
MARCH > 2014



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Stars, Speaches & Selfies: Sponsoring The Oscars > Academy and broadcaster ABC's 'Here We Go' promo helped draw the biggest Oscars audience for a decade - pleasing sponsors who spent \$1.8m per 30-second spot. Some of those TVCs certainly generated media buzz: inc. Pepsi's 'Mini Can Movie Line Mash Up', Chevrolet's CG competition winner 'Speed Chaser' and Cadillac's provocative 'Poolside' spot. But it was Samsung's in-show 'Selfie Stunt' and J.C.Penney's 'Vine Speaches' which won the 'best activation' award.

SXSW: Indie Inspiration Or Big Brand Playground? > Once a tech start-up, indie music/movie festival of new ideas, has South By Southwest now become a commercial platform? The NY Times criticised Gaga's keynote for the strictures of sponsor Doritos #BoldMission campaign, while some long term attendees argue SXSW's idea showcases are increasingly just sponsor stunts. Yet so much SXSW marketing is about enhanced experiences, experimental platforms, attendee utility and even commercial kindness.

Why Marketers Love NCAA 'March Madness' > Is it the NCAA Basketball Championship's national reach, its month-long duration, its multi-platform 24/7 engagement, its participatory brackets, its college consumer loyalties, its university educated demographic, or the positive brand benefits of associating with the values of the purer spirit of elite amateur athletics? Whatever it is, every year marketers seem as excited as fans about the 7-round, 68-team tournament as the roll out 'March Madness' campaigns, promotions and contests.

AB InBev's World Cup Portfolio Partnership Strategy > March saw the brewer's Brazil 2014 roll out blend its global Budweiser campaign with a set of other local market activations for brands such as Brahma (Brazil) and Harbin (China). Anheuser-Busch, a FIFA World Cup sponsor since 1986, extends its exclusive alcoholic beverage category rights (which include tournament symbols, pouring rights, on-pitch signage, packaging, point-of-sale and advertising) from its flagship beer to a kery set of the company's regional beer brands.

Horse Racing Rivals: Traditionalists vs Modernisers > This is a big time of year for horse racing. Within a few weeks punters and partners enjoy some of the world's biggest races: from The Cheltenham Gold Cup and The Grand National, to The Dubai World Cup (the richest race of all). Recent rights owner/broadcaster/sponsor work shows a fight between traditionalists (anchored to standard, clichéd horse history messages) and modernisers (shifting to innovative, interactive approaches across contemporary communications platforms.)

The month began with a record breaking film star selfie tweet as part of Samsung's staggeringly successfully Oscars sponsorship and ended with the same brand criticised for trying a similar trick with Ortiz and Obama on MLB Opening Weekend. In between, innovative activation abounded once again at SXSW - including on the Doritos' #BoldStage which was headlined by the ever controversial and always cutting-edge Lady Gaga (which continued last month's debate over sponsor control of event access that raged around MasterCard's partnership with The Brits). Intriguing 'March Madness' work from brands as diverse as AT&T and Dove Men+Care provided further evidence of the flexible power of the NCAA's annual college basketball championship as a partnership property, while the first major wave of Brazil 2014 World Cup activation included AB InBev's portfolio partnership strategy spanning Budweiser's global work and local campaigns by Brahma/Harbin.

Who got the Best Picture?



Stars, Speeches & Selfies: Sponsoring The Oscars

The Academy of Motion Picture Arts & Sciences and broadcaster ABC's 'Here We Go' promo did the trick as 2014's Oscars drew its biggest audience for a decade - which must have pleased sponsors who invested an awards ceremony record breaking \$1.8m for each 30-second TV spot. Some of those flagship commercials certainly stood out and generated media buzz - including 'Mini Can Movie Line Mash Up' from Pepsi (which ousted Coke as exclusive non-alcoholic beverage sponsor), Chevrolet's consumer-generated MoFilm competition winner 'Speed Chaser' and Cadillac's 'Poolside' brand provocation spot - both from GM (which replaced Hyundai as car category sponsor). But it was Samsung's in-show 'Selfie Stunt' which won this year's 'best sponsorship activation' award.

Picture. Lots of stars. 2.2million retweets. 1 smartphone

Samsung
GALAXY S5



Awards host Ellen DeGeneres' Samsung-sponsored superstar-selfie may have broken the record as Twitter's most retweeted tweet (with 2.5m plus), but it wasn't the only activation worthy of an 'innovative idea' award.

The 89th Academy Awards also saw J.C.Penney run real-time 'Supporting Actor Vine Video Acceptance Speeches', while anti-slavery charity Hope For Justice's '12 Years A Slave Tactical Ambush' both showed that there was plenty of sponsor creativity and partner original thinking at this year's Oscars.

Host Fronts 'Here We Go' Academy/ABC Rights Owner/Broadcaster Oscars Promo > The Academy of Motion Picture Arts and Sciences and broadcaster ABC Marketing Entertainment first launched the 2014 Oscars' 'Here We Go' promotional campaign online in December with a trailer fronted by ceremony host Ellen DeGeneres.

The all-dancing/all-singing spot, directed by Paul Feig, fronted the 'Here We Go' campaign and rolled out nationwide on TV in early January as the property's 'Here We Go' website went live.

The site also hosted 'Making Of...' interviews with DeGeneres, and with director Feig, as well as a 'Behind-The-Scenes' webfilm.

PR work, promotional photos and images and social strands also boosted the wider campaign.

This was followed by the main ABC telecast commercial rolling out in February,

The promotion seemed to play its role in attracting an audience of 43 million for the ceremony telecast - up 6% on last year's number.

That made it the biggest Academy Awards audience for a decade (since 2004 when 43.6m watched Lord Of The Rings clean up).

The most watched Oscars ceremony of all was in 1998 when 55.3m saw Titanic scoop 11 awards was seen by 55.3 million viewers.

Advertisers will be pleased - although the audience increase didn't quite match the the 10% rise in ad space on broadcaster ABC - the Walt Disney owned network upped the price in 2014 to \$1.8m for 30-seconds (and sold out its inventory by the end of October 2013 - earlier than it ever

had before).

Thus, the 86th Academy Awards Ceremony is both the most expensive awards ceremony for advertisers and the most expensive commercial property outside the NFL.

Last year's Academy Awards telecast attracted more than 40 million US viewers, the largest TV audience for a non-sporting event, and generated around \$90m in ad revenue.

Between 2009 and 13, the top five spending Oscars advertisers were Hyundai, Coca-Cola, American Express, J. C. Penney and Samsung.

Hyundai topped last year's spend table with a \$56.6m total investment over that period (\$12m spent last year alone) and Coca-Cola coming in third with an \$8.5m commitment.

Yet neither brand will walk the red carpet this year - both deciding to pull out.

Yet both exclusive categories were quickly snapped up - with General Motors assuming the exclusive automaker position and Pepsi reclaimed the non-alcoholic beverage sponsorship with its first Oscars appearance since 2005.

The other three biggest spenders from last year all continued to invest significant sums in 2014.

Indeed, this year's Oscars marked the 22nd straight appearance in a row for payments brand American Express (arecord beaten only by McDonald's 23 consecutive years).

Property owner, The Academy of Motion Picture Arts and Sciences, generates around 90% of its annual income from the event and renewed its deal with long time broadcaster ABC three years ago ensuring that the network will keep the awards telecast until at least 2020.

In fact, ABC has shown The Oscars every year since 1976.

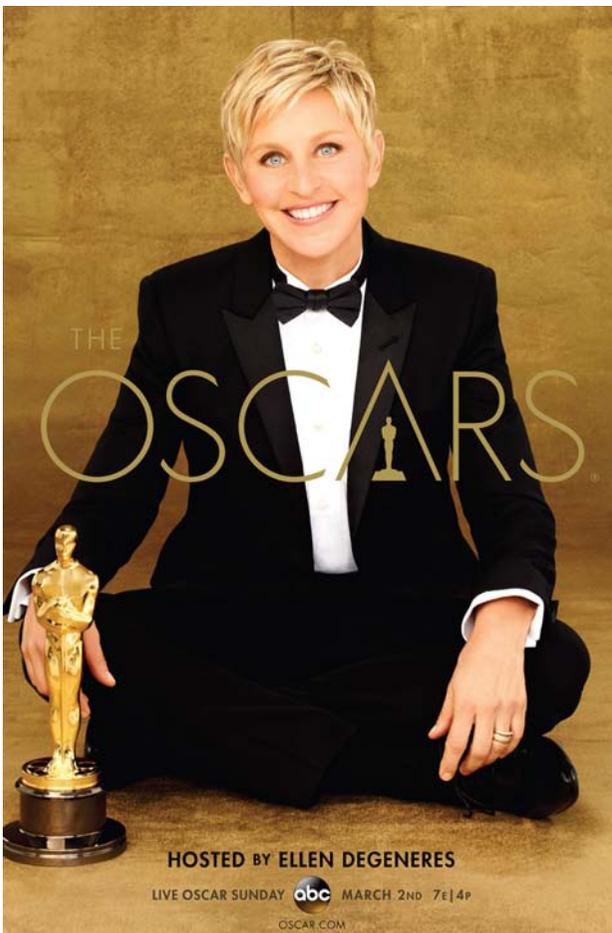
Both the long term broadcaster and advertiser relationships showing that The Academy Awards is one Tinseltown platform that bucks the Hollywood rule against long relationships.

'It has been a very healthy marketplace for the Academy Awards this year,' said ABC sales president Geri Wang. 'There are so few marquee opportunities out there for advertisers, and the



HERE WE GO!





Academy Awards are truly special.'

As well as being a live, almost DVR-proof show, a major draw for Oscars' advertisers is that the ceremony's TV audience traditionally skews strongly towards affluent, educated and female viewers (women make up more than 60% of the viewers).

Another contemporary marketing driver is the younger cohort driving social media traffic surrounding the awards.

Indeed, last year saw 14 million Academy Awards related comments across social platforms (a threefold increase on 2012).

These consisted of 8.9 million tweets – including 2.1 million during the red carpet pre-show coverage.

'The Academy Awards transcends traditional media,' adds ABC's Wang. 'The show lends itself so well to social media, which gives us – and advertisers – a real opportunity to reach people on second screens.'

This will be further boosted in 2014 by ceremony host Ellen DeGeneres – who is one of America's most popular social media celebrities with 25 million personal Twitter followers.

'Social media has had a pretty large impact,' says Steve Parker, CEO of digital marketing firm Levelwing. 'It's not surprising that ad rates and TV viewership are going up because more consumers want to engage with one another as well as with the event itself.'

Broadcaster ABC also sells ads on the rights owner's www.Oscars.com website and the companion application for mobile devices.

Furthermore, ABC runs live streams in eight markets, including Los Angeles, for subscribers of Verizon FiOS, AT&T U-verse, Charter Communications and Cox Communications.

Samsung's Oscars Sponsorship Spans Selfie Stunts, TV & Promoted Tweets >

Perhaps the stand out strand of Samsung marketing at this year's Oscars was the product placement in-show stunt that saw host Ellen Degeneres use a Note 3 device to shatter Twitter records by live posting a celebrity-fuelled selfie.'

The real time, multi-star placement did what it set out to do – become the most re-tweeted post in Twitter's history.

Leaving aside the fact that it seemed a missed opportunity not to give DeGeneres a new Galaxy S5 (and that the host was latter tweeting pictures from backstage from her own iPhone), this was certainly a hugely successful stunt that has earned not only record retweets but also huge media coverage.

This dovetailed with Samsung's status as ABC's 'The Oscars Backstage' sponsor – which it sponsor of a series of 10 promoted tweets of celebrity selfies taken from the green room and sent from the account of @TheAcademy.

