOWL BOULEVARD
5. THE SUPER BOWL BOULEVARD
6. THE SUPER BOWL BOULEVARD
7. THE SUPER BOWL BOULEVARD
8. THE SUPER BOWL BOULEVARD
9. THE SUPER BOWL BOULEVARD

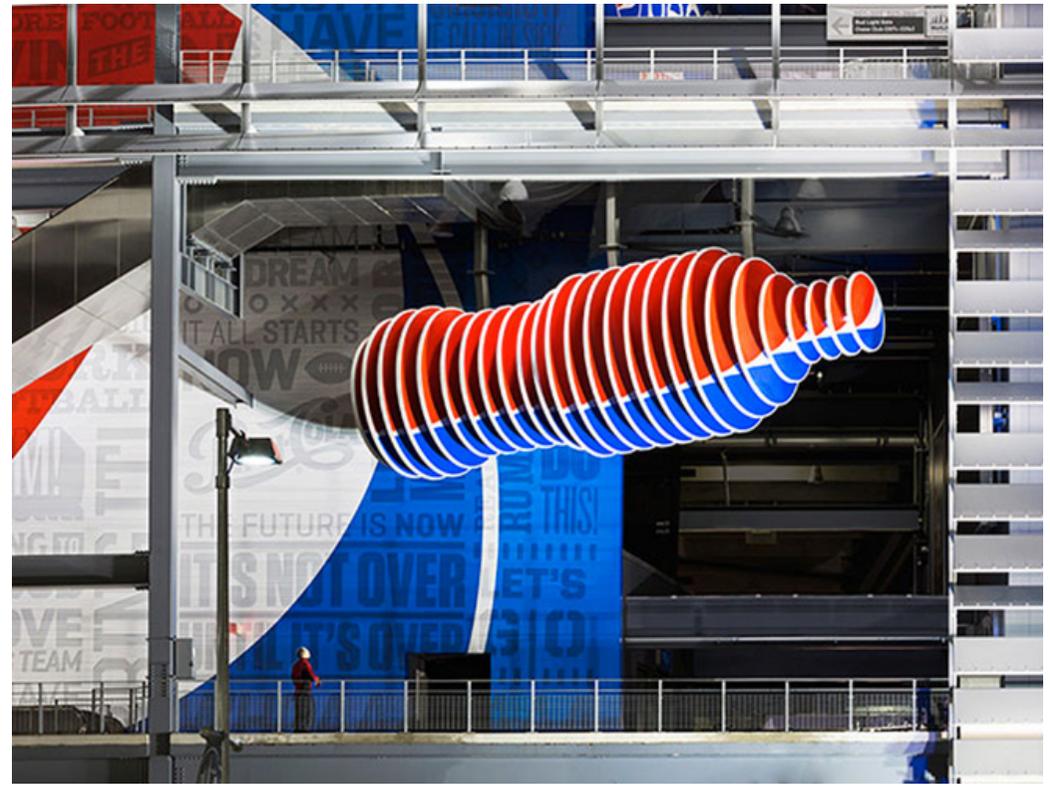
NFL SPONSOR DISPLAYS

- NIKE**
Between 34th & 37th Streets
- NIKE**
Between 37th & 40th Streets
- NIKE**
Between 40th & 43rd Streets
- NIKE**
Between 43rd & 46th Streets
- NIKE**
Between 46th & 49th Streets

GOING TO THE GAME?

BE CLEAN AND SAFE! Please do not drink and drive. For more information, visit [pepsisuperbowl.com](#).

NFL TICKET EXCHANGE
NFL Ticket Exchange is the official online marketplace for Super Bowl XLVIII tickets. For more information, visit [nfl.com/ticketexchange](#).



In-Game Super Bowl ‘Sound Check’ Spot >

Then finally, for its single in-game Super Bowl commercial, Pepsi’s spot introduced the halftime show with creative that weaved CGI music imagery into New York City scenes and landmarks.

Effectively this was a flashy 30-second halftime introduction showing Pepsi sound check New York with giant hands strumming the Brooklyn Bridge like a guitar, playing the Guggenheim like drums, mixing levels on a NYC subway train board and scratching Columbus Circle like a vinyl turntable.

Other famous landmarks in the ad included The Empire State Building and the longstanding East Side Pepsi Sign, while the spot ends at Met Life Stadium itself with Pepsi’s global ‘Live For Now’ tagline.

The idea behind the ad, by Mekanism, was to welcome fans to the final sound check for what it describes as the world’s biggest concert: the Pepsi Super Bowl Halftime Show.

This marked the conclusion to the ‘Get Hyped For Halftime’ campaign as it ushered in the Bruno Mars led Halftime Show itself.

Blipp To The Future > In a future-facing move, Pepsi actually began activating for next year’s Super Bowl campaign during the immediate build up to the 2014 game.

Using interactive mobile platform Blippar, the soft drinks giant launched an interactive mobile marketing campaign around Super Bowl 2015 that lets consumers ‘blipp’ to enter sweepstakes and take a virtual picture with an NFL player.

The initiative see Pepsi try and reach out to consumers via the new mobile marketing platform in one of the first US retail-based Blippar projects.

An on-can campaign, Pepsi labelled nearly 20 million cans to promote its sponsorship of Super Bowl XLIX in 2015, asking purchasers to ‘Download, Unlock and Score’ - a three-step process that Blippar hopes will become widely known as ‘blipping.’

‘To “blip”, in laymen’s terms, means to access digital, interactive content via a mobile device through the use of the Blippar app, available for a range of mobile platforms,’ explains Lisa Hu, Business Development GM VP for Blippar USA.

For the Pepsi promotion, that content was the chance to enter a sweepstakes for Super Bowl 2015 tickets, plus a mobile link to a social sharing microsite, as well as an augmented reality feature that allowed consumers to take a virtual picture of themselves next to one of seven different NFL players and then share that image on Facebook, Twitter, or e-mail.

Pepsi’s call to action included on-pack instructions that covered an entire panel of the can - outlining how consumers could unlock the interactive features.

This future facing promotion ran in parallel with Pepsi’s ‘Get Hyped For Halftime’ 2014 Super Bowl campaign - starting in December 2013 and ending in March 2014.

According to IEG, Pepsi spends around \$230m each year on its NFL partnership - one of the largest sports sponsorship deals in history - which sees PepsiCo adopt a masterbrand ad strategy that promote five of its big brands: Pepsi, Gatorade, Frito Lay, Tropicana and Quaker Oats.

Of course, its unique and exclusive rights to America’s number one rated sports league and the ability to develop long term strategic activation plans around the country’s most watched TV show (the Super Bowl), certainly provides a powerful platform for Pepsi to connect with athletes and fans by enhancing their experiences in an authentic and deep-seated way.

According to Pepsi itself, the NFL is one of its most successful partnerships in history. <





Super Bowl Ambushes: Ads, Virals, Stunts & Streaks

The simplest approach to activating around the Super Bowl without actually investing in NFL sponsorship rights is to buy airspace during the TV telecast and Coca-Cola did just that as it aimed to spoil Pepsi's Halftime Show spectacular with a diversity-themed TV commercial that hoped to drive debate. But with 30-second spots priced at \$4m, not all brands are able to buy official Super Bowl marketing real estate and thus need to apply a little more imagination in alternative directions. Among our favourite 2014 Super Bowl ambushes were Newcastle Brown Ale's fantasy TVC, the NCAI's #ChangeTheMascot anti-Redskins cause viral and the social/economic SME-targeted #DigitalStreak.



#AmericasBeautiful

Among our favourite 2014 Super Bowl ambushes were the non-existent mega Super Bowl spot from Newcastle Brown Ale #IfWe'dMadeIt (stealing attention from official beer partner Anheuser-Busch), the NCAI's #ChangeTheMascot anti-Redskins cause viral, the social, shareable and economical Super Bowl #DigitalStreak for SMEs. Another notable guerilla Super Bowl trend saw a bevy of brands squabbling on social media as they sought an Oreo moment but resorted to childish Twitter Bicker.

Coca-Cola's 'America Is Beautiful' TVC > Despite PepsiCo's 10-year, \$2.3bn NFL partnership, some signs suggest that arch enemy Coca-Cola stole a significant chunk of soft drinks Super Bowl awareness with a diversity commercial that generated an avalanche of online chatter and caused great debate among consumers..

Pepsi's game day work primarily revolved around its sponsorship of the Halftime Show, while Coca-Cola bought two 60-second TV ads - one in each half.

While Coca-Cola released 'Going All The Way', one of its two Super Bowl spots, in the lead up to the game, it was deliberately silent about the direction and theme of its other commercial.

Although the soft drinks giants VP of advertising strategy Jonathan Mildenhall did tweet a few teaser shoot scenes and hinted that the spot would celebrate American society and Coca-Cola's role within it.