As one of the 2014 Oscar's main sponsors, Samsung also bought no less than five minutes of airtime during the awards' ABC telecast.

It used this buy to unveil a new 'One Samsung' brand campaign, as well as to roll out its launch commercial for the soon-to-be-released Galaxy S5 smartphone and showcase a range of other products.

Samsung, which has been an Oscar advertiser for the last five years, is using this year's show to discharge a new all encompassing brand line 'You need to see this' – a simple, relatable phrase that will carry across a series of campaigns aimed at celebrated moments experienced through technology.

From kids and young couples, to friends and families, the 90-second film depicts all of America looking at amazing things happening in life (apparently) through Samsung devices.

The brand ad leads a joint campaign from Samsung's US Mobile and Electronics divisions.

It features an array of products from smart-watches and smartphones, to tablets and curved TVs and is also rolling out across digital platforms and social media, as well as on network and cable TV and online after its initial Oscar airing.

The campaign comes just days after Samsung announced a slew of new and revised products including its latest flagship Galaxy S5 smartphone, the Galaxy Gear 2 and Gear 2 Neo

Who got the Best Picture?

1 picture. Lots of stars. 2.2million retweets. 1 smartphone

Samsung GALAXY S5



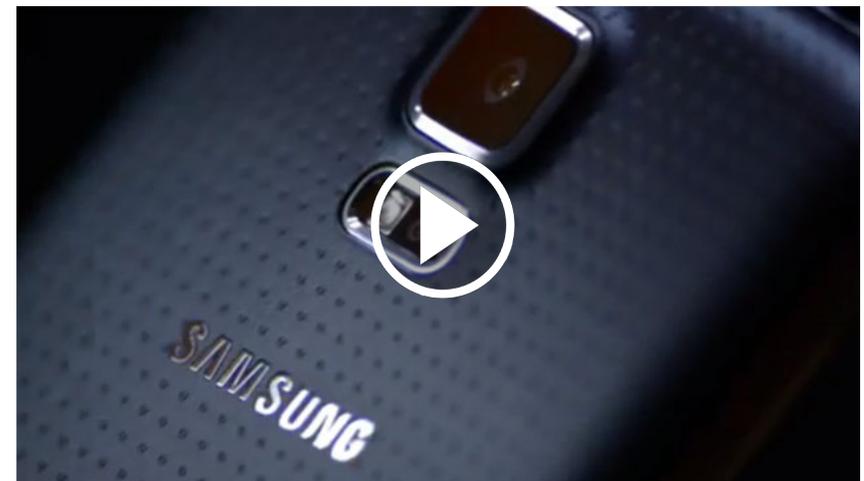
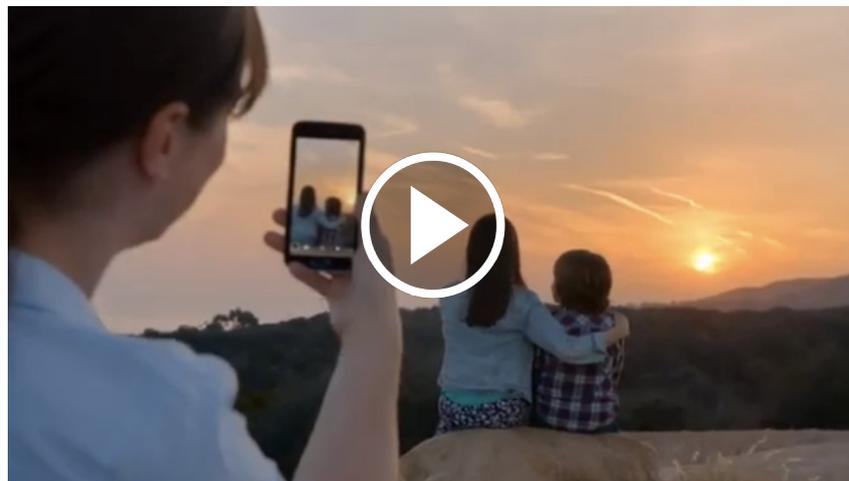
SAMSUNG

 **Ellen DeGeneres**
@TheEllenShow

If only Bradley's arm was longer.
Best photo ever. #oscars
pic.twitter.com/C9U5NOtGap



7:06pm · 2 Mar 14 · Twitter for Android 



smartwatches and the Gear Fit fitness tracker wearable.

These products won't be hitting the shops until April, but the Korean consumer electronics, mobile and IT behemoth is using The Oscars to showcase its new offerings.

Still a few weeks from release, the flagship Galaxy S5 smartphone featured in its own 30-second dramatic teaser – with creative that subtly connects the product to the Oscars.

Similarly, the 'gold-themed' Gear 2 TV spot also seems tailored to run during the Oscars.

In addition to the TVCs and the product placement stunt, Samsung also bought space on the official web and mobile Oscars platforms and provided no less than 86 Smart TVs, tablets and smartphones (one for each year of Oscar) that made up one wall of the award show's green room.

Samsung has been an Oscar backer for five years – indeed, it is ranked fifth in the table of top TV advertisers on the show over the past five years (according to Kantar Media).

From 2009 through 2013, the Korean giant invested a massive \$24m.

Furthermore, Samsung backs this up with significant digital spent too.

Kantar says that Samsung is also one of three primary official digital spenders too (along with Cadillac and J.C.Penney) – buying display and video execution real estate on the official Oscars website at www.Oscars.com and on the companion mobile app (both of which are also sold through official broadcaster ABC).

Aside from Samsung official Twitter and self-activation, this year's Oscars was awash with real time brand Twitter activity through a slew of marketing stunts, trending topics and particularly star names.

For example, several brands leveraged the appearance of 81-year-old Kim Novak.

On the cynical side, the marketers for the Oxygen program 'The Face' bought Promoted Tweets around the #Kim Novak hashtag, whilst official partner American Express and J.C. Penney also has ads for the Novak hashtag.

While T Mobile purchased Twitter Promoted Tweets around the #Leo hashtag.

J.C Penney's Spring Oscars Refresh - With Real Time Vine > J. C. Penney, which has been the exclusive retail advertiser for the Academy Awards telecast every year since 2001, ran six spots during ABC's 2014 broadcast all promoting its new Spring lines and featuring the brand's new tagline 'When it fits, you feel it'.

This new tagline aims to celebrate the emotion that comes from finding the perfect fit and underscore the retailer's commitment to offer the sizes, brands, styles and prices that fit the 'real life needs' of customers.

For its 13th year as the official retail sponsor of the Oscars, the clothing business introduced a set of new creative during the pre-show, red carpet walk and awards show broadcast segments.

The spots focus on a variety of women – in age, ethnicity, body type and size – all showcasing products from the new 2014 J.C.Penney spring collection.

The spots, which were created by Doner and were filmed almost in a documentary style, continues the new approach and marketing direction the company hinted at with its 'Rise' spot that rolled out for the Winter Olympics.

In a handy slice of show synergy, J.C Penney spokesperson and ad frontwoman Ellen DeGeneres was this year's Oscars host and while the comedian and talk show host doesn't front any of this year's spots during the awards broadcast, the retailer did leverage her role by running ad integrations around 'The Ellen DeGeneres Show' in the lead up to the Oscars ceremony.

Because the event is so often watched live, J.C.Penney marketers believe that 'second screen' is a key part of the marketing mix and thus leveraged its social media and e-commerce options.

Twitter, which was awash with brand-generated tweets through the Academy Awards telecast, was a key platform for J.C.Penney which aimed to cut through the cyber clutter with its very own award nominations.

The retailer used Twitter to recognise 'sup-





porting, supporting' actors from this year's nominated films by giving these little known actors – including the border agent in 'Dallas Buyers Club', the voice of the Russian space station captain in 'Gravity' and the Navy medic in 'Captain Phillips' – the chance to present their very own real time Oscar acceptance speeches on Vine.

The retailer then choose which videos to feature in real time based on which films and which actors won on Oscar night.

Thus, for example, when Jared Leto won 'Best Supporting Actor' for 'Dallas Buyers Club', J.C.Penney posted a vine video from the Doctor who appeared in the movie.

The social media strand of the Oscars' activity follows its much discussed and fairly innovative Super Bowl social stunt when it shot out typo filled tweeted during the first half, attracted real time mocking criticism from other advertiser, and then revealed it had been 'tweeting with mittens on' as part of its Winter Olympic promotion for its Team USA gloves.

This social stunt saw the retailer attract around 150,000 brand mentions and generate millions of media impressions, plus it added a further 10,000 new Twitter followers.

Sales of the mittens nearly doubled in the week following the Super Bowl.

The Academy Awards has long been an important property for the retailer.

Indeed, in the last five years it is reported that J.C. Penney has spent around \$50m on Oscars marketing as it seeks to engage the telecast's 40 million viewers – especially the 60% women watchers.

Little wonder some marketers have labelled it 'The Super Bowl for women'.

Its consistent leveraging of The Oscars was one of the clothing retailer's few recent marketing consistencies.

Indeed, this is the latest of several recent refreshed approaches from J.C.Penney.

Since former Apple senior executive Ron Johnson became CEO in 2011, the retailer's creative style and marketing messages have

chopped and changed several times.

From employing DeGeneres to trumpet its decision to abandon sales and promotions for 'fair and square pricing', to rolling back on this approach with an ad apology of sorts, followed by a return to steep discounting, to last year's 'Dear America' Oscars campaign (see previous case study) – a lack of consistency has been the brand's only consistent pillar.

Pepsi's 'Movie Line Mash Up' Supplants Coke At Oscars >

PepsiCo, which took over from rival Coca-Cola as this year's non-alcoholic beverage sponsor of The Oscars, used its status to debut a new 60-second 'memorable movie line' spot promoting its 7.5-ounce mini cans.

The commercial's creative features a set of fragments of famous film dialogue from Oscars winners such as The Wizard of Oz, Gone With The Wind, Titanic, Good Will Hunting and When Harry Met Sally

The commercial, developed by agency Mechanism, takes place on a series of movie sets and ends with Cuba Gooding Jr. Himself trotting out his famous Jerry Maguire phrase 'Show me the money!'.

The Academy Awards commercial was supported by a digital and social media strategy and this Oscars campaignis the spearhead of a wider marketing campaign running under the tagline 'Little Can. Epic Satisfaction'.

A core part of the strategy behind the new campaign is to work with retailers to feature the mini can in displays and bundles.

'One of the things we're trying to get to is media to shelf execution,' says Pepsi VP Marketing Seth Kaufman.

'What that means is our communications provide a tailwind and connect to programs at retail. Retail noise is at an all-time high. It's really hard to break through.'

The Oscars is part of the brand's wider strategy for breaking through via live events – other key live properties include the Super Bowl and the Grammys – by creating contextually relevant messages.

For example, Pepsi's Grammys ad last month featured NFL football stars singing in what the brand called its 'Grammys Halftime Show' – thus connected two of its biggest live event property sponsorships.

'We feel passionately about live appointment viewing events and events that create real-time sharing,' adds Kaufman.

Rival Diet Coke's departure as an exclusive category sponsor of the Academy Awards opened the way for Pepsi to add the Oscars to this growing live platform portfolio.

Pepsi's smaller can has actually been on the market since back in 2011 and does have a fairly broad distribution.

Thus far it has established some popularity with baby boomers and older Generation X consumers, as well as 'lapsed soda drinkers'.

'Typically, in the industry when there's been portion-control packages, the message has been functional in nature,' says Pepsi VP Marketing Seth Kaufman.

'We want to take this to an emotional place. It's not about it being only 100 calories.'

CGC & Brand Provocation as GM Replaces Hyundai At The Oscars > General Motors, which took over from long-term, high-spending Oscar sponsors Hyundai, as The Academy Awards exclusive national automotive advertiser, ran commercials for its Chevrolet and Cadillac brands during both the pre-show and ceremony itself.

Chevrolet used the ceremony to debut its minute-long short film 'Speed Chaser' – which won the brand's consumer-created Chevrolet/MOFILM Oscar film program (part of its wider 'Find New Roads' campaign).

The auto maker invited filmmakers from all across the planet to create a Chevrolet-theme movie specifically to enter a competition for the chance to have the work air during The Oscars telecast and 'Speed Chaser' triumphed over 71 other entries.

The winning filmmakers – Koreans Jude Chun, Eunhae Cho, and Sunyoung Hwang – shot the 'film-within-a-film' style commercial using

a sense of authenticity, a couple of imaginative kids, toy cars and a Chevrolet Cruze.

'We started from the fact that our target audience was watching the Oscars telecast, and we wanted to make something that celebrated the magic of movies,' said Chun.

The low budget 'Speed Chaser' was shot in a field near Hwaseong City, Korea, during a single day of principal photography (plus a half day for pickups) on a total budget of \$4,000.

Additional Chevrolet films from winning MOFILM filmmakers can be seen at <http://www.mofilm.com/chevrolethollywood>

While GM stable mate Cadillac, which returned to The Oscar telecast after a five-year absence, ran a spot for its new 2014 ELR electric luxury coup.

This commercial, called 'Poolside', developed by agency Rogue and which first aired during NBC's Winter Olympic Opening Ceremony broadcast, has generated much debate and extreme reactions.

Critics have slammed it for being an arrogantly American, chest thumping, self-centered and self-satisfied ad, while supporters claim it is simply an ode to American values.

Fans on the political right see 'Poolside' as an unapologetic ode to American values. Critics on the political left see it as Ugly American chest thumping at its worst. During a time when Americans are working harder and longer for less money, others question the spot's perceived workaholic message.

Cadillac also used to Oscars to run its 'moon-themed' ad (perhaps leveraging the success of the Oscars' most nominated film 'Gravity') promoting the 2014 CTS luxury sedan.

According to Cadillac advertising director Craig Bierly, the 'Poolside' spot, developed by creative agency Rogue, is intended to serve as a 'brand provocation'.

If that indeed is the case, then it certainly succeeded in that objective.

While Chevy's winning MoFilm Oscar spot certainly stood out during the telecast thanks to its authenticity and to the fact it was one of the



JARED
CONNED
BY TRAFFICKING GANG

THREATENED

FORCED TO WORK

TRIED TO RUN
RECAPTURED
BATTERED
INCARCERATED

2 YEARS A SLAVE
THIS IS HERE. THIS IS NOW.

HOPEJUSTICE
Today there are 27 million people in slavery throughout the world.
Your donation will help give someone like Jared their life back.
hopeforjustice.org.uk/donate

EMMA
CHARMED
DECEIVED
DELIVERED
AS SEX SLAVE

KEPT CAPTIVE

TRAFFICKED
ACROSS MANY COUNTRIES
RAPED
BY HUNDREDS OF MEN

5 YEARS A SLAVE
THIS IS HERE. THIS IS NOW.

HOPEJUSTICE
Today there are 27 million people in slavery throughout the world.
Your donation will help give someone like Emma their life back.
hopeforjustice.org.uk/donate

WILLIAM
LOCKED IN CELLAR
BY TRAFFICKER
PITCH BLACK

TEETH KNOCKED OUT

ESCAPED
RECAPTURED
TERRIFIED
SCARRED FOR LIFE

7 YEARS A SLAVE
THIS IS HERE. THIS IS NOW.

HOPEJUSTICE
Today there are 27 million people in slavery throughout the world.
Your donation will help give someone like William their life back.
hopeforjustice.org.uk/donate

CHIWETEL EJIOFOR MICHAEL FASSBENDER BENEDICT CUMBERBATCH PAUL DANO PAUL GIAMATTI LUTIFA NYONG'O SEAN PAULSON
BRAD PITT NIKE WOODARD

12 YEARS A SLAVE
A FILM BY STEVE MCQUEEN

THE EXTRAORDINARY TRUE STORY OF SOLOMON NORTHUP

few ads aired during The Academy Awards that has a distinctly whimsical, soft-sell approach.

It feels neither forced, nor overly commercial, and despite its fresh story-telling approach the Cruze vehicle itself certainly gets plenty of screen time.

Anti-Slavery Charity Leverages '12 Years A Slave' Oscar Win > Leveraging media interest in the Academy Awards, anti-slavery charity Hope for Justice has rolled out a tactical good cause guerrilla style campaign in the UK to highlight the tragedy of modern slavery.

Leveraging publicity surrounding this year's 'best Picture' Oscar winner '12 Years a Slave', the organisation and its agency Dare has launched a print and Twitter campaign.

The four execution initiative, which apes the creative style of the film's poster and features images of actors combined with real stories of contemporary slavery, aims to use the film's success to focus public attention on today's ongoing tragedies.

The campaign launched when Hope For Justice tweeted a congratulatory message to the movie along with an ad which told the story of 'William' - a man who had been a slave for seven years.

The charity then also tweeted a set of prominent Twitter accounts and media streams to drive awareness and encourage the sharing of its campaign.

Another ad, focusing on the story of 'Emma' who was kept as a slave for five years, ran in the London free paper The Metro the day after the Oscars.

Ambushing the Oscars is increasingly common, but seldom by a charity.

Metro, which is a client of agency Dare, gave the space to the charity for free. <



SXSW: Indie Inspiration Or Big Brand Playground?

Originally a tech start-up, indie music and movie festival focused on new ideas and inspirational creative, has South By Southwest now become so mobbed by marketers that it's become a promotional playground dominated by big commercial brands trying to engage early adopters? While The New York Times criticises Lady Gaga's keynote/show due to the strictures of sponsor Doritos #BoldMission campaign, some old school attendees argue SXSW innovative tech showcases are increasingly just sponsor stunts. On the other hand so much of SXSW's marketing activation is about enhanced experiences, experimental platforms, attendee utility and even commercial kindness. What do you think?



Gaga Fronts Doritos' SXSW #BoldMissions > Doritos returned to the South By Southwest (SXSW) Festival with a campaign built around a superstar headline act – Lady Gaga.

Working in tandem with Gaga's own Born This Way Foundation, the singer headlined the Doritos #BoldStage on 13 March with a concert that fans could only attend if they obtained a ticket by expressing their own bold individuality.

In the days leading up to the show, Doritos unveiled a series of challenges – called Bold Missions – which fans need to complete for a chance to attend the concert show.

Lady Gaga herself announced the initial Bold Mission herself: called #BoldBravery, it asks fans to share a picture or video that expresses their individuality through a bold action using the hashtags #BoldBravery and #BoldStage.

'I believe that being an individual is the boldest thing you can do,' explains Lady Gaga. 'I can't wait to see all creative, generous, brave and individual acts my fans take to gain access to the show.'

Other Doritos Bold Missions range from raising money as a street performer on Red River, to electric public haircuts or trading your suitcase and everything in it for a Doritos suitcase.

Completing a Bold Mission was the only way for fans to see Lady Gaga play on the Doritos #BoldStage.

The Doritos Bold Missions lived on the campaign micosite at <http://www.doritos.com/#oldbravery>, while the brand's Facebook, Twitter, Instagram and Vine channels all offered campaign updates.

After successfully completing a mission, winning fans were given SXSW Music and Platinum badges and SXSW Music Festival and Artist Wristbands – and it is these SXSW credentials that were scanned to enter a random draw for tickets to Lady Gaga's concert.

The marquee brand within PepsiCo's Frito-Lay division sponsors an exclusive performance from the multi-platinum-selling artist's latest Art-Pop album which sits at the centre of its activation programme at this year's thought leadership,

technology and music festival.

'For many years we have celebrated Doritos fans for their desire to get out of their comfort zone and own the moment. With Bold Missions, we're going above and beyond to reward these bold choices,' explains Frito-Lay VP Marketing Ram Krishnan.

'Thursday night's performance will kick-off Bold Missions with the ultimate reward for our boldest fans – an unforgettable SXSW concert experience headlined by perhaps the boldest pop star of this generation, Lady Gaga.'

The Doritos #BoldStage at Stubb's Bar-B-Q is an official SXSW Showcase event and Lady Gaga's performance was live streamed online at Fuse.tv on and rebroadcast on Fuse, the national music television network.

The super-interactive, larger-than-life, vending machine style Doritos #BoldStage itself, first introduced at last year's festival physically moved location to the iconic Stubb's Bar-B-Q for the Lady Gaga concert only – to allow 2,000 'bold fans' to experience the show.

Indeed, the venue sponsor must have been delighted to see Lady Gaga herself arrive on stage smeared in barbecue sauce and mock-roasted on a spit like a pig.

For the other festival nights, the Doritos #BoldStage was situated on its usual lot at Carmelo's Ristorante Italiano

The 2014 edition of the #BoldStage initiative added a new twist – fans were actually invited inside the five-story-tall vending machine for an 'out-of-this-world' exclusive musical experience to view the inner workings of the mechanical, interactive stage.

Doritos Bold Missions build further on the brand's central 'For the Bold' big idea – which underpins its global marketing campaign.

The underlying idea is to celebrate the Doritos brand's legacy of empowering its fans to seize the moment and live boldly.

This latest innovative SXSW sponsorship work is just part of the brand's ongoing commitment to communication innovation which first began when it handed over its TV ad airtime to



#BOLDSTAGE
WHERE ONLY THE BOLD MAY ENTER
MARCH 13 2014

THE BORN THIS WAY FOUNDATION NIGHT
LADY GAGA

THE BOLDEST #BOLDSTAGE WE'VE EVER BUILT
FROM THE WORLD'S LARGEST VENDING MACHINE

THEN ON THE FOLLOWING NIGHTS, FOR THE FIRST TIME THE DORITOS #BOLDSTAGE WILL BE HELD INSIDE THE LARGER-THAN-LIFE VENDING MACHINE. WANT TO SEE THE HOTTEST ACTS AT #SXSW2014? PROVE YOUR BOLDNESS.

PAY WITH BOLDNESS

YOUR ONLY TICKET IN

#BOLD BRAVERY
TELL US ABOUT A BOLD THING YOU WERE DONE THAT MAKES YOU STAND OUT AT AN INDUSTRY FOR A CHANCE TO GET TO THE #BOLDSTAGE.

#BOLD HAIRCUT
GET YOUR HAIRCUT ON THE SCENIC HAIRCUT EXPERIENCE BY WELDON. LOOKUP FOR A CHANCE TO SEE THE SHOW.

#BOLD SUITCASE
TRADE YOUR SUITCASE FOR A DORITOS SUITCASE. WEAR WHAT'S INSIDE FOR A CHANCE TO GAIN ACCESS TO THE SHOW.

#BOLD PERFORMER
PERFORM ON THE STREET USING THE INSTRUMENTS THE DORITOS BRAND PROVIDES AND BARE BOLD. JOIN THE CHORUS IN 10 MINUTES OR LESS FOR A CHANCE TO SEE THE SHOW.

#BOLD UPDATE
CHOOSE YOUR RELATIONSHIP STATUS ON FACEBOOK TO SUPPORT FROM FRIENDS AND JOIN YOUR ARMS. IT'S JUST BECAUSE YOUR TICKET ISN'T THE SHOW. GO TO DORITOS.COM TO SEE ALL COMPLETE RULES AND DETAILS.