So when this second spot, 'It's Beautiful', aired its diversity message still had some 'surprise and shock' value when compared to so many other Big Game ads which had been rolled out in the weeks before the Super Bowl.

It certainly had a distinct and pointed diversity message - which seemed to divide online Super Bowl viewers.

The Wieden + Kennedy ad featured people from various ethnic groups and different religious beliefs taking part in almost clichéd scenes of classic American life; a gay couple and their daughter roller skating

It's soundtrack was led by characters singing

'America The Beautiful' - which began in English before switching to people singing the song in other languages including Spanish, Hindi and Arabic.

It certainly proved to be one of the most talked-about commercial in this year's Super Bowl.

Viewers tweeted their responses and, while many loved it, some actually tweeted they would never drink the brand again as a result of the song being sung in foreign languages.

The ad was supported with copy and a hashtag reading 'The only thing more beautiful than this country are the people who live here. Watch and discover why #AmericalsBeautiful'.

The making-of, behind-the-scenes video explores the diversity theme further

While Coke's YouTube site also includes online films of the song sung entirely in various different accents.

The other 60-second commercial, filmed in Green Bay, was a much more conventional tale about Adrian - an underdog pint sized pee wee footballer who overcame the odds to score a touchdown.

Unsurprisingly, it generated slightly less cyber chatter.

Coke's twin Super Bowl strategies saw it roll out one fairly standard commercial with the classic Super Bowl pre-release tactic, and another heavy hitting and controversial ad aimed at driving debate and stimulating conversation which it held back until it aired live in the game to maximise immediate impact.

Completely driven by the American patriotic classic "America the Beautiful," we get a touching

Coke has a distinguished marketing heritage not simply based on celebrating classic and patriotic Americana, but also for promoting and sharing the country's cultural diversity.

A heritage which stretches to global diversity - think back to iconic classic 'I'd like to buy the world a Coke' TV commercial.

Did Coke manage to steal the thunder from its arch rival and official NFL sponsor and Super Bowl Halftime Show partner Pepsi?

It might well have done just that.





Newcastle Brown Ale's Mega Huge Super Bowl Ad (That Wasn't) > Despite Bud Light's six-year NFL deal valued at \$1.2bn plus (and its four Super Bowl spots - two for Bud Light and two for Budweiser), lesser known Newcastle Brown Ale might just have been the highest profile Super Bowl beer advertiser.

Without even advertising during the Super Bowl!

US brewer Anheuser-Busch's expensively acquired rights were well and truly hijacked the British beer brand's Super Bowl ad campaign that didn't even actually include a Super Bowl ad?

Newcastle Brown Ale might not have bought airtime in Sunday's Super Bowl, but its distinctly silly yet decidedly clever ambush campaign (from Droga5) certainly generated a lot of consumer chatter, huge media coverage and impressive viewing stats.

The spoof 'If We'd Made It (if we had the money)' campaign, celebrating the blockbuster marketing hype that surrounds the game, kicked off fairly quietly with an online teaser film on 22 January.

This ad drove viewers online to the campaign website <http://www.IfWeMadeIt.com> where they could see more of the 'Mega Huge Epic Football Game Ad' that the brand never actually made - including the never made commercial's storyboard.

Then, as the big game approached, it rolled out more content - including the hilarious endorsement-style spot by Twilight and Pitch Perfect star Anna Kendrick - the Hollywood actress who would have appeared in the epic ad

Kendrick's clip, which sees her rant about Newky Brown cancelling her Super Bowl commercial at the last minute, begins with the line: 'Behind the scenes of the mega huge football game that Newcastle Brown Ale almost made... which almost starred Anna Kendrick.'

It also discusses some of the restrictions on advertisers leveraging the game without official NFL rights - for instance, how they can't use the words 'Super Bowl' and so use 'Big Game'

instead.

Like the other online films, the Kendrick spot went viral and sparked conversation and comment across social media.

Other interesting elements of the campaign included a clever, self-mocking Gawker ad 'disguised as an editorial article to get you to click on it', plus a set of bogus ad focus group videos.

A further online film starring former NFL star Keyshawn Johnson rolled out just days before the Super Bowl.

If you are going to market around Super Bowl marketing, why not be true to the whole over-the-top blockbuster Big Game marketing landscape and treat your campaign like a \$100m summer blockbuster movie?

Newcastle Brown Ale, a Tyneside based beer dating back to 1927 and now sold in 40 countries (including the US), briefed agency Droga5 to hijack the conversation around Super Bowl marketing.

'It seemed like the obvious thing we had to do, and unfair to the world if we didn't,' says Newcastle brand director Quinn Kilbury.

'The Super Bowl is great. The game is amazing, everyone loves the game. But it's become much more about marketing in some ways, and the over-the-top ridiculousness that surrounds it.

'I saw a lot of that when I was doing the real Super Bowl marketing stuff over at Pepsi, so it's close to my heart, and it is a little ridiculous sometimes. For a brand that likes to poke fun at marketing, we had to poke fun at Super Bowl marketing at some point.'

This certainly seems to have worked incredibly well.

The Kendrick online ad alone had racked up 4,217,694 views the day after the Big Game, the Keyshawn Johnson viral has around one million views, while the initial teaser and storyboard spots boast 200,000+ and 400,000 respectively and the focus group films also earning 100,000s of additional views.

The stats show that this true, old style guerilla campaign certainly took some of the beer





conversation and awareness away from official NFL partner Budweiser.

But Anheuser-Busch, who's official NFL partnership runs to 2016, also posted up some impressive numbers with its own commercials.

For 2014's Super Bowl the powerhouse US brewer Anheuser-Busch bought three minutes and 30 seconds of Super Bowl ad time.

Perhaps its stand-out spot for 2014 was a sugary-sweet, heart-warming commercial featuring its famous Clydesdale horses entitled 'Puppy Love' – which racked up an astonishing 30 million YouTube views before the game began.

The second Budweiser ad, 'Hero's Welcome', plays the patriotic card as the brewer pays homage to the US armed forces by welcoming home a soldier from Afghanistan with a beer backed surprise ticker-tape parade.

The tagline 'every soldier deserves a hero's welcome' is patriotic and emotionally powerful – a classic Super Bowl spot.

Bud Light meanwhile, blended storytelling and reality TV as a crew of actors (including comedian Reggie Watts and one Arnold Schwarzenegger) abscond with unsuspecting passer-by Ian Rappaport for a night of 'Whatever'.

Which itself boasts nine million plus YouTube

views to date.

NCAI's #ChangeTheMascot Anti-Redskins Film > In the days leading up to this year's Super Bowl, the National Congress of American Indians (NCAI) launched an emotively powerful anti-Redskins campaign that brought the Washington DC NFL franchise mascot name controversy back to the forefront of public debate.

Led by a beautiful and stirring two-minute commercial, which includes many names regularly used to describe Native Americans (eg Cherokee, Blackfoot, and Navajo), the film closes with a shot of a Washington Redskins helmet sitting on the turf and a voiceover saying:

'Native Americans call themselves many things, the one thing they don't...'

The objective of the NCAI, the oldest and largest organisation representing Native Americans in the USA, is that the campaign will act as a call to action for viewers all over America to contact the NFL, its commissioner Roger Goodell, the team's major local paper Washington Post and the 'Washington Professional Football Team' itself.

It also drives viewers online to visit the campaign hub at www.ChangeTheMascot.org.

The twin hashtag #ChangeTheMascot and #No-

tYourMascot campaign is an ongoing initiative aimed at ending the use of the term 'redskins' – considered a racial slur by Native Americans and to change the mascot and name of the Washington DC NFL team.

This creative, part of a campaign initially launched by the Oneida Indian Nation, follows an earlier video released in November, which featured interviews with tribal leaders from right across the USA all calling for the mascot and name to be dropped.

Tribal heads from seven different tribes feature in the film:

- Cathy Abramson – Councilmember, Sault Tribe of Chippewa Indians
- Al Goozmer – President, Tyonek Native Village of Alaska
- Brian Cladoosby – Chairman, Swinomish Indian Tribal Community and President, NCAI
- Edwina Butler Wolfe – Governor, Absentee Shawnee Tribe of Oklahoma
- Leander McDonald – Tribal Chairman, Spirit Lake Tribe
- Dennis Welsh – Chairman, Colorado River Indian Tribes
- Candace Bossard – Councilmember, Ponca Tribe of Nebraska

Supporters are also encouraged to also drive (and follow) the campaign on Twitter through the fol-

lowing hashtags: @ChangeDCMascot @Oneida-Nation & @OneidaNatnNews.

All those involved in this issue - from the league itself, the commissioner, franchises, fans, sponsors and brands too should take note of the power and poignancy of this cause campaign to bring an end the use of the racial epithet.