IN THE DAYS LEADING UP TO SHOW DORITOS WILL RELEASE SEVERAL BOLD MISSIONS. CHECK DORITOS.COM OR FOLLOW ON ANY SOCIAL MEDIA TO RECEIVE INFO ON THE LATEST MISSIONS.

PROVE YOUR PROOF BY YOURSELF. COMPLETE THE CHALLENGE TO YOUR SOCIAL MEDIA WITH BOTH THE HASHTAG FOR YOUR SPECIFIC MISSION AND THE #BOLDSTAGE PRODUCTIONS FOR A CHANCE TO GET INTO THE SHOW. FOR MORE DETAILS AND OFFICIAL RULES VISIT DORITOS.COM.

CHOOSE A BOLD MISSION THAT IS OPEN AND CHECK OUT THE DETAILS, INCLUDING MISSION STATUS, HASHTAG, AND LOCATION.



consumer-created commercials so that 'fans can crash the Super Bowl'.

Yet, while Crash The Super Bowl is known for its 'inclusiveness', Bold Missions has received some criticisms for its 'exclusivity'.

As all attendees had to tweet in some form of support of the chip company's social media marketing campaign, some media outfits, like the New York Times, took a stand against doing.

Gaga, who was also a keynote SXSW speaker, attacked criticism during her on-stage interview by John Norris of Fuse Music News where she fiercely defended her acceptance of corporate support.

'Without sponsorships, without these companies coming together to help us, we won't have any more artists in Austin,' she argued. 'We won't have any festivals, because record labels don't have any" emphatic word deleted "money.'

'Whoever is writing or saying all those things, you don't know fuck about the state of the music industry. It's also about how the artist chooses to engage in these types of relationships. What's type of relationship, what's the philosophy behind the collaboration? Do you have things in common, do you not? When you come to do the performance how much time do you put into it? Do you really care about the show or are you just taking the cheque?'

Nevertheless, such as a huge corporate sponsored show is certainly a reflection of the changing nature of the SXSW music festival, which was originally known as a showcase for unsigned and lesser known musicians.

Indeed, Gaga's Dorito's show was the only superstar concert backed by a major commercial brand at the 2014 festival.

This year also saw SXSW include Jay-Z and Kanye playing for Samsung and Coldplay performing for iTunes (although admittedly both brands have a stronger and more direct connection to music than Doritos.).

Indeed, this year saw more people than ever suggest that the festival is becoming a bloated hub of non-musical corporate market-

ing by the likes of Doritos and Pepsi.

But not everyone is critical.

'The willingness of artists to partner with brands happened because revenues dried up from physical discs,' said Peter Gannon (a former rocker in a band called 'Calla' and now a McCann Erickson VP) who was at SXSW looking at new talent.

'The labels are not going to get a lot of sympathy because they were not very good to artists. At least when a brand is involved, there is an understanding that we are borrowing the cachet that the artist has built and we try to make high-quality projects that give value to both the client and the artist.'

#EatTheTweet: Oreo's SXSW Trending/Vending Lounge >

Lounging around isn't usually something that thought leaders and early adopters make their annual South By Southwest (SXSW) pilgrimage for, but this year's festival saw some amazing activations occur in sponsor lounges.

From recharging at The Esurance 'Fuel Lounge' and learning about new tech at the AT&T 'Digital Life Lounge', sharing ideas in 3M's 'Idea Exchange Lounge' and connecting at PayPal's 'Blogger Lounge', to #ServeSomeGood at the American Express 'Serve Station' and playing with the latest in-car apps in Chevrolet's 'Find New Roads' Lounge - putting your feet up and catching 40-winks aren't the main objective in these marketing spaces.

But probably the most innovative of all the SXSW lounges this year were those that offered some form of customised 3D printing.

We salute the Deloitte '3D Lounge' - which aimed to make festival goers dreams come true in 3D - and offered registrants the chance to enjoy 3D printed products from the more usual phone cases and bottle openers to the distinctly unusual chocolates and confectionery.

But our favourite was Oreo's Trending Vending Lounge' - which used 3D printers to create customised, on-demand cookies based on trending topics.





The initiative combines both the current customisation and connectivity trends with 3D printing technology to offer delicious, hyper-personalised cookies based on real-time festival-relevant data collection for SXSW attendees.

The project saw Oreo parent company Mondelez International – one of the world’s biggest makers of chocolate, biscuits, gum and candy – partner with Twitter to create some of the longest festivals ever seen at SXSW.

It was the cookie’s cream-flavours that were customised in real-time according to the main twitter trending topics.

The 3D food printing machine, created by MAYA Design, painstakingly takes two minutes to make each fully edible cookie – which partly explains the long queues.

The initiative’s marketing activation also includes the hashtag #eatthetweet.

‘Now we’re connecting trending moments to the cookie itself,’ explains Mondelez VP Global media Boin Bough.

‘Oreo Trending Vending is another example of our continued commitment to providing consumers with unique experiences and delicious ways to engage with Oreo on and offline,’ comments Oreo Senior Director Janda Lukin. ‘We’re excited to see

how social trends and our cookies intersect in the real world at SXSW Interactive.’

Every year in March the annual SXSW festival of music, technology, film, is known for showcasing everything quirky and odd in the world.

But 3D printed chocolate biscuits – now that really is weird!

Following on from its famous 2013 as-live Super Bowl ambush tweet, Oreos is now creating real-time marketing that is also real-time manufacturing.

But is this simply innovative technology, or is it just a commercial promotion and a marketing campaign?

While the festival now sees 50,000 attendees from across the world come in search of creative inspiration, technology thought leadership and music and film fun, increasingly it is also something of a pilgrimage for modern marketers who come to launch new engagement platforms and trial new connectivity platforms.

It really has become a tempting promotional playground for commercial heavyweights.

While most delegates and attendees come seeking new ideas and creative originality, companies and sponsors come to connect with early adopters.

Branding is indeed everywhere and some festival goers have been critical of the lack of new cutting

edge innovation and the overload of marketing initiatives at the SXSW 2014.

But it is easy to get too cynical about the commercialisation of the festival – especially when so much of the activation seemed to be based around offering attendees small acts of ‘kindness’ and practical ‘utility’.

We certainly appreciated USPS software brand Entropic’s ‘Ship Your Swag’ home for free offering.

While our favourite big of lounging and RnR came when we discovered that Go Daddy extended its acts of viral generosity in our direction by randomly picking up our bar tab guerilla style without even tweeting triumphantly that it had done so.

Useful, Funny, Mentor, Workshopper, Showcaser

- **Chevy At SXSW** > Chevrolet returned as a South By SouthWest (SXSW) Super with an activation programme built around the idea of how new technologies, innovation, connectivity and imagination can combine to radically change the driving experience.

Perhaps it’s most visible on-street initiative sees the car giant offer a fleet of attendee vehicles acting as complimentary SXSW transport utilities between 1am and 8pm.

To speed festival goers on trips between tech panels or music events, Chevy Impalas, Sparks, Cru-

zes, Tahoes and Volts roam Austin's streets offering free rides that also come with the chance to experience innovative Chevy technologies en route - such as the auto brand's voice-activated MyLink in-vehicle infotainment system or controlling the seamless switch between the Volt's electric and gas propulsion.

While the brand also uses its street activation as a chance to offer test drives, Chevy also showcased its new Spark and Corvette models at the SXSW Trade Show - with a focus on highlighting advanced telematics and the cutting-edge, in-vehicle OnStar 4G LTE high-speed data connection on

Indeed, to coincide with SXSW 2014, Chevy also announced an integrated in-car entertainment system partnership with streaming music service Beats Music for selected 2015 models featuring its high-speed 4G LTE connectivity and data system.

Using the new Chevrolet AppShop, listeners can access Beats Music app services to create personalised playlists, access newly released albums and have fun with the ad-lib style song selector (this latter device allows car drivers/passengers to pick from a list of scenarios to best fit their current situation and then see how Beats automatically generates a relevant playlist to match the situation, the people and the vibe).

Leveraging the insight that a key benefit of SXSW is connecting one-on-one with talented innovators, another of Chevrolet's flagship activation strands is its sponsorship of the festival's 'Mentor Sessions' - which offer attendees seven minute slots in which they can get direct advice from industry leaders and business titans (this year the included GM's own director of social media and digital comms Mary Henige).

Henige is just one of the Chevrolet speakers who are not only mentoring attendees, but also driving conversations around new technologies and exploring imaginative ideas to enhance the attendee experience.

Chevrolet's Director of Advertising Richard Choi and GM's Social Media Center of Excellence lead Rebecca Harris discussed how to at the fes-

tival, while Catch OnStar's Advanced Technology director Steve Schwinke spoke on the 'DIY Everything with In-Car Augmented Reality' panel

Meanwhile, the Chevrolet 'Find New Roads' Lounge in the festival centrepiece's Austin Convention Centre offers an oasis in which to relax your mind and recharge your devices. The latter of which is particularly vital at the festival as tweeting and checking-in are increasingly vital to maximising one's SXSW experience.

The lounge was also a space for Chevrolet to demo some of its latest in-vehicle technology and it also used the location to engage with coders by running a Chevrolet App Workshop.

The lounge is also the fulcrum for the auto brand's SXSW street team which offers consumers and attendees a slew of event-related utilities from wristbands to umbrellas.

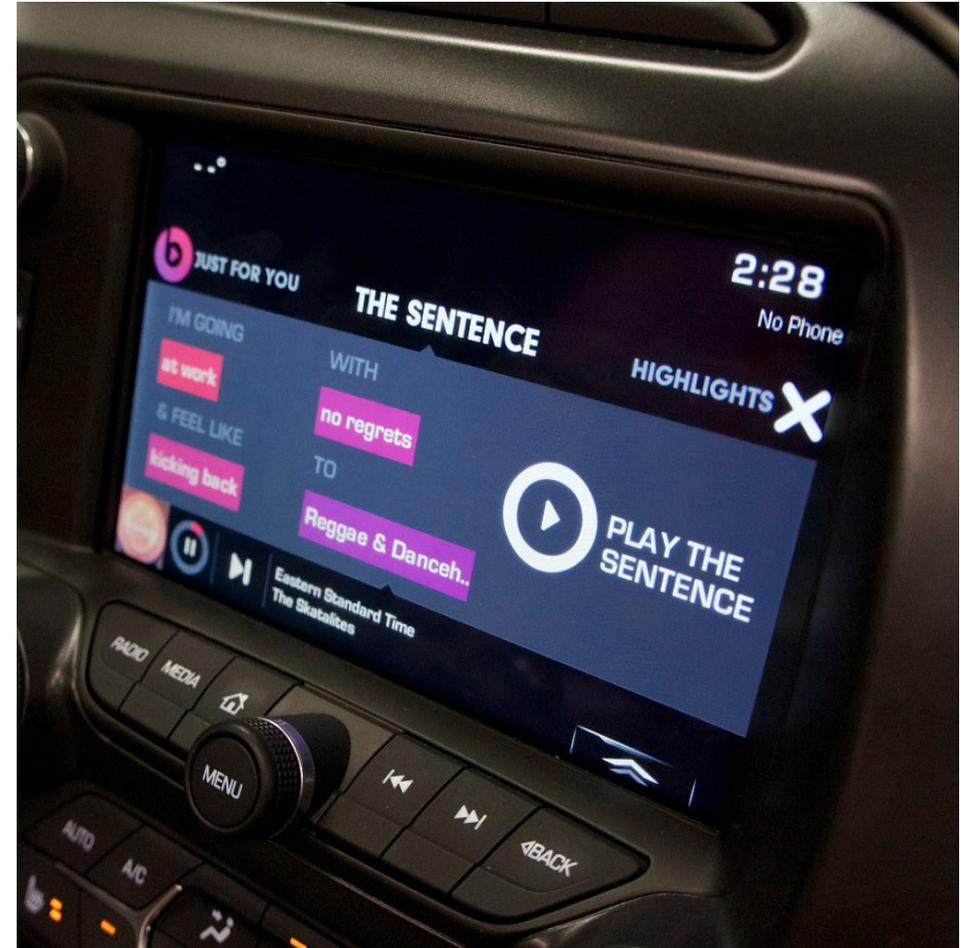
SXSW 2014 also saw the return of Chevrolet Tweet House (for the fifth straight year) with panel discussions on successful innovative start-ups and focusing on those who are creating and designing technologies that are defining the future (particularly the automotive future) and outlining how Chevy itself is approaching new transport and engineering challenges by blending ingenious thinking and start-up partners.

Chevrolet ran a three-night music SXSW Festival showcase, featuring 18 acts, at The Chevrolet Courtyard. The bands range from indie and rock, to blues and electronic artists and all conference attendees are invited.

Another interesting strand of its live music work at SXSW sees Chevy offer music lovers at Butler Park's Outdoor Stage Concert Series a chance to play their own tunes in a Chevrolet Camaro 2SS and create their own personalised show poster to remember the trip.

Chevrolet also co-sponsored the first annual SXSW Music Hackathon Championship, where the best minds in music and technology come together to re-invent the music business for artists, bands and fans.

Real-time information about the festival in general and Chevy's activation events in particular were rolled out through the week via Chevro-





OVERVIEW

	VOLUME	TREND	AUDIENCE POTENTIAL	SENTIMENT AVERAGE
CHEVROLET	1419 Mentions 17%	↑ 100%	104 M 20%	6
SUBWAY	1346 Mentions 16%	↑ 100%	78 M 15%	8
PENNZOIL	1036 Mentions 12%	↑ 100%	37 M 7%	6
AT&T	916 Mentions 11%	↑ 100%	69 M 13%	6
MONSTER	881 Mentions 10%	↑ 100%	84 M 16%	7
IFC	649 Mentions 7%	↑ 100%	22 M 4%	9
DELOITTE	532 Mentions 6%	↑ 100%	11 M 2%	9
ESURANCE	482 Mentions 5%	↑ 100%	16 M 3%	8
AMERICAN EXPRESS	418 Mentions 5%	↑ 100%	37 M 7%	9
THE AUSTIN CHRONICLE	360 Mentions 4%	↑ 100%	22 M 4%	6
MILLER LITE	150 Mentions 1%	↑ 100%	17 M 3%	10

let's Twitter page.

This multi-element activation programme follows Chevy's similar approach in 2013.

This is the fifth year in a row Chevy has been a SXSW Super Sponsor and it certainly must be doing something right as social statistics suggest that Chevrolet's extensive activation programme certainly caught the eye at this year's festival.

According to Digimind, Chevy was the most mentioned SXSW sponsor on social media throughout the event.

Indeed, the auto brand took the number one spot on every single day of the festival except for 10 March when it was overtaken by Subway.

The top five brands at SXSW Interactive 2014 with the most social media mentions were:

- > Chevy
- > Subway
- > Pennzoil
- > AT&T
- > Monster

While sponsor Miller Lite ranked at the very bottom, when it did see mentions, they were 100% positive.

Digimind added that 77% of of social media sponsor mentions occurred on Twitter. <



Marketers Love NCAA 'March Madness'

Could it be the NCAA Men's Basketball Division One Championship's national US reach, or its month-long everyday intensity, maybe it is the multi-platform 24/7 engagement opportunities, or perhaps it is the participatory 'bracket' factor, or those deep college consumer loyalties, or the value of the university educated demographic fanbase, or even the positive brand benefits of simply associating with the values of the purer spirit of elite amateur athletics? Whatever the reason, many marketers seem as excited as the fans about the seven-round, 68-team division one tournament as each year both NCAA sponsors and ambushers roll out 'March Madness' campaigns, promotions and contests.



Enterprise



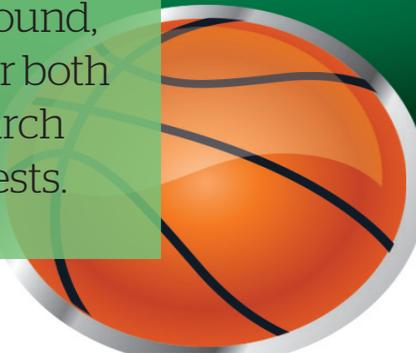
MATE



KUP



MENT





AT&T Leverages 'March Madness' To Launch A New 'Better Network' Nationwide Marketing Refresh > The US telecoms giant is using its NCAA rights to roll out a fresh marketing approach that sees AT&T swap its long running 'preocious kids' creative for 'nerdy engineers' as it axes the brand's long running 'It's Not Complicated' tagline for 'Better Network'.

Since 2012 the behemoth telco's creative has been based around cute kids and their idiosyncratic perspectives, but to coincide with the March Madness seeding announcement AT&T rolled out its first fresh TV work focusing on endearingly nerdy and helpful engineers.

AT&T, the Executive Wireless Partner and Corporate Champion of the NCAA and the Final Four, introduces its new marketing approach with a NCAA-themed launch TV commercial starring two nerdy AT&T engineers tweaking the in-stadium wireless network antenna to ensure fans can use Twitter and Vine and blog from the Final Four arena.

The TVC actually depicts the fact that AT&T has improved the wireless and Wi-Fi system with 16 new arena antennas.

Whilst not all spots in the campaign's launch phase focus on the NCAA tournament, such as 'Office' and 'Rock Concert'.

Other product-specific AT&T TV work running through March also use basketball as the central creative them - including 'Slam Dunk' and its 'Legends' spot promoting its U-verse TV service app features Dallas Mavericks owner Mark Cuban and retired NBA stars David Robinson, Dikembe Mutombo and Michael Finley.

The new work, which actually links to an old AT&T slogan 'Nothing But Network' (a basketball play on words), follows brand research which found its customers are increasingly curious about how the network depth or breadth of coverage but on exploring the nuts-and-bolts of the wireless infrastructure.

The new campaign will also feature heavily in commercial rotation during the Final Four phase of the tournament - which this year takes place at AT&T Stadium in Arlington (the arena is merely a short drive away from the AT&T corporate headquarters in downtown Dallas).

Unsurprisingly, AT&T has bought a huge amount of additional marketing real estate in the Dallas area in and around the stadium and the city for the Final Four.

The aim is that when the country's best four college basketball teams and their fans arrive in town in early April, AT&T will win attention and awareness with ads plastered across the city from the airport to the AT&T Stadium itself.

Out-of-town fans arriving at both Dallas/Fort Worth International Airport and Dallas Love Field domestic airport will be faced with huge welcoming AT&T signs saying 'Now Arriving ... Hopes ...



Dreams ... Destiny ...!

Giant city billboards and transport ads wrapping Dallas buses and DART trains also tout the telecom giant's tagline and NCAA partnership: 'Nothing But Network.'

In terms of experiential events, AT&T is also presenting live music events in the city and it is also hosting Fan Zones where people can get coaches' autographs or recharge their wireless devices as well as themselves.

Last year, more than 50,000 attended the AT&T Block Party in Atlanta.

Down the side of one downtown Dallas building is a giant outdoor AT&T wallscape. It features a player hanging from the ring of a hoop after a slam dunk in one corner, while in the parking lot several floors below a giant huge basketball sits atop a crushed car.

The outdoor installation's copy reads: 'AT&T Welcomes The Final Four To Our Hometown'.

AT&T is also bolstering Wi-Fi hot spots and wireless systems in some areas around the stadium and across the city.

In addition to the advertising push, AT&T's college basketball partnership also includes sponsoring the NCAA March Madness Live app - designed for fans live-streaming the games.

Coupled with a full-court press on social media, AT&T aims to use technology to create new experiences and increase fan interaction.

A media partnership also sees AT&T sponsor an app for TV host Conan O'Brien, which enables users watching his show on a smartphone to choose the camera angles during the show's live broadcast.

The new 'Better Network' creative has been developed with agency BBDO, who also worked with the telecoms company on the previous 'It's Not Complicated' commercials which had featured precocious, idiosyncratic kids since the campaign first launched in November 2012.

This move marks a change of tack for AT&T, which has previously been running the kind of 'direct competitor comparison' ad tactics that are so prevalent in the US telecoms marketing space.

Indeed, it sees AT&T switch away from its

previous service and traffic comparison ad war with rival T-Mobile and dialling up a multi-platform campaign - spanning TV, print executions and digital ads - introducing its 'Building You a Better Network' campaign.

Linking the launch to the NCAA Final Four makes sense for several strategic reasons.

Not only is the crescendo of the college basketball season taking place in AT&T's hometown and in a stadium for which the telco has the naming rights, but its NCAA partnership provides a huge national reach (with 68 teams), strong loyalty values and it also connects effectively with its multi-play ideal key target customer segment: young, educated adults who grew up with the internet are active on social media and comfortable with multi-screening.

AT&T will have a chance to stretch the work further at the end of the year when the NCAA college football playoff championship game is also played at AT&T Stadium.

Dove Men+Care Helps NCAA Fans Make 'Easy Decisions'

> Dove Men+Care is trying its best to make March Madness decision making easier with a campaign leveraging its NCAA rights by helping people across choose their teams for their tournament 'brackets' and decide on the right grooming routine.

'Easy Decision', which sees the Unilever brand activate its sponsorship of the National Collegiate Athletic Association's Men's Division I Championship basketball partnership with CBS Sports and Turner Sports, aims to provide expert insights and statistical support to help fans make the right decisions.

This initiative is primarily a mobile and digital campaign which sees the male consumer packaged goods brand and the digital sports media outfit blend online video, a competition sweepstakes, social media and real-time content to help college basketball fans through the complex maze that is March Madness.

Launched on so-called 'Selection Sunday' - a day synonymous with tough decision-making as it is when March Madness seedings are de-

cided, the draw is determined and fans must pick which teams will win each round to complete their bracket selections (which has become something of an American tradition).

Dove Men+Care launched a series of TV commercials to spearhead the campaign featuring basketball decision-makers and coaches Frank Vogel and Jay Wright.

As professional NCAA basketball head coaches, Vogel and Wright have to make decision about tactics, lineups and high-pressure plays on a daily basis through March Madness and the ads explore their thought processes.

'Vogel and Wright are experienced decision-makers who have to make incredibly tough choices under pressure and while on the clock,' outlines Unilever Skincare VP Rob Candelino.

The spots air throughout March Madness programming as part of Unilever's multi-year NCAA corporate partnership with CBS Sports and Turner Sports, and are also posted online on YouTube (at www.youtube.com/dovemencareus) and both the brand's and media owner's websites.

Fans visiting www.DoveMenCare.com will also find a campaign microsite containing a plethora of NCAA Basketball facts, statistics, trivia and insider expert picks to help inform consumers about the toughest bracket choices.

A 'Matchup Decisions' tool on gives fans a glimpse into the latest and upcoming match ups at home, at work and via mobile devices.

The web platform also includes a sweepstakes which leverages an email address as a route for consumers to enter and win. Consumers can enter daily to scoop prizes such as a \$50,000 home theatre, tickets to games and gift cards.

The microsite is a hub of sports-themed content and consumer-generated content.

Indeed, consumers can answer and view real-time polls and follow Dove Men+Care's Twitter activity and opinion.