What better timing for such a cause campaign than to leverage interest in and around the NFL's flagship event - The Super Bowl.

Indeed, the strategy seems to be paying off - in terms of coverage and take up anyway - as the video has racked up one million YouTube views.

Indeed, the #NotYourMascot hashtag trended on Twitter in the US on the day before the game itself.

Digital Streaker > At \$4m for a 30-second spot, Super Bowl commercials are beyond the budget for 99.9% of marketers, but Digital Streaker challenged the Super Bowl status quo by providing smaller brands with a risqué yet economical opportunity to generate awareness during this year's Big Game.

As an alternative to the multi-million dollar blockbuster Super Bowl ad buy, the Digital Streaker site (which launched just a few weeks before Seattle took on Denver) offered brands an opportunity to upload their logos and place them in front of a streaker's, err, 'privates'.

With a tagline reading 'strap your logo to my pogo', the Digital Streaker is pitched as 'Your ticket to game day marketing infamy' and targets small businesses (or people with a little time to waste).

The mechanic was straightforward.

Once a logo has been uploaded to Digital Streaker, the marketing team simply selects which website they want the digital streaker to run naked across.

Marketers choose between a range of streakers - from cheerleader to feather boa wearer, and luchador to horse mask streaker - and there are also various customisable options to blur out the streaker's organ - from a dolphin or a cat face, to a shuttlecock, a stack of pancakes, or even Kim

Jong-un.

Then each marketer is sent a unique link to the site featuring your logo blurring out digital streaker's 'tackle' - which you can then share with friends, colleagues and clients (of course) on social platforms.

Apparently created by a group of creatives and marketers who got tired of seeing the same old brands dominate the Super Bowl year in and year out, this is one small way to challenge the status quo.

Certainly for those a touch fed up with the same old patriotic, big budget, heartstring tugging Super Bowl creative approach, this offers the rebel brands and the outsider marketers an opportunity to rock the boat (and err, have a little fun).

Super Bowl Social Squabble: Twitter Bicker > JC Penney's social media Super Bowl work sparked a real-time Twitter bicker as brands battled with one another in search of their own 'Oreo - Dunk In The Dark' moment.

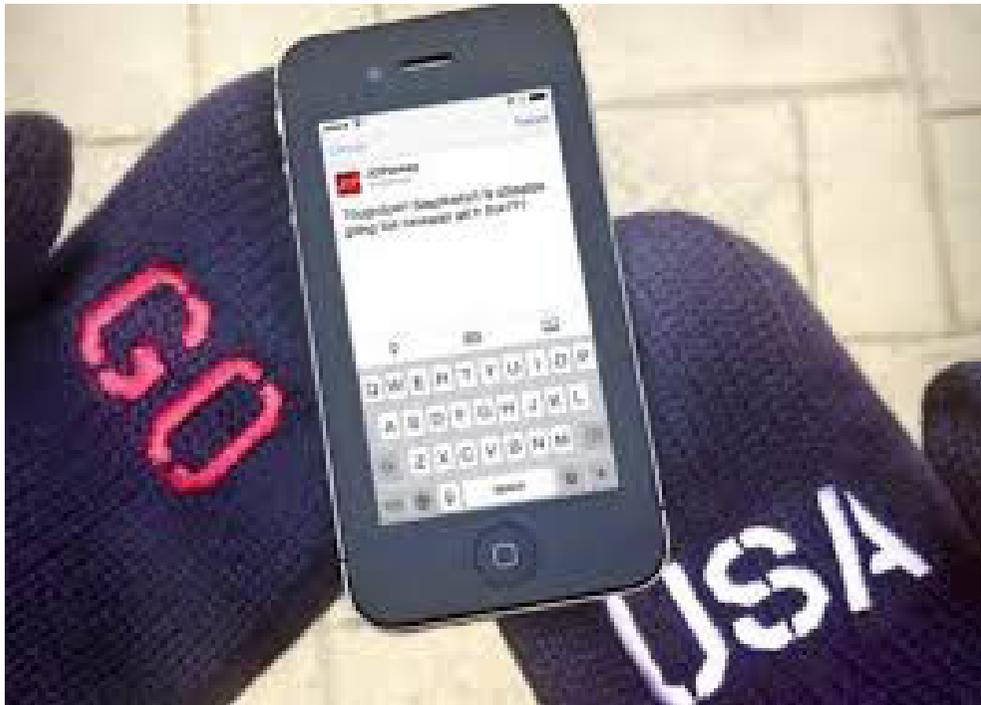
Bridgestone's But while the game was uneventful and the lights stayed on at New Jersey's Meadowland's stadium, it was a dark day for marketing in general as brands were reduced to squabbling with one another on social media in a game of Twitter social media one-upmanship which made many of them look like kids.

The Twitter Bicker Battle began when giant retailer JC Penney began to attract online attention through a pair of apparently clumsily written, misspelled tweets relating to a couple of incidents early in the game.

One JC Penney post read 'Who kkmew theis was ghiong tob e a baweball ghamle. #lowsscoringh5_0', while a follow-up tweet said 'Tough-down Seadawks!! Is sSeattle going toa runaway wit h this???'

Observers were quick to pounce on the nonsensical tweets with some claiming that the person managing the Twitter account was either drunk or had been hacked. Kia Motors tweeted: "Hey @jcpenny need a designated driver", while Coors Light posted: "JCPenny We know football





Who kkmew theis was ghiong tob e a baweball ghamle. #lowsscorinh 5_0

Reply Retweet Favorite More

18,207 RETWEETS

7,407 FAVORITES



6:48 PM - 2 Feb 2014

goes great with Coors Light, but please tweet responsibly”.

The department store’s riposte to the on-line tidal wave of sniping comments and mocking marketers was to reveal that its misspelled tweets had been part of a tactical plan – which it unveiled in a further tweet.

‘Oops...Sorry for the typos. We were #TweetingWithMittens. Wasn’t it supposed to be colder? Enjoy the game!’

This post, which referenced the pre-game hype surrounding whether the cold weather would turn the Super Bowl into the Snow Bowl (the NFL’s big game is very rarely played in a roofless stadium in the North East of the US largely to avoid the risk of bad weather spoiling the Big Game’), came with a photograph of the mittens which turned out to be JC Penney TEAM USA mittens and thus a plug for its Sochi 2014 Winter Olympic clothing range.

The tweet generated more than 31,000 retweets and 11,800 favourites.

The game’s lack of genuine action-related talking point, Seattle thrashed Denver, drive brands to simply turn on each other like kids in a playground to try and spark conversation and generate social traction.

Brands mocking JC Penney weren’t the only ones to chide other real time marketing teams and competitor social activity.

Jaguar took a swipe at Maserati’s Super Bowl TV spot (featuring Quvezhane Wallis) for its new Ghibli ad with a mocking the tweet: ‘Did you know that #ghibli means hot air? Seems appropriate. CC: Maserati_HQ #GoodToBeBad’.

Jaguar’s real time social team were clearly trying to spoil a premium auto brand competitor’s ad to portray its own blockbuster Super Bowl spot in a better light.

While, Doritos and telecoms firm Verizon also exchanged playful chiding tweets during the game.

Doritos mocked another brand’s social output as it aimed to gain traction for its own, long running ‘Crash The Super Bowl’ campaign.

The first consumer-created spot from the

perennial Super Bowl snack advertiser delivered a neatly produced, humour-led ‘Time Machine’ commercial – which had the underlying message that Doritos crisps are so tasty that they entice youngsters into a world of crime.

Whilst the second winner of the brand’s on-going Crash the Super Bowl consumer-created commercial contest, ‘Cowboy Kid’ was another cutesy child-focused ad featuring a competition between siblings when their mom announces she needs help with the groceries and incentivises them with the promise of Doritos treats.

For a few seconds it might seem tactically smart to fire off a clever, critical response mocking a competitor’s commercial, or to pour social scorn on other marketers that look like they have made mistakes – but surely this is the strategy of the schoolyard.

In the long term this is a disastrous strategy, as consumers will surely rapidly tire of this kind of tactical Twitter tit-for-tat and disengage from a marketing world that spends more time trying to get one over on one another and less time trying to enhance the spectators’ event-related experience.

Marketing may indeed actually end up eating itself. <



> Equality Dominates Sochi Sponsor & Ambush Work

Much Winter Olympic activation analysis focused on the challenges surrounding sponsors at Sochi 2014 - particularly protests over Russia's discriminatory anti-gay legislation. Some industry analysts have argued that a comparison between Team USA sponsor AT&T's '#ItsOurTime' and IOC partner McDonald's '#CheersToSochi' offers a textbook case study of how sponsors can either work with protest groups or suffer the backlash (admittedly AT&T's Team US partnership offered more room for manoeuvre than McDonald's IOC deal). Other notable equal rights ambush campaigns include American Apparel's 'Principle 6', CIDI's 'Luge' spot and the 'Rainbow' Google Doodle.