The campaign hashtag #TournamentDecisions is also used as a way for consumers to win prizes on Instagram, Twitter and Facebook.

Fans also can visit @DoveMenCare via Twitter, Instagram and Facebook to learn about

leading #TournamentDecisions as they unfold through March and consumers can share their own decisions and choices across the social channels in order to be in with a chance to win prizes.

Mobile is, of course, a crucial engagement platform for March Madness. The month-long, seven-round tournament features 68 teams and many games are played during working hours meaning that fans regularly keep up with the action from the office and out-and-about using mobile platforms.

'Our 'Easy Decision' campaign is inherently mobile, to ensure our program is in lock step with men's and fans' mobility throughout March Madness,' explains Candelino.

'By ensuring our "Easy Decision" content is seamlessly available for mobile engagement, the brand will connect with men when they are accessing the latest sports news and also when he's in decision-making mode as he is increasingly using mobile devices to make shopping choices.'

A further strand of the campaign sees the male grooming brand link with the Bleacher Report on the digital sports media property's own '2014 March Madness Bracket Challenge' - which is accessible via the Bleacher Report (at www.BleacherReport.com) and Dove's digital properties (including www.DoveMenCare.com).

Despite the online and mobile focus, the campaign also stretches out into the streets as well, as Dove Men+Care aims to provide useful basketball knowledge to fans through events across the USA.

The male grooming brand is linking with official broadcasters Turner Sports and CBS Sports to host National Bracket Day events in five cities starting 17 March.

This campaign strand sees pop up hubs come to each city giving fans the chance to fill out digital Instabrackets (connected to the brand's Bleacher Report alliance).

In parallel to March Madness, the 'Easy Decision' creative and messaging also highlights how Dove Men+Care body wash and bar offer more care for men's skin.

'Dove Men+Care has partnered with these



NCAA MARCH MADNESS[®] DECISIONS
[Are Tough]

DOVE MEN + CARE
MORE CARE IS BETTER. IT'S AN EASY DECISION.

Dove[®] Men+Care[®] is an Official Corporate Partner of the NCAA[®]

#TOURNAMENTDECISIONS DURING NCAA[®] MARCH MADNESS[®]

- 35,000 DECISIONS made a day!
- 63 BRACKET DECISIONS made NCAA[®] March Madness[®]
- 1 EASY GROOMING DECISION
- WILL A MASCOT INFORM YOUR BRACKET DECISION?
15 BILLYEARS, 9 BAYES, 4 HORNETS, 1 ZIPPY
- 45% of Americans 18 and older watch NCAA[®] March Madness[®] each year.
- 2.5 MILLION minutes are spent at least 90 MINUTES a day watching the tournament!
- GOAL OF PICKING THE PERFECT BRACKET: 1 IN 9,223,372,036,854,175,808

Amidst all the tough #TournamentDecisions fans face in March, one easy decision for men is choosing Dove[®] Men+Care[®] Body Wash because it offers more care. For more information visit DoveMenCare.com

b/r NATIONAL BRACKET DAY
CHOOSING DOVE MEN+CARE[®] IS AN EASY DECISION. NOW YOUR BRACKET DECISIONS CAN BE THAT EASY, TOO.

Dove[®] Men+Care[®] is an Official Corporate Partner of the NCAA.[®]

BRACKET CHALLENGE

PRESENTED BY: **DOVE MEN+CARE** [MORE CARE IS BETTER IT'S AN EASY DECISION]

AUTOMATIC PICKS WITH INSTABRACKET

PRESENTED BY: **DOVE MEN+CARE** [MORE CARE IS BETTER IT'S AN EASY DECISION]

EXPERT HELP TO WIN YOUR BRACKET

PRESENTED BY: **DOVE MEN+CARE** [MORE CARE IS BETTER IT'S AN EASY DECISION]

NCAA[®] IS A TRADEMARK OF THE NATIONAL COLLEGIATE ATHLETIC ASSOCIATION

11:15 AM 80%
dovemencare.com

DOVE MEN+CARE

NCAA MARCH MADNESS[®] DECISIONS
[Are Tough]

PLAYING FOR PRIZES IS EASY.
SO IS CHOOSING DOVE[®] MEN+CARE.[®]

Enter now for your chance to win instant prizes or a \$50,000 Deluxe Home Theater.

ENTER NOW

See all prizes See Official Rules below

top decision-makers to show guys everywhere that no matter what type of tough every day choices they face, choosing products with more care for your skin is an easy decision,' adds Candelino.

Thus, the objective is to both shine a spotlight on basketball's top decision makers and the challenges both the coaches and the fan face during March Madness and, of course, to demonstrate that Dove Men+Care is an easy decision for men's grooming routines on game day and beyond.

2014 is Unilever's fourth season as a partner of the NCAA Division I Men's Basketball Championship - a deal which sees it have exclusive category marketing and promotional rights related to all 89 NCAA championship events across 23 Men's and Women's sports as well as integrated marketing opportunities, retail and print, promotions, online and television advertising.

As part of the 14-year multi-media agreement with the NCAA, CBS Sports and Turner Sports are licensed and collaborate on the NCAA's corporate marketing program.

'NCAA March Madness provides an effective platform for Unilever, and specifically Dove Men+Care, to grab the attention of male consumers in breakthrough and relevant ways,' said Rob Candelino, vice president of Marketing at Unilever, Englewood Hills, NJ.

Dove Men+Care has leveraged mobile in similar ways in the past, but this year's campaign certainly stands out because of how comprehensive and multi-layered it is.

The brand had also previously used mobile to connect with March Madness fans through a range of initiatives.

In 2012 it ran a second-screen Viggie application sponsoring 'check-ins' during NCAA March Madness. A campaign which also built around video content and offered consumers a chance to receive extra check-in points for watching clips.

And during the 2011 NCAA tournament Dove Men+Care became the first brand to run a mobile ad campaign on Apple's iAd network.

Demonstrating that the brand certainly understands the importance to reaching men where

they live, work, play and shop (rather than expecting them to come to the brand).

Enterprise's NCAA 'Ultimate Pick Up Moment' Bracket-Style Facebook Contest > Enterprise Rent-A-Car is activating its NCAA Basketball Championship sponsorship by inviting consumers and fans to participate in its branded 'Ultimate Pick Up Moment' programme.

Consumers are driven to the Enterprise Facebook page to vote for the 'Greatest Pick-up Moment In March Madness History'.

(A pick-up moment is slang for a game-changing play where a player seems to defy the odds, do the impossible and inspire the team and the fans.)

After voting on each Pick-up Moment Match-up to arrive at the eventual winner: a simple mechanic that matches the knock out March Madness brackets structure.

The gaming structure is based around the NCAA Championship format and sees 16 individual Pick-up Moments paired against one another and players simply vote on each matchups through four separate rounds of voting.

The most voted for moments move on to the next round until one ultimate pick-up moment will be crowned champion.

Participants are also invited to enter a sweepstakes for a chance to win weekly prizes and one grand-prize. The Grand Prize winner will get two tickets plus a VIP trip to next year's 2015 NCAA Men's Final Four game.

The initiative is promoted via an integrated, multi-channel marketing campaign that spans traditional media and digital advertising, plus a public relations push and social media work.

FleishmanHillard, the brand's PR agency partner since 2001, has been working on PR for the initiative and secured Smith as a spokesperson, who will also be featured in media appearances and online advertising.

Another strand of the campaign sees Enterprise link with online media owner Sporting News' for an 'Ultimate Tournament Moments' online film - which sees the rental car company invite the



enterprise
ULTIMATE
PICK UP
MOMENT

Official Partner Of **NCAA**

WHO WILL WIN OUR BRACKET CHALLENGE?
This March, crack our bracket by voting for your favorite game-changing moments when players and teams shattered the odds and sent fans into a frenzy.

WATCH
Our NCAA Sweet 16® of March Madness® Pick Up Moments.

VOTE
Each round with fellow fans to help determine the ultimate moment.

STARTING 3.17.14

ENTER
For a chance to win a trip to the 2015 NCAA® Men's Final Four™ or other awesome prizes. Each vote is another chance to win.

Follow the action on Facebook as we reveal our bracket of NCAA Sweet 16® Pick Up Moments starting in March.



Enterprise Rent-A-Car

Enterprise Rent-A-Car Ultimate Pick Up

Official Partner Of **NCAA**

SHARE THE ULTIMATE BRACKET

THE PRIZES HOW IT WORKS OFFICIAL RULES

ULTIMATE PICK UP MOMENT

THE SHOT '92

LAETTNER'S LAST SECOND SWISH SENDS DUKE TO THE FINAL FOUR

DUKE VS KENTUCKY '92

March 17-21	March 22-26	March 27-31	April 1-3	March 27-31	March 22-26	March 17-21
ROUND 1	ROUND 2	SEMI-FINAL	CHAMPIONSHIP	SEMI-FINAL	ROUND 2	ROUND 1

THE SHOT '92 86%	THE PUT BACK '83 84%
12-SEED MAGIC '08 14%	REBOUND RECORD '68 15%
THE SHOT '92 75%	THE PUT BACK '83 74%

news outfit's expert team to rank their favourite 'Sweet 16' moments in NCAA tournament history.

See <http://www.sportingnews.com/ncaa-basketball/story/2014-03-29/ncaa-tournament-moments-photos-march-madness-duke-christian-laettner-nc-state>

The 2014 program, which targets sports fans (specifically college basketball supporters) who are both current Enterprise customers and prospective targets, is the largest that the car rental outfit has run for March Madness.

It runs through March up until the last match of the Final Four competition on 3 April and is being fronted by Turner Sports basketball analyst Kenny Smith

Smith serves as the campaign spokesman and features in the campaign's digital ad executions.

The March Madness campaign follows a late January TV commercial which revolved around the brand, its employee and consumer college relationship and loyalty to NCAA and college sports.

A further related, expert blog-based strand of the car rental brand's March Madness activation is led by brand ambassador and former basketball coach Matt Doherty.

The former college head coach, who also played on the 1982 National Champion University of North Carolina team, has linked up with Enterprise Rent-A-Car to offer his thoughts on this year's NCAA Men's Basketball Tournament via a branded blog.

Enterprise Rent-A-Car has been an official sponsor of the NCAA tournament for the ninth year.

'The beauty of March Madness is that it is followed by a wide audience, which consists of both spirited and more casual sports fans,' explains Enterprise publicity manager Greg Phillips.

'Because the tournament generates such strong interest each year, we believe it is an ideal event to activate a consumer marketing program around.'

The objective behind this promotion is to engage customers and basketball fans nationwide via an interactive experience that is designed around the service feature the company is best known for - 'We'll Pick You Up'.