McDonald's logo and Olympic rings

ENGLISH FRANÇAIS РУССКИЙ ESPAÑOL

Good luck in Sochi! Work hard and leave everything you have out there. It's YOUR time. Go #TeamUSA! <http://mcd.com>

CHEERS TO SOCHI

Send your cheers to your favorite athlete or team as they compete in Sochi. Your cheers will be on display in the Athletes' Village during the Games, where Olympians may print and wear their favorites on ribbons. They may even respond back to you!

CHEER ON AN ATHLETE CHEER ON A TEAM

2,837 CHEERS AND COUNTING

QUEER NATION NY MEMEGRAPHS POWERED PARODY!

CHEERS TO SOCHI

FIND THE #CheersToSochi Campaign → [f](#) [t](#) [p](#) [g+](#) [yt](#)

Send your cheers to your favorite Sochi 2014 corporate sponsor or the International Olympic committee. They've all betrayed the ideals in Olympic charter. **How do you feel about that?**

28,579 #CHEERSTOSOCI AND COUNTING

McDonald's '#Cheers To Sochi. > McDonald's Sochi 2014 social campaign asks fans to send good luck messages to athletes and teams using the hashtag #CheersToSochi.

Olympic fans, athlete supporters and fast food consumers can tweet messages (or send them via the www.cheerstosochi.com website) which are then shared through a digital display in the McDonald's within the Athletes' Village where they can not only view and read the messages, but also print them out onto ribbons which can then be worn as a branded bracelet.

Athletes can also tweet their appreciation back to lucky fans.

The initiative was launched around one month before the start of the Games and after 10 days of competition, 4,700 cheers had been sent with US hockey player Patrick Kane, Canadian hockey player Drew Doughty, US speed skater Shani Davis and Canadian figure skater Patrick Chan being the most common names in the cheers.

The campaign has been built in multiple languages to allow people to cheer teams and athletes from right around the world.

The core social strand of the campaign is promoted through a 60-second online video.

McDonald's also rolled out a Sochi 2014 Winter Olympic US TV commercial with the tagline 'The Greatest Victories Are celebrated With A Single Bite'.

Other elements of the McDonald's campaigns include donating a new children's playground to the city of Sochi designed to meet the needs of children with disabilities, bringing kids together in Sochi for a once-in-a-lifetime opportunity to experience the Games first-hand via its Champions of Play program.

Fans and athletes in Sochi itself for the Games are being served by the McDonald's Olympic Champion Crew - a 350-strong, hand-picked crew from the best restaurant staff across selected on their status as McDonald's All Stars or Employees of the Month in their hometown restaurants.

Equal rights campaigners leveraged the McDonald's campaign by co-opting the hashtag in order to protest against Russia's anti-gay legislation.

These groups effectively hijacking the campaign hashtag and set up a protest website using the URL - <http://cheerstosochi.org/> and closely mimicking the McDonald's creative approach.

This campaign urged people across the world to tweet to air their view that McDonald's and the IOC itself were betraying the ideals of the Olympic charter by supporting the Sochi Winter Olympics and by the halfway point of the Games, 48,000 protest messages had been sent.

Far more than the original campaign has generated thus far. Yet, perhaps the brand isn't as unhappy about the activist in-



vasion as one might initially presume.

After all, this inventive campaign has been designed to encourage engagement and showcase consumer opinion and messages – and this is just what has happened.

While McDonald's hasn't yet directly addressed the activists' leveraging of its campaign, its director of social media Rick Wion emphasised that 'It is important to remember that social media is all about a conversation.

And that understandably the LGBT community is focusing its conversation on the Russian legislation and we respect everyone's rights to express their opinions.'

McDonald's also issued an inclusionary corporate statement saying:

'Activists are targeting Olympic sponsors to voice their concerns regarding the Russian LGBT legislation and McDonald's would like to re-emphasise its support for human rights and believes the games should be open to all, free of discrimination.'

McDonald's has a 38 year with Olympics and this #CheersToSochi initiative, which follows London 2012's real time, reactive 'We All Make The Games' campaign, arguably marks the first time the fast food brand has primarily focused on social media as the epicentre for its marketing and promotional work.

The global burger giant is one of several IOC sponsors of the Winter Games focusing their activation primarily on social media and monitoring the games.

Its focus was based largely on leveraging real-time Games-related stories right around the clock and then engaging as live with relevant content across its Vine, Instagram, Twitter and Facebook channels.

'McDonald's takes tremendous pride in our 38-year partnership of the Games, and we share in the International Olympic Committee's passion for bringing the world together,' explains McDonald's chief brand officer Steve Easterbrook.

'This Olympic experience gives fans the ability to make personal connections with athletes in Sochi in a way they've never had before.'

AT&T '#ItsOurTime' > McDonald's As the Winter Olympics began, Team USA sponsor AT&T became one of the first brands with a form of official Games-related partnership to publicly and expressly condemn host nation Russia's anti-gay legislation.

In a high profile post on its consumer blog, titled 'A Time For Pride & Equality', the American telecoms giant wrote:

'We support LGBT equality globally and we condemn violence, discrimination and harassment targeted against LGBT individuals everywhere.

Russia's law is harmful to LGBT individuals and families, and it's harmful to a diverse society.'

The post signed off with the company's current Team USA Winter Olympic marketing campaign tagline 'Go Team USA #ItsOurTime'.

The brand, while not a worldwide IOC TOP partner like other giant US brands Coca-Cola, GE, Dow Chemical, P&G, Visa and McDonald's, has nevertheless been a corporate backer of Team USA for 30 years.

Its current Winter Olympics campaign is fronted by a set of less heralded Team USA Olympians in creative featuring AT&T-enabled communication playing support roles.

Unlike most other official Games and Team partners, AT&T's 'It's Our Time' campaign (created with agency BBDO NY) eschews the famous star sporting names (who might have most easily attracted the most eyeballs and attention) and instead focuses on lesser known athletes trying to make their Olympic mark while also living everyday lives.

The brand's objective behind the approach is to connect with what it describes as a 'very real American experience'.

For example, AT&T's Winter Games campaign launch TV spot features skeleton racer Nolle Pikus-Pace balancing family life with training: she lifts weights in her own basement, feeds her family and watches her kids play football before going for her own late night training run.

The voiceover says: 'There simply aren't enough hours in the day, yet somehow they find

time to train. Now it's our time to show our support.'

The other athletes featuring in the brand's three further team USA commercials are alpine snowboarder Justin Reiter, short-track speed skater Alyson Dudek and Paralympic alpine skier Heath Calhoun.

'These aren't made-up stories, these are real stories about sacrifice and determination and how they made it,' said AT&T VP of brand management and advertising Rudy Wilson.

'We're showing them in a way not to make people cry, but to inspire people.'

Continuing its 'support' theme, the campaign also sees AT&T ask Americans to show their support for the Winter Olympic athletes by recording 'U.S.A.' chants by downloading the #ItsOurTime app.

The app enables users to create their own unique 'U-S-A Chant Video' via Facebook, Twitter or email and then share it with their friends and upload it to AT&T's campaign website www.ItsOurTime.com.

An experiential strand of the initiative sees the brand run an event in Times Square on the first day of the Games featuring these customized chants on a giant 'Wall of Support'.

AT&T's #ItsOurTime Twitter feed suggests it is reaping rewards for its stance with an avalanche of positive reaction and brand support from customers and non customers alike.

The North American based Human Rights Campaign (HRC), one of several groups pressurising the country's official IOC sponsors to speak out against Russian laws targeting the LGBT community, lauded AT&T for its stance.

'Today, AT&T courageously recommitted itself to fairness, equality and basic human rights. AT&T should be recognized for showing true leadership in opposing this hateful Russian law, and other sponsors that have failed to lead should take corrective action immediately.'

A company that claims to support LGBT equality should do so wherever it operates, not just in the United States, and we call on all Olympic Sponsors to follow AT&T's lead and publicly

denounce Russia's anti-LGBT law.'

Furthermore, Ken McNeely, president of AT&T in California, also posted a statement today backing the HRC's efforts and reiterating that the company stands by its core values of 'diversity and equality'.

'As a Proud Partner of the U.S. Olympic and Paralympic Team for the past 30 years, we've showcased American athletes and celebrated their diversity all around the world,' McNeely posted.

'Now, with Russia's anti-LGBT law and world-wide protests against it, AT&T stands in support of the LGBT community. Discrimination is wrong - plain and simple.'

We hope that others involved with the Olympic Games will do the same.'

In the days leading up to Sochi 2014, HRC linked with 40 other human rights organisations around the world to send out open letters to all Olympic sponsors 'to urge Russia to halt the rising tide of discrimination, harassment and threats against LGBT people'.

Many of these companies, whilst issuing statements about their support for 'inclusion', have been criticised for not going far enough and specifically condemning the Russian laws.

American Apparel's 'Principle 6' > The US clothes retailer, no stranger to controversial marketing campaigns, has linked with LGBT campaign groups All Out and Athlete Ally to create an initiative called Principle 6 - a clothing line led campaign challenging Russia's 'anti-gay laws' ahead of the Sochi 2014 Winter Olympics.

At the heart of the campaign, the LA brand (which has no official sponsorship ties to Sochi 2014) is a clothing and merchandise range based on the IOC's own Olympic charter's Principle 6 - 'Sport does not discriminate on grounds of race, religion, politics, gender or otherwise'.

By choosing the Olympic charter's own language, the hope was that competing athletes could wear the clothes without actually running foul of Russia's ban on homosexual 'propaganda' or the IOC's rules against political activation at its



Get Your #P6 Gear From American Apparel



Games.

The overall objective is to use the range to promote the Olympic principle of inclusion and campaign that Russia's anti-LGBT discrimination is incompatible with the Olympic movement.

Proceeds from the sale of Principle 6 products go to support the campaign and to LGBT advocacy groups in Russia fighting discrimination and anti-gay laws.

In addition to the product-led strategy, the web-based campaign includes both traditional advertising and a heavy social media element (including a shareable, spread the message petition mechanic).

High profile athletes – both going to the games and from other sports – are backing the campaign and playing ambassadorial roles.

These include the NBA's Steve Nash, former NFL player Chris Kluwe, tennis stars Martina Navratilova and Andy Roddick and Olympic champ Greg Louganis are among the ambassadors for the program.

The campaign also includes Olympic athlete-fronted online video, such as from Olympic Fencer Imke Duplizter.

Principle 6 has also received support from Sochi athletes such as Australian snowboarder Belle Brockhoff, New Zealander speed skater Blake Skjellerup and Canadian alpine skier Mike Janyk.

The roots of this campaign lie in activist groups recruiting American Apparel to join and lead the Principle 6 campaign, but the retailer has quickly become a key driver of the initiative.

The brand's involvement has boosted the campaign's media coverage around the world.

Indeed, according to creative director Iris Alonzo, the range – which includes tee-shirts, crop tops, jerseys and briefs – have become the best selling items on the brand's website.

'American Apparel has always stood up for the LGBT community,' says Alonzo. 'The idea of excluding anyone from the Olympic Games based on their sexual orientation is unthinkable. We are proud to join Athlete Ally and All Out to provide a way for athletes and fans to speak out against

unjust discrimination.'

Activist groups involved in Principle 6 have also been vocally lobbying Olympic sponsors.

For example, All Out held a demonstration outside Coca-Cola's Atlanta headquarters 100 days before the start of the Games.

CIDI's 'Luge' Spot Keeps The Games Gay > 'Luge', a suggestive spot from the Canadian Institute for Diversity and Inclusion, was the most-shared ad online during the first week of Sochi's Winter Olympic Games and in 10 days racked up an impressive 5.5 million YouTube Views.

The suggestive ad, created by Rethink, features two figures in Lycra rocking backwards and forwards in close proximity as they prepare for a luge run.

Shared 286,278 in the second week of February, the ad features Human League's 'Don't You Want Me' and features the endline "'The Games have always been a little gay. Let's keep them that way.'

The spot spearheads CIDI's 'Let's Keep The Games Gay' campaign – an initiative which aims to encourage people to show support for the equality of all athletes by changing their Facebook profile picture to the silhouette of two lugers forming the iconic equality symbol.

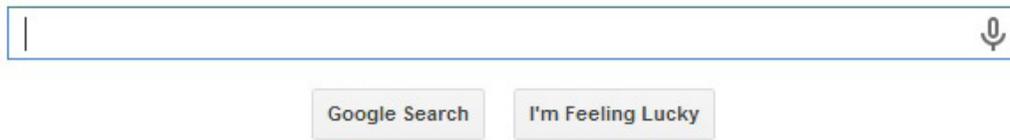
This gently mocking Sochi equal rights protest campaigns might not make Putin happy, but certainly makes most viewers smile.

'The discrimination in Russia is unacceptable,' said Michael Bach, founder and CEO of the CIDI. 'As an organization, we want to show our support, especially for the athletes competing at the Olympics in Sochi.'

The campaign's success, along with several other parallel Winter Olympic protest initiatives, may provide further fuel to drive IOC rethink about the future approach to and form of the Games.

Both the event organisers, the IOC and sponsor brands have all come under fairly heavy fire not only from equal rights campaigners and consumers, but even from other brands (such as Google).





"The practice of sport is a human right. Every individual must have the possibility of practicing sport, without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play." –Olympic Charter



With so much backlash surrounding organiser and sponsor support for the Games due to discriminatory legislation banning gay 'propaganda' towards children in the host nation, surely the IOC must structurally and strategically respond in some way.

Winter Olympic 'Rainbow' Google Doodle > On Sochi 2014's first day search engine behemoth Google took a highly visible stance against Russia's anti-gay law via a rainbow and winter sports version of its iconic logo.

The internet giant's Sochi 'Google Doodle' clearly draws creative inspiration from both the Winter Olympics' official colour scheme and the internationally recognised gay pride flag.

While the Sochi 2014 creative iconography uses a set of colours to represent individual Winter Olympic sports, the Google Doodle only feature the Pride movement's 'red, orange, yellow, green, blue and purple' colour set.

The brand's statement, which ssat alone on one of the most visited web pages, features a quote from (and link to) the Olympic Charter:

'The practice of sport is a human right. Every individual must have the possibility of practising sport, without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play.'

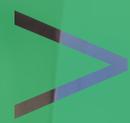
Both in the build-up to and during the Sochi Games, the debate over an apparent conflict between the IOC's own stated central games principles of the Games and the host nation's anti-gay laws has remained high profile.

Google's high profile move certainly generated a huge amount of PR coverage and earned praise from equal rights campaigners.

'Google has once again proven itself to be a true corporate leader for equality,' says Chad Griffin from the Human Rights Campaign. 'Alongside Olympic sponsors like AT&T, Google has made an unequivocal statement that Russia's anti-LGBT discrimination is indefensible.'

Protest groups and brands fopllowed suit throughout the Games as they urged and lobbied the IOC, Russia and official Olympic sponsors to follow suit.

Some other notable equality led initiatives and activations came from brands such as Chobani and broadcasters such as Channel 4. <



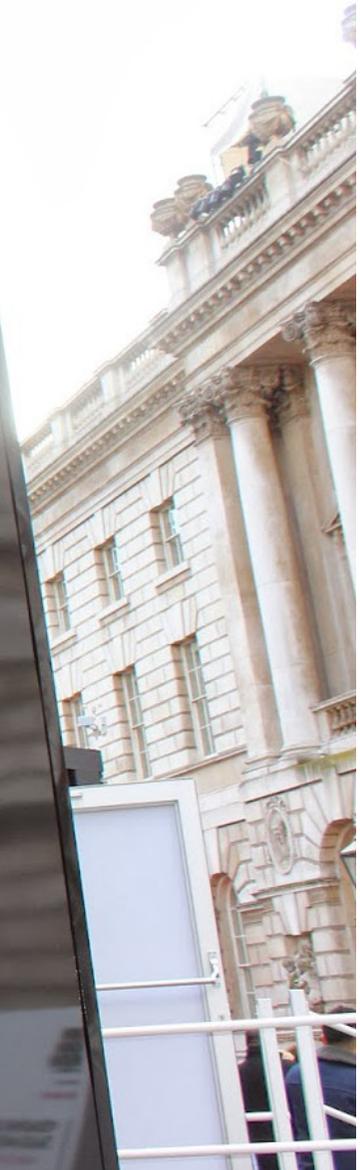
Social Democratises Fashion Week

February shone the spotlight on London's creative industries as London Fashion Week (LFW), the BAFTA Film Awards and music's Brit Awards all showcased the best of each industry's talents in the space of just one week. The dominant trends at LFW14 revolved around using social platforms - from live streaming catwalk events, to backstage content and short format film - to democratise the traditionally elitist shows and connect fans with the fashion world like never before. Keeping up with contemporary tech trends is increasingly part of the language of credibility and part of the strategy of activating around fashion to ensure brands maintain contemporary credibility.

LONDON
FASHION
WEEK
20-21 FEBRUARY 2014

PRESENTED TO YOU BY

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BFC's #LoveLFW Spans Livestreaming & Backstage Twitter Mirrors > This year's Autumn/Winter London Fashion Week coincided with Valentine's Day, so property owner the British Fashion Council (BFC), promoted the event through a 'Love LFW' campaign.