'Just as basketball student-athletes work to pick up their teammates and fans through inspirational plays, Enterprise employees pick up customers and co-workers with best-in-class customer service,' says Enterprise brand marketing assistant VP Jim Stoepler. <

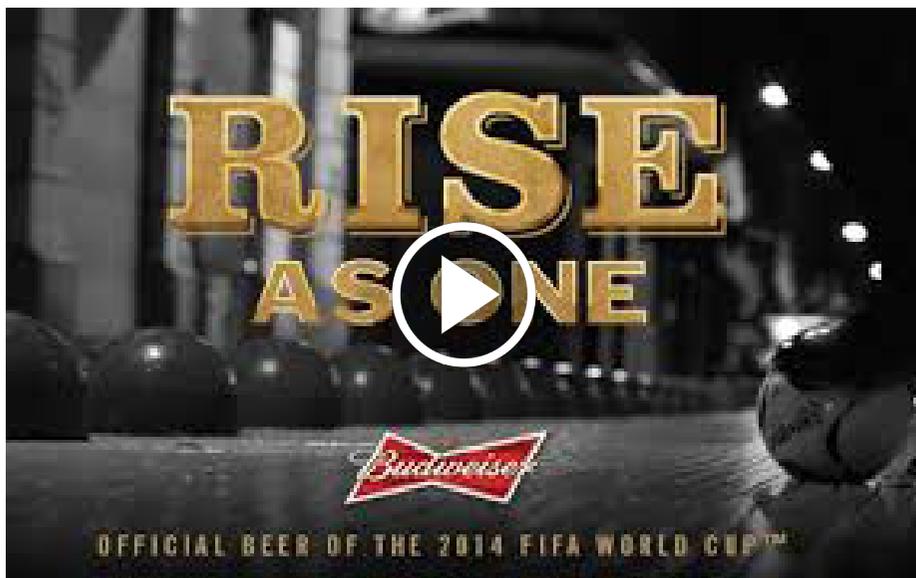


AB InBev's World Cup 'Portfolio Partnership'

March saw brewing behemoth AB InBev begin rolling out its portfolio partnership strategy for Brazil 2014 by blending its flagship global Budweiser campaign with a set of other local market activations for brands such as Brahma (Brazil) and Harbin (China). Anheuser-Busch has been a FIFA World Cup sponsor since 1986 via its flagship Budweiser brand with a deal that includes the rights to use FIFA World Cup tournament symbols, pouring rights, on-pitch signage, packaging, point-of-sale and advertising. Under the sponsorship agreement, the brewing giant has exclusivity in FIFA's alcoholic beverages category and this extends to the company's regional beer brands.

RISE ONE





So four months before the world's biggest sporting event kicks off, the company is ramping up its activation across its global portfolio with the launch of Budweiser's global 'Rise As One' World Cup initiative, as well as the roll out of host nation beer sponsor Brahma's 'Training Ground' campaign, plus an mini-video blipvert Brazil 2014 campaign for Harmin in China, as well as the release of 2014 World Cup packing for Bud Light in the USA.

Further World Cup work is expected shortly from other AB InBev brands including Corona (Mexico), Jupiler (Belgium and The Netherlands), Siberian Crown (Russia), Hasseroder (Germany) and Beck's (Italy).

Budweiser's Global 'Rise As One' FIFA World Cup Campaign >

Budweiser's has begun rolling out its Brazil 2014 FIFA World Cup sponsorship campaign - 'Rise As One' - which 'celebrates the moments that unite and inspire fans' around the world.

The campaign is described by the brand as a 'holistic creative platform, is fronted by a global launch commercial developed in partnership with agency Anomaly.

Filmed in stylish black and white and featuring the brand's new World Cup limited edition gold aluminium bottle, the launch spot focuses on football fans around the globe 'rising as one'.

TV and online teasers and trailers for the 'Rise as One' campaign leaked out online in early March,

The spearhead TV commercial previewed officially on the brand's web platforms in mid March and then aired on network TV from 24 March.

Budweiser is also rolling out an online documentary series co-produced with Vice and the 'Rise As One' campaign also includes a competition that invites fans themselves to submit their own stories about their footballing heroes who gone the extra mile 'for the love of the game'.

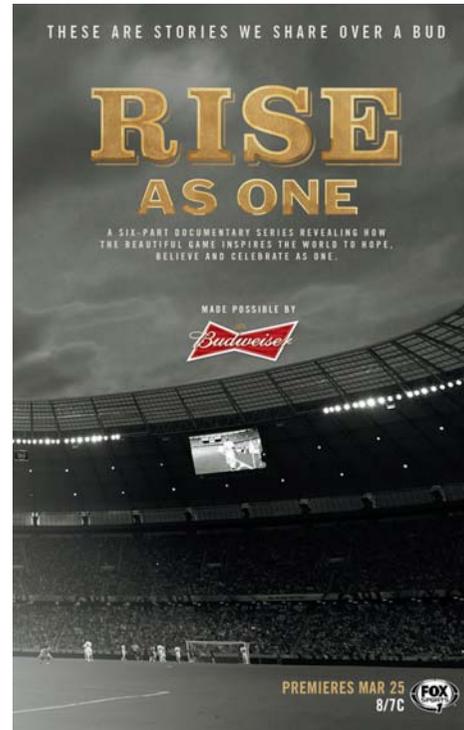
Consumers uploading their own content to both the campaign's digital platforms and sharing them through their own social networks are entered into the competition to win a VIP trip to the 2014 FIFA World Cup in Brazil and to have their own film produced by Budweiser and Vice highlighting their dedication to the sport.

The initiative also includes a further six part documentary airing on FOX Sports Originals focusing on how the beautiful game inspires the world to hope, believe and to 'Rise As One'.

A series trailer ran in early March,

Follow up activation in planned to span fresh TV and out-of-home advertising, plus online, social and a set of initiatives to engage fans in-store.

As the campaign rolls out Budweiser will also develop and dis-





tribute global broadcast and digital FIFA World Cup content through an evolving set of strategic media partnerships.

Digital activity will be hosted at riseasone.budweiser.com and the online and mobile work will include a new flagship feature on the Budweiser app (available from 21 March) called the 'Budlocator'.

This will enable users to geo-target their location in order to find the nearest pub selling Budweiser (along with associated details about whether the establishment has TVs, live music or a garden etc).

The app will also enable consumers themselves to 'like' and 'share' pubs and bars on Facebook, while drinking establishment owners can also 'claim' a listed pub/bar as theirs and provide information about which World Cup games they are showing live.

The brand has also unveiling its new tournament packaging which features the World Cup itself in the form of a limited edition aluminium trophy bottle which will be distributed across more than 40 countries and serve as the hub of the brand's World Cup packaging range (which will also include limited edition glass bottles, cans and secondary packaging).

This may seem like an early launch, but rolling out a truly global campaign is inevitably time consuming and this genuinely international initiative continues the brand's umbrella strategy of positioning itself as an (if not THE) international beer brand.

The Budweiser brand is now available in more than 80 markets around the world and Rise As One will have a genuinely global reach with international central creative supported by customised local country activations.

For example, in the UK these will include a national in-store display feature and on-pack consumer promotion, plus scan-and-win give aways - including the chance to win a trip to the 2014 FIFA World Cup Brazil.

'While football brings out regional pride and fierce rivalries, it also brings fans across the globe together once every four years through shared

passion,' explains Budweiser's global VP Andrew Sneyd.

'With the Rise As One campaign, Budweiser celebrates the world's favourite game and its role in inspiring fans to celebrate the moments that unite us as a global community.'

'Being the official beer is a massive opportunity for us to stand out because what do you celebrate the world cup with? You celebrate with a beer and that puts us in a great position,' outlines Budweiser UK marketing manager Jennifer Anton.

'Our aim is to be recognised as an international brand and tie together the celebration of the World Cup with Budweiser.'

Budweiser has been the official beer sponsor of the FIFA World Cup for 25 years and its deal includes the 2018 and 2022 tournaments.

In addition to Budweiser serving as the official tournament brand, parent company AB InBev will also use the competition to leverage its international portfolio of beers by extending local sponsorship rights to its leading brands in select football markets: including Brahma (Brazil), Harbin (China), Corona (Mexico), Jupiler (Belgium and The Netherlands), Siberian Crown (Russia), Hasseröder (Germany) and Beck's (Italy).

Brahma's Ltd Edition World Cup Barley Grown On Brazil's Legendary Training Pitches

> Brahma cleverly blends beer brewing barley with Brazilian soccer heritage in an authentic campaign that leverages its sponsorship of the national team and of the FIFA World Cup via a limited edition Brahma Selecao Especial.

The Anheuser-Busch InBev brand rolled out its limited edition beer in March with will a campaign promoting Selecao Especial's unique Brazilian football credentials - the beer is made from barley grown on the genuine soccer pitches upon which the iconic Brazilian national team trained for decades.

The beer's barley was grown on the pitches of the team's famous Granja Comary training centre - considered by many Brazilian soccer fans as sacred ground.

The Brazilian Soccer Confederation remodelled its headquarters at the Granja Comary and the training pitches were freed up during the re-building programme – so the official beer sponsor came up with the idea of sowing a field of barley on the old training pitches upon which Brazil grew no less than five World Cup winning teams.

The matching marketing campaign includes a 30-second TV commercial, a set of print executions, point of sale work and online videos exploring the project.

Africa Lab, the innovation and product development unit of Brahma's agency, came up with the idea and A-B InBev's agronomists and brewers spent two months preparing the soil to grow barley instead of grass.

'Brahma is the official sponsor of the Brazilian soccer team, and the official beer of the World Cup,' said Sergio Gordilho, co-president and chief creative officer of Brahma agency Africa. 'We wanted to launch a product that got inside the team itself. How do you unite soccer and beer?'

Brazilian manager Luiz Felipe Scolari is reported to have taken a personal interest in the project and the fixed camera that recorded the barley growing captured plenty of images of Big Phil checking out the growing grain field.

Scolari, a Brahma brand ambassador, has put his signature on all the limited edition bottles.

Brahma Selecao Especial went on sale in March in major Brazilian supermarkets and other retail outlets at around twice the price of a regular Brahma beer.

A more expensive version consisting of 2,014 bottles, each bearing a unique number between 1 and 2,014, can be pre-ordered at Brahma's Brazilian website.

Although a few important numbers have already been carefully reserved for soccer stars – bottle No.1 will go to Scolari himself, current captain Thiago Silva has reserved bottle No.2, while No.9 is also being saved for former superstar Ronaldo (whose number 9 shirt was retired from the squad in his honour).

The limited edition sub-brand's name, Brahma Selecao Especial, derives from the Portu-

guese 'Selecao Brasileira' name for the Brazilian national soccer team.

Africa Lab, which also developed the distinctive black bottle with lines in green and yellow (Brazil's team colors), is reported to be still working out a format for charging clients developing this type of product-led idea (although in this example Brahma is paying the agency a project fee).

'The idea came before the ads. This is the role agencies will increasingly have to play—develop products with clients, and then think about the ads,' says Gordilho. 'Creating a commercial is quick, but creating a product that fits the brand takes much longer.'

Harbin's World Cup Mini-Video Blipverts > Harbin Beer has launched a series of ultra-short 'football-themed' TV spots leveraging Anheuser-Busch InBev's World Cup sponsorship rights.

Harbin is China's oldest beer brand and along with premium positioned Budweiser is one of two core AB InBev's brands in China, the world's largest beer market.

Harbin, the official World Cup beer brand partner in China, is running these Brazil 2014 mini-videos every night on CCTV1 news.

The campaign is further supported through OOH media and it aims to reach hundreds of millions of Chinese consumers.

The short duration of the 'blipverts' ensures that creative agency BBH China, which only won the Harbin beer account in November 2013, has kept each one simple by sticking to a single football theme or element per spot.

For example, 'Rivals' features dual branded bottles representing host nation Brazil and heavy-weight regional opponent Argentina.

Other ads in the series focus on simple, basic elements of the game, such as 'Red Card', 'Slide Tackle', 'Penalty Kick', 'Mexican Wave', while the 'Freedom Time' spot revolves around a Harbin drinker ignoring a mobile call from the boss during the big game and instead using the phone as a beer mat.

There's something clean, straightforward and admirable about the repetitive efficiency of the



creative and the format.

The objective is to raise the brand's profile in China and the brevity of the spots certainly helps them stand out from the crowd of lengthy spots typically aired in the market.

BBH China won the beer's Chinese business, spanning brand strategy and integrated campaigns across the beer's marketing and communications divisions, after a competitive review which saw them up against heavyweights Ogilvy, JWT and BBDO.