Working iWith a heavy focus on social sharing, the pre-event activity encouraged fashion lovers to share their own favourite fashion image, runway look or brand campaign using the hashtag #LoveLFW.

The drive was promoted via a #LoveLFW YouTube spot and incentivised by the BFC featuring the best images on a dedicated Pinterest board and entered into a prize draw to win two tickets to Vodafone London Fashion Weekend.

An on-site social media wall, in the BFC Courtyard Show Space (in Somerset House), also brought together the largest crowd-sourced insight into LFW with images (from across Instagram, Twitter and Facebook) using #LFW reflecting the wider LFW experience from the catwalk perspective to the front row, and from back stage to street style.

The BFC also ran AW14 Twitter Q&A sessions to give a chance for fashion followers to ask questions (using the hashtag #AskLFW) to selected expert guest tweeters, who responded via Vine clips.

February also saw BFC partner with Rightster to live stream shows from offsite venues at to www.londonfashionweek.co.uk/live and on on the British Fashion TV YouTube channel and official London Fashion Week Twitter and Facebook accounts.

More than 40 shows were amplified live online (18 from the BFC Courtyard Show Space, seven from the Topshop venue, plus shows outside the official platform venues such as those from Burberry, Hunter and Paul Smith).

River Island also partnered with the British Fashion Council to sponsor its 'BFC Fashion Film' initiative - which aims to develop the collaborative relationship between fashion designers and film makers.

Films in the AW14 season include the River Island Designer Forum film for Katie Eary; an exclusive preview of the new feature film biopic of Yves Saint Laurent; 'Catching The Moment: Life Through The Lens Of Terry Jones' a film for i-D; a film by Craig McDean & Punderson Gardens for British Vogue, and films by Roland Mouret and Sibling.

Another collaborative strand to LFW activation saw a backstage 'Twitter Mirror' at three Friday shows (beginning with Matthew Williamson) through which models tweeted 'style-led selfies' of themselves in their runway outfits which are then auto-posted to the #LoveLFW Twitter feed - thus capturing the split second







moment before the head out on the catwalk.

Each shot was placed in a bespoke frame by the designer that reflects the AW14 collection's inspiration.

Twitter Mirrors have been a popular event activation platform for the past year or so, with devices appearing at events ranging from The Grammys and The Oscars, the the NBA and Wimbledon. But LFW AW 14 marks the first time they have featured as part of a major fashion week campaign.

According to Rosanna Falconer, head of digital at Matthew Williamson, the objective is to give fans behind-the-scenes access in a more of a natural way than ever before.

(In previous seasons, Williamson has promoted its shows through Vine videos and the most effective and popular of these have typically been those in which the models have been naturally and causally cheeky (rather than when official shot and scripted).

For Williamson's #ohmw campaign, Vine was once again used during the show itself, with three posts revealing key pieces in full narrative (from sketch, to beading and final look), alongside props handed out with the line's hashtag to encourage attendees to tweet and Instagram photos of themselves at the show.

February saw the spotlight shine brightly on London's creative industries as London Fashion Week (LFW), the BAFTA Film Awards and music's Brit Awards all showcased the best of each industry's talents in the space of just one week.

Thus there was an unprecedented collection of global stars and creative industry celebrities right across the capital and many brands tried to leverage as many of the stars as possible into their LFW activation.

But the dominant trend at LFW14 was using social platforms – from livestreaming catwalk shows to backstage content – to connect fans with the fashion world like never before.

Furthermore, using media channels with a certain 'cool' cachet and keeping up with contemporary tech trends is part of the wider lure of activating around fashion week.

While clothing sponsors such as Topshop, Triumph and Monsoon all have an obvious industry synergies with the event, a slew of other major global brands – ranging from Canon and DHL, to Mercedes-Benz- all ran campaigns leveraging their LFW association rights.

'Fashion and style are part of a language of credibility,' says John Doe founder Rana Reeves. 'It says something about your brand to be fashionable – people want you and people want to buy you. It's not about being cool, which is something transient. Credibility has depth.'

Premium auto maker Mercedes-Benz has sponsored LFW since 2009 and the German car giant's PR manager Debbie Hull says its focus on fashion helps 'sharpen the brand and make it more attractive, appealing and relevant to a younger target audience'.

Perhaps one slightly surprising aspect of February's LFW was the lack of an overwhelming presence of tech fashion – which has been much trumpeted by IT brands and the media in early 2014.

Canon LFW #AYearInFashion Documentary >

While clothing sponsors (like Topshop and Triumph) have obvious industry synergies with Fashion Weeks, a slew of other major global brands (eg DHL and Mercedes-Benz) place their associations with London Fashion Week (LFW) high up on their marketing priorities.

For tFor brands like Mercedes it is about cool credibility and engaging upscale youthful consumers, while for DHL and Canon there are more directly practical reasons behind their associations.

Indeed, London's AW 14 Fashion Week saw 5,000 photographers swarm to the UK capital to capture the trends and names that will shape this year's look.

Part of the reason why just so many snappers flocked to London in February was because, unusually, London Fashion Week (LFW), the BAFTA Film Awards and music's Brit Awards all took place within one blockbuster week.

This not only shone a seven day spotlight on

the UK's creative industry talent, but also ensured that an unprecedented collection of global stars and celebs were in town at the same time – generating a photographer feeding frenzy.

February saw Canon, the Official Imaging Solutions Partner of London Fashion Week, focus its activation around its own 'A Year In Fashion' film.

This brand sponsored documentary celebrates the power of images in fashion.

Presented by blogger Andy Torres, of www.stylescrapbook.com, the film aims to convey the integral relationship between photography and fashion.

Documentary contributors ranged from student photographers entering the industry to established photography big names like Tony Wellington and Clive Booth, plus top designer figures like Henry Holland and British Fashion Council (BFC) CEO Caroline Rush.

'We are very proud to present the 'Canon: A Year in Fashion' documentary to those who share our passion for fashion and the power of image,' says Canon EMEA communications chief James Leipnik.

'The new film gives great insights into the creative work that goes on behind the scenes of London Fashion Week and shines a bright spotlight on talented professionals whose work we all admire.'

This is the brand's ninth year as a major sponsor of the event and Canon's objective is initially built on sharing its imaging expertise with the fashion industry by providing dedicated technical support centre for all professional photographers at the LFW Somerset House hub.

The Canon Photographers Centre aims to ensure all accredited photographers have all they need while working at London Fashion Week – from internet access and printing facilities to a dedicated team of Canon support technicians.

Also, as LFW's Digital Showcasing Partner, Canon screened fashion show content in the Canon Cinema – located in the show main tent throughout the week.

Also, a Canon Bus shuttled photographers between shows to offer a branded utility that en-

sured their target market didn't miss any crucial catwalk shots.

Furthermore, 2014 saw Canon work with several designers in the run up to LFW – including projecting designs on to screens at Henry Holland's catwalk show.

Canon's 'Fashion 360° Studio' at Vodafone London Fashion Weekend took photos of visitors and integrated them into a panoramic 8-second film which can then be immediately shared across social media.

Other activation includes the 'Shot Like A Pro' initiative which enables students on the Canon Professional Network programme to shoot catwalk shows and enter their images into the 'Best Shot' competition (which offers a Canon Kit as a prize), plus giving the winner of the #Canon-Fashion competition a full London Fashion Week experience (which includes catwalk passes and a TopShop shopping spree).

Vodafone's LFW14 Firsts, Blogs & At-Event Mobile Support >

Building on the insight that 'Fashion Week' is usually an event reserved for industry insiders and celebrities, London fashion Week principal sponsor ran a January/February campaign offering lucky consumers a pair of tickets (plus champagne hospitality) to go to their first ever catwalk show.

Running The emphasis on the 'first' show ever, reflects the mobile telecoms giant's new global engagement strategy – 'Firsts' – which sees it shift its marketing away from blockbuster event sponsorship towards celebrating and supporting individual's doing 'remarkable things for the first time'.

Fashion fans simply needed to enter through the Vodafone UK Twitter channel by retweeting our post when prompted, or apply through the Vodafone UK Facebook page by commenting on the brand's post and tagging the friend each contestant wants to take with them if they win.

The 'first' London Fashion Week catwalk tickets were for shows at the event's Somerset House hub, where the brand once again also leverages its rights in the 'Vodafone Lounge' within the Brit-

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ish fashion Council's Courtyard Show Space at Somerset House – a hospitality venue that offers exclusive guests unrivalled access to shows and enabling them to get closer to the forefront of fashion.

February's Autumn/Winter 14 event marks Vodafone's fifth season as Principal Sponsor and eighth as Official Communications Partner of London Fashion Week.

The title sponsor continues to support the UK fashion industry by providing seamless and innovative tech solutions onsite at Somerset House – focused around its 'front row charging benches' and 'venue charging stations' which ensure telecoms fully charged connectivity at the shows throughout fashion week.

Vodafone also employs its GPS tracking technology to help the shows run to time, as well as working with the property owner, the British Fashion Council, to boost mobile phone signal onsite.

A further strand of Vodafone's LFW work included working with fashion blogging phenomenon Poppy Dinsey to explore how technology is making a major difference at today's catwalk shows.

Dinsey, founder of clothing social network What I Wore Today who effectively operates as a Vodafone brand ambassador through LFW, shared her insights with three telecoms brand's fashion blog on the increasingly blurred lines between fashion and technology and discussed her thoughts on how the mobile phones in our pockets are now almost as important as the clothes on our backs.

'The power of social media within the LFW shows is huge now,' she says, discussing the frantic lineup of up to eight shows per day. 'I see everyone from editors to buyers, and the whole room is always full of people taking photos on their phones, Instagramming and Tweeting. Social networking and mobile phones have a big impact on how events like LFW run,' Poppy explains.

A fairly vanilla activation using standard mechanics suggests that this year's Vodafone LFW activation feels a little less fully fuelled than last

year's work (see previous case study).

Indeed, one wonders how its LFW rights will continue to fit into its new umbrella 'First's' strategy – especially considering the decreasing focus on big event traditional sponsorship.

Mercedes' Koo #StreetStyle NYFW Campaign >

To leverage its rights at Mercedes-Benz Fashion Week (#MBFW), which ran from 6 to 13 February, the premium auto maker activated around the theme of 'street style' focusing on its unique, brand-backed installation featuring photography by renowned street style photographer Youngjun Koo.

The German car giant had activation twin objectives – one general and one specific – for its work around the 2014 fall Collections.

Firstly it aimed to consolidate its ongoing strategy behind its fashion week partnerships which reinforces its own position as a design trendsetter and to use fashion platforms to engage with younger, aspirational, stylish consumers.

While secondly, its particularly objective for February's Fashion Week was promote its new 2015 GLA-Class SUV.

The brand believes this model combines a fun, adventurous spirit with a design that begs to be noticed – which its activation links to the 'famous NYC street style revered by the fashion industry'.

Through the week, Koo hit the city's streets with the brief of 'capturing urbanites sporting notable fashions'.

His resulting images were then printed and wheat-pasted into an interactive display surrounding the GLA-Class vehicle in the main lobby of the Lincoln centre hub HQ of Mercedes-Benz Fashion Week.

This evolving initiative saw the images updated continuously throughout the day and will featured trendsetters from around the city.

Fashion fans were also encouraged to catch the campaign's mobile extension at hot spots across the city and were simultaneously encouraged to celebrate personal style by posting pic-





tures of themselves standing before the mobile units using the hashtag #MBFWStreetStyle.

Those engaging with the campaign through this funnel were entered into a competition to win tickets to Mercedes-Benz Fashion Week events and shows.

The initiative was also promoted across social media channels – including YouTube.

Mercedes-Benz Fashion Week, which is hubbed at The Lincoln Centre and which takes place twice a year in February and September, is trumpeted as New York City's single largest media event.

The event is a global platform for top designers an international platform to showcase their collections to more than 100,000 industry insiders from around the world, including buyers, editors, retailers, celebrities, VIPs, and more.

It thus provides the luxury car brand with the coll cachet and connections of the cutting edge design landscape and engagement opportunities to connect with upmarket and aspirational young consumers.

In recent seasons it is becoming increasingly clear that 'social/digital' is fashion's most important activation channel as both designers and sponsors use catwalk livestreaming, and image led twitter and instagram work to engage audiences at event and worldwide via fashion content and behind-the-scenes action. <



RFU + 6 Nations = Hi-Tech Sponsor Showcase

Rugby's greatest annual international championship is fast becoming THE pan-European platform for sponsor brand's to showcase their technical expertise to high net worth consumers, early adopters and B2B targets – particularly for partners of England Rugby. While business brands like Accenture use tournament sponsorship rights to focus on showcasing its live data analysis skill set, mobile telecoms provider O2 leverages its RFU rights principally to reinforce its position as a technology innovator and premium car brand BMW's latest activation aims to consolidate its reputation for innovative technology and engineering expertise.



O2's 'Wear The Rose' RFU 3D Experience > England Rugby Union team sponsor O2 has linked with virtual reality headset Oculus Rift to create an immersive gaming experience for rugby fans called 'Wear The Rose'.

The objective is to create a fan experience that puts them right in the middle of the England team action - an entirely new level of fully immersive virtual reality experience that ensures the wearer feels part of the national team through a 360 degree view.

The telco's new initiative, rolled out during this year's RBS 6 Nations Tournaments, sees the goggle-like headset device let fans feel like they are part of the England squad like never before.

Created using a set of GoPro cameras, fans can turn their head in any direction while wearing the Oculus Rift headset as they take part in training along with the rest of the England squad.

The wearer experiences behind-the-scenes glimpses of the England team training and coaching set-up - taking part in drills led by attack coach Mike Catt, being amidst a team talk from captain Chris Robshaw and feeling just what it feels like to be tackled by hooker Tom Youngs.

This is one of the very first early uses of the ground breaking new gaming headset technology in sponsorship activation, which looks set to quickly reach the mainstream.

Just last month at tennis' Australian Open, technology partner IBM also worked with Oculus Rift to produce a real time virtual reality game, Return Serve, where the fan/player wears a 3D headset and is challenged to return the serve of whoever is currently serving on the Rod Laver Arena.

Advertisers are also starting to work with the technology and integrate it into their campaigns.

For example, late last year agency AKQA created a car design game within the Oculus Rift headset to engage young adult 'early adopters/digital natives'.

The experimental, tech-led approach reflects O2's strong heritage of using cutting edge technology and cutting edge platforms to bring fans

closer to the game in general and the England team in particular.

These experiments in emerging media and technology devices range from mobile apps and wireless work, to online links and social media.

From its 'Get Up For England' breakfast texting offering at the last World Cup, right back to its 2007 webcam based 'England Rugby Stare Out' initiative.

Indeed, for last year's 6 Nations it launched a brand-led O2 Matchday app - one stand out feature of which streams the referee's on-pitch match comments directly to smartphones - and a refreshed version has been rolled out for this year's tournament too.

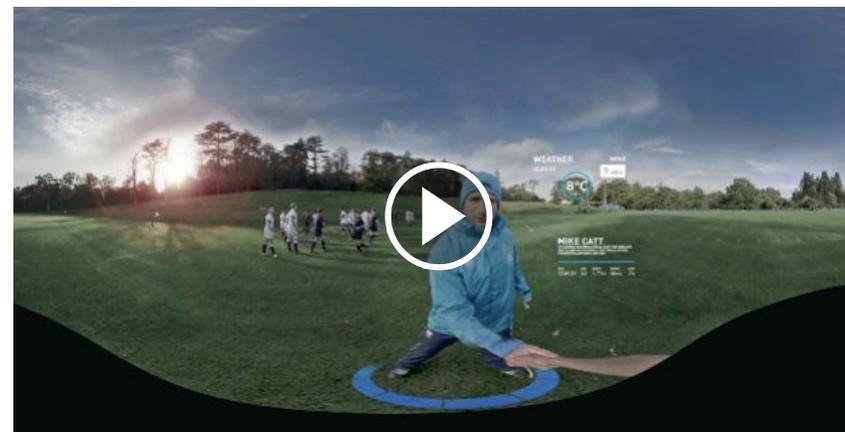
O2 has been a sponsor of the England Rugby Union team since 1995 and have focused on reinforcing their position as a technology innovator and a connectivity leader by using innovative approaches to generating national support and bringing customers closer to the team.