After winning the account, BBH China CEO Arto Hampartsoumian said: 'This is an epic win for us. Working with Harbin Beer is indeed an incredible opportunity and challenge. We are deeply honoured to welcome this business to BBH.'

The Brazil 2014 work follows on from Harbin's creative as the official beer in China associated with the 2010 FIFA World Cup in South Africa.

This saw it become the first beer in China to partner with the FIFA World Cup.

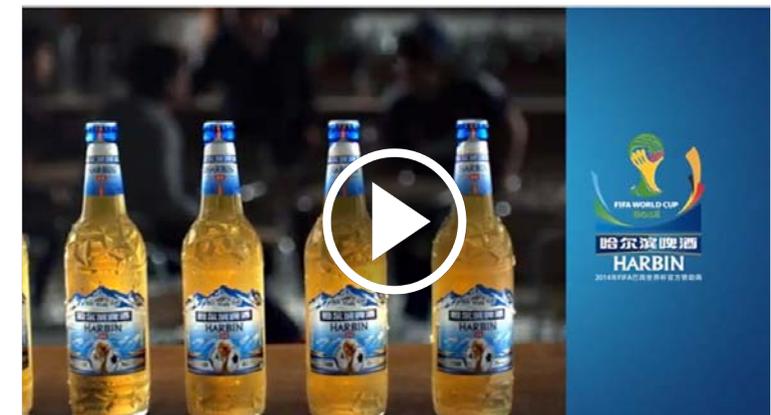
This saw the AB InBev brand activate its 2010 South Africa rights with a Harbin TV spot (created by JWT, Shanghai) and a digital campaign starring soccer legend Ruud Gullit.

Gullit, who was Harbin's brand ambassador for the beer's 2010 World Cup sponsorship work, used the digital platform (developed by Aegis-owned Wwvins Consulting in Shanghai) to share soccer tips with Chinese football fans.

That campaign ran on heavyweight Chinese digital platforms such as Sina.com, Sohu.com and Tudou.com.

It also included a set of fan contests offering players a chance to meet Gullit and win World Cup tickets.

As ever, campaign stats in China were huge. According to Allen Wang, business development director at Wwvins Consulting in Shanghai, just two days after the 2010 digital campaign launched it had racked up 543m impressions, 3m clicks and 1m page views. <





Horse Racing Rivals: Traditionalists v Modernists

This is a big, big time of year for horse racing. Within a few weeks punters and partners alike can enjoy several of the world's biggest festivals - from The Cheltenham Gold Cup (the Olympics of jump racing) and The Grand National (arguably the world's most watched single race), to The Dubai World Cup (the richest horse race of them all). Recent rights owner/broadcaster/sponsor work shows an activation battle developing between the traditionalists and the modernisers. While some seem anchored to standard (sometimes clichéd) messages about horse heritage, others are shifting to innovative, interactive approaches across contemporary communications platforms.

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Dubai World Cup's Old School Promo > The core objective of The Dubai World Cup (and of Sheikh Maktoum's Godolphin racing operation itself) is to advertise Dubai around the world as a global destination for sport, tourism and commerce and this year's somewhat overblown and overwrought promotional film for the world's richest horserace aims to show how Dubai unites the world through its horses.

Whatever the creative consensus and personal perspectives on a film which charts the historical significance of the relationship between mankind and the horse (particularly the original Purebred Arabian racehorse), the promo certainly fits with the overall globally grandiose (and perhaps over-the-top) tone of the property.

With \$29m of prize money on offer, the 2014 racing carnival attracted elite horses from 13 different countries (the most notably exception this year was the USA) and thousands of international track visitors and a worldwide audience of millions.

'Dubai has become a platform that brings together horses and riders to seek greatness and success at this international annual meeting,' outlines Ebrahim Abdul Rahim, Director of Events at the Hamdan Bin Mohammad Heritage Centre.

'Horse racing plays an important part in reflecting the UAE's authenticity and tradition and the importance of equestrian sport in our everyday life. In collaboration with Meydan, we at the Hamdan Bin Mohammad Heritage Centre are proud to showcase our traditions at the Dubai World Cup 2014 by offering heritage plates that reflect the culture and identity of the UAE and live performances including marine arts, folk arts, Emirati 'Ayalah' and folk dances "Alnaashat".'

Another method through which the 2014 race meeting connected with the global community was a cause-led project which saw the race meeting mark the international 'Earth Hour' initiative.

The Dubai World Cup also marked Earth Hour via an on-track initiative that saw the racing festival partner with Street Charge Middle East

and 174 Solar.

Street Charge provided solar power charges to enable Dubai World Cup visitors to stay connected to the world via their mobile devices throughout the day on the 29 March.

'Supporting the Dubai Racing Club with solar power was an excellent platform and opportunity to demonstrate the accessible nature of today's latest solar technology,' said Street Charge ME founder and CEO Mujahid Salman.

'And the fact that the race coincided with Earth Hour only supported the cause for a greener and more environmentally-conscious city. We received such a tremendous response from visitors.'

Street Charge supports the Dubai government's Smart City initiative and strategic sustainability projects, while 174 Solar is a company focused on solar power and sustainable initiatives that empower people to lead energy-conscious lifestyles whilst also raising awareness of the region's untapped solar potential.

Another good cause partner activation at the 2014 race meeting saw Emirates, a partner of Maktoum's Godolphin Stable as well as sponsors of the big race itself, anchor its Dubai World Cup work on its 'Emirates Skywards Thanks-A-Million Draw'.

The campaign is essentially a fundraising programme for the Emirates Airline Foundation which provides humanitarian, philanthropic aid and services for children in need and aims to help eradicate poverty from the communities Emirates flies to.

Wrapped in its Skywards scheme, the airline's award-winning frequent flyer programme, Emirates Thanks-A-Million is essentially a prize draw with the grand prize of one million Emirates Skywards Miles.

One million miles is equivalent to 22 return Emirates tickets from Dubai to Europe, or 19 to the Far East. The first runner-up wins 500,000 miles and the second runner-up 250,000 miles.

A further, initial 250,000 miles prize is awarded on 27 March at the pre-meeting 'Breakfast with the Stars' event - an annual thoroughbred





themed bash providing racing enthusiasts with an opportunity to watch the horses (the 'stars' exercise on the track at the Meydan Racecourse before the meeting starts.

2014 marks the 14th annual Thanks-A-Million draw at the Dubai World Cup and flyers, consumers and racing fans can purchase an unlimited number of raffle tickets (for just Dhs20 apiece) at selected outlets, online and at the Meydan Racecourse itself on 29 March (Dubai World Cup day).

Last year the airline's 'Skywards Thanks-A-Million' draw raised Dhs3,176,675 for its charities which include Riding for the Disabled Association of Dubai (RDAD), The World Food Program, UAE's Red Crescent and Rashid Paediatric Therapy Centre.

The centrepiece richest race in the world, the \$10m Dubai World Cup itself, was won by African Story (owned by Sheikh Mohammed Bin Rashid Al Maktoum - marking the seventh time that a horse owned by the sheikh has won the race).

Emirates has been associated with 'the sport of kings' for many years and horse racing forms a keystone of the airline's increasingly broad portfolio of major sponsorships.

Its racing partnerships span many of the biggest meetings around the world - from the Melbourne Cup and the Singapore Derby, to Godolphin and the Dubai World Cup itself.

'Emirates, global connector of people and places, has been the race sponsor since the start of the event back in 1996. Just like Emirates, the Dubai World Cup reaches out to six continents, be it in terms of destinations we fly to or countries that will have horses competing,' outlines Emirates Commercial Operations Senior VP Shaikh Majid Al Mualla.

'Emirates is committed to supporting the development of Dubai, so it is very important for us to partner with what has become the richest horse race in the world. Both Emirates and the Dubai World Cup strive to promote Dubai as a leading sporting, business and tourism destination. Attracting tens of thousands of visitors, this is an event to not be missed.'

Emirates is one of a set of 'pillar partners'

for the Meydan Group event organisers- each sponsor (which spans international brands and domestic companies) is deemed key to developing Dubai World Cup race card and boosting the event's international profile.

'Dubai World Cup day is the annual highlight of our season. It is a time when we look forward to standing alongside our pillar partners to promote high-class international racing and highlight Dubai as an exciting global hub for business, pleasure and events of international significance,' explains Malih Al Basti, Vice-Chairman of Meydan Group and Chairman of Meydan Racing Committee.

'Thanks to the investment and vision of our partners, we are able to host tens of thousands of spectators on the big day and beam the action in Dubai to millions around the world who watch this showcase on television. We are fortunate to have long relationships with our key foundation partners, yet also attract new sponsors to the Sport of Kings. We value each of these associations and look forward celebrating with all our pillar partners as we crown nine new champions on Saturday March 29 at Meydan Racecourse.'

Other pillar partners include Longines, the sponsors of the Dubai Sheema Classic race and the creators of the official event watch - the Conquest Classic - dedicated to passion for equestrian sports.

'Longines is very proud to be the official timekeeper of the Dubai World Cup for the fourth time. This event perfectly embodies the key values that Longines' slogan distils: "Elegance is an Attitude";' outlines Longines International Marketing VP Juan-Carlos Capelli.

Another international brand activating at the Dubai World Cup is Jaguar Land Rover MENA which leverages the event's fashion following by running a best dressed spectator award called the Jaguar Style Stakes.

This year's winner, Sarah Jayne Heart, was chosen by an expert judging panel and won the use of a Jaguar F-Type Convertible for one year.

'Over the past four years as a judge I have witnessed a magnificent display of fashion and

creativity. Each year I can really feel the enthusiasm and passion that participants have for the event. The stakes literally do become higher each year and it is great to see Dubai's ladies, and gents, make such an effort with hats, fascinators, beautiful dresses and smart suits,' says Jaguar MENA Marketing Manager Nicola Gibson.

'The Style Stakes continues to be a perfect brand synergy for Jaguar as it embodies the same combination of style, elegance and grace, and we look forward to working closely with Meydan for future endeavours.'

BetFred's Stats-Led Cheltenham Web Promo >

Betfred is rolling out a 60-second promo to promote the betting brand's sponsorship of the Cheltenham Gold Cup - 'At The Heart Of Cheltenham'.

The stats-led film - showcasing everything from the number of pints sunk to the number sticky toffee puddings scoffed - fronts a campaign who's objective is to capture the excitement in the build up to the race.

According to Betfred's Head of Media Mark Pearson, the film aims to focus on the spirit and passion of the audience and event.

Betfred has been a partner of the world's greatest National Hunt racing festival since 2012 and is the title sponsor of the meeting's flagship race - The Cheltenham Gold Cup.

Created by 422 Vision, the film, which features a voice over from Louis Mellis (known for several blockbuster Guinness ad campaigns), will air on Betfred TV and YouTube.

'This was a great project to work on and has demonstrated 422 Vision's full service capabilities, working with Betfred on such an iconic event was a great experience that the whole production team enjoyed and the feedback from client has been tremendous,' says 422 Vision's creative director Rob Pickard.

In addition to the film, the bookie brand's campaign also ranges from on-track signage to race meeting logo rights.

For those going to the Festival, Betfred also has several on-track betting shops, while for those

watching the meeting on TV the betting outfit has signed up a trio of Channel 4 presenters and experts to its own Betfred TV channel specifically for Cheltenham.

Former Channel 4 racing presenter Derek Thompson will front the Warrington-based bookie's own festival Preview and he will be joined by Channel 4 betting experts Tanya Stevenson and Tom Lee.

'The Cheltenham