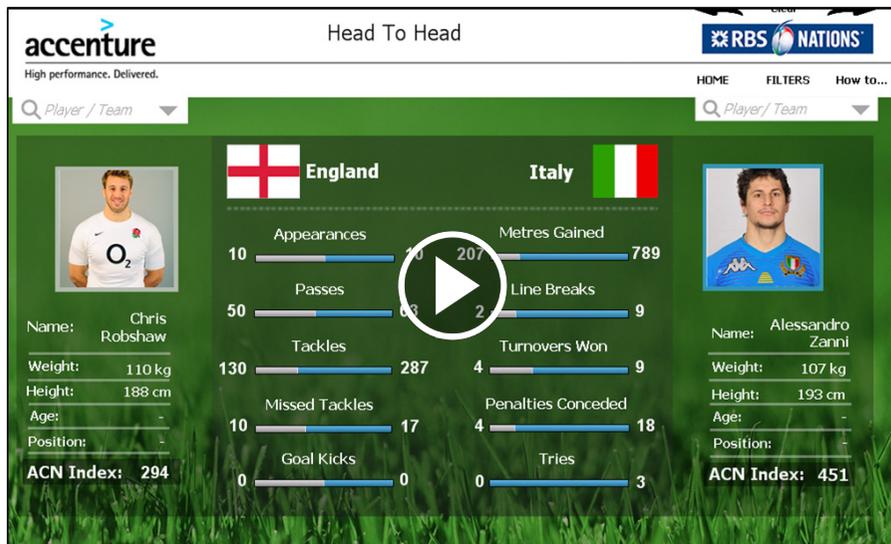
Back in 2012, O2 extended its Rugby Football Union partnership for a further four years which maintained its presence on Senior England, Saxons and Women's team kit and sees O2 continue as the RFU telecommunications provider, as well as the extension of its Priority offering to rugby fans on O2, plus its grassroots rugby programmes (which emphasise inclusivity and accessibility) such as O2 Scrum On the Beach and O2 Touch.

Its tech-led approach looks set to continue in the future as in late 2013 O2 announced its intention to digitally evolve its rugby sponsorship in the run up to the 2015 World Cup by injecting unique digital experiences to its activation.

After nine years, the telco recently parted company with incumbent sponsorship activation agency IMG Consulting and appointed M&C Saatchi Sport & Entertainment to lead its latest wave of tech-led innovation-led activations.

Accenture's 6 Nations Interactive App > Accenture has rolled out its latest version of the official 6 Nations mobile app with a focus on providing improved audience participation and interaction.





Each Accenture's 6 Nations activation continues to focus on delivering tech-driven enhancements that place digital fan engagement at the core of the tournament and the latest mobile app, which now includes a Twitter feed, offers news updates, video highlights, real time scores and live commentary throughout the championships.

Thus aiming to give rugby fans an in-depth second screen experience that compliments the live TV coverage.

The sponsor's analytics gives fans greater insight into the games using real time match data and innovative data visualisation - all of which help fans learn about which are the key individual battles, the crucial areas of play, which players are performing particularly well and even when to consider substitutes.

A promotional webfilm, featuring takeaways from last year's tournament, accompanied the launch of the 2014 version of the app.

The 2014 mobile app, which is not only designed for iPhone, Android and Kindle Fire, but is also available in English, French and Italian to maximise engagement and accessibility right across the six markets, is actually populated by a cut-down data and analysis stream taken from Accenture's wider 6 Nations statistics programme.

The underlying data for the 15-match, six-market tournament (running from February through March) consists of hundreds of rows of information provided by OptaSports - one row for every action on the pitch from metres gained and passes completed, to poor handling and missed tackles.

This data is then filtered by Accenture analysts who apply algorithms and weighted values based on observed statistical relationships and then transmitted with a 60-second lag behind what the fans are watching on the pitch.

Accenture has been leveraging these analytical skills through the official RBS 6 Nations mobile application since 2012 and the 2013 version was downloaded 759,000 times.

Accenture renewed its sponsorship as the Official Technology Partner to the RBS 6 Nations for a further four years in January so it will con-

tinue to develop the app up until at least 2017.

On renewal, the company stated that its objective was to work on a range of 6 Nations projects to ensure that the Championship responds to the changing needs and expectations of fans.

Thus, over the next four years, Accenture aims to enhance and improve the platforms that enrich the digital fan experience and add value to the Championship.

The 6 Nations is increasingly seen as THE sponsorship platform for B2B brands to develop fan-facing utilities whose objective is actually to showcase their expertise to the business community.

Using the competition to showcase its technical and analytical skill set is certainly central to Accenture's tournament partnership which the world's biggest management and technology consultant primarily uses as a shop window.

This strategy not only follows the trend for rugby fans to interact with the sport in fresh ways - particularly via mobile and social platforms, but also dovetails with the parallel rugby coaching trend which places an increasing emphasis on technology-driven player and statistical analysis.

Elite rugby players now wear shirts with GPS units sewn into them which allows the coaching team to monitor their performance through measurements that range from distance covered to real time heart rates.

The future of sport is changing fast for both fans, players and coaches and commercial partners are increasingly becoming a key part of driving this evolving landscape.

BMW's New Model For RFU #TweetChariot > For February's 6 Nations, RFU sponsor BMW has launched a brand new vehicle model: the Tamiya BMW GT3 - also known as #TweetChariot.

The BMW Tamiya is actually be a camera car which provides exclusive pictures and footage of the England players as they prepare for the tournament - right up to the moment they run out onto the pitch.

The content, which is posted on BMW's Twit-

ter page, effectively positions the car as a behind-the-scenes roving reporter providing rugby fans with a unique, insider perspective and a fresh angle on elite England rugby.

This new layer of the existing campaigns sees the premium German auto maker, along with agency Synergy, integrate an innovative new technology into its ongoing RFU activation and #TweetChariot also uses the latest GoPro cameras.

The new car and the #TweetChariot social strand is a new part of the German manufacturer's existing 'Sweet Chariot' England Rugby marketing campaign.

The miniature cars can also be seen at England home matches at Twickenham as part of a racing car circuit where England Rugby matchday fans get the chance to race the Tamiya cars with the winners getting a lift home from the game in a brand new BMW X5.

These fan ride home 'BMW Sweet Chariots', first launched last year, are once again carrying lucky fans home. This year sees the car manufacturer using its X5 vehicles in the activation (which comes complete with online video support back in January).

Rugby fans and car consumers going to game don't have to race the new models to be in with a chance of getting a BMW lift. Instead they can simply file their details online to enter the chauffeur driven ride home (for 4 passengers) competition.

With echoes of BMW's brilliant MINI in-stadium model vehicle work at London 2012 this England Rugby activation, which began in 2012, connects its vehicles to the England team's familiar (although slightly unlikely) fan anthem - Swing Low, Sweet Chariot.

The song, an old American Negro spiritual song was first recorded in 1909 at Fisk University (Nashville, Tennessee) and wasn't associated with England rugby until 1988.

After a fairly long poor showing and a distinct lack of tries in what was then the 5 Nations, England thrashed Ireland with six tries and in the crowd a group of boys from the Benedictine

school Douai took up their school tradition and started signing 'Swing Low' each time a try was scored.

The rest of the spectators quickly took up the song and a tradition was born.

Since then the England team have used it several times as an official World Cup song. Indeed, it even returned from the 2003 World Cup triumph in Australia on a plane renamed 'Sweet Chariot'.

BMW Group UK became the Official Vehicle Partner for the Rugby Football Union in September 2012.

In addition to using its rights to engage rugby fans, and BMW/MINI customers through the RFU's digital channels and at Twickenham, the brand also invests in various levels of the elite game and as title and shirt sponsors of England's age grade development programme including the Under-16, Under-18 and Under-20 squads. <



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.

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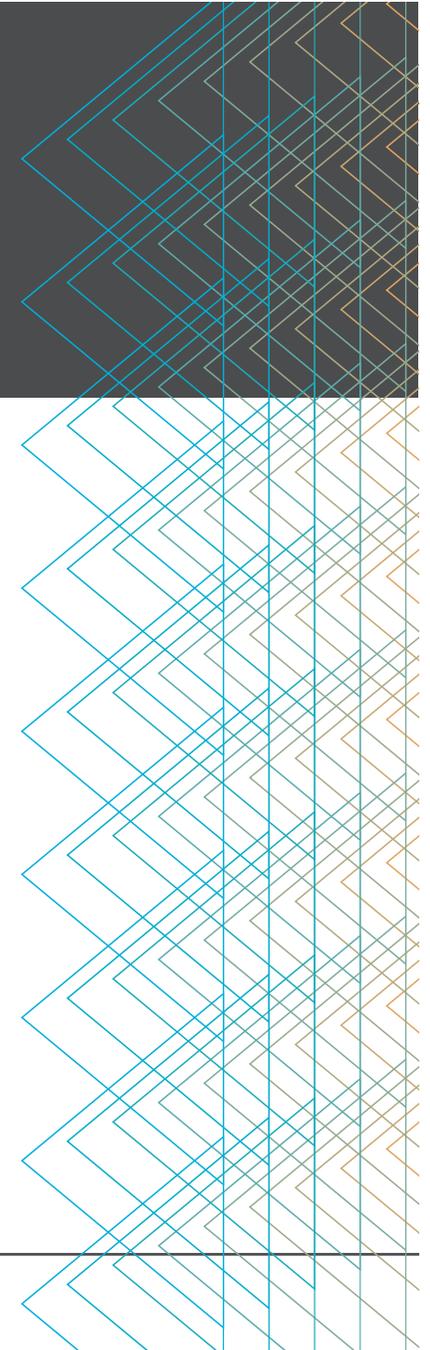
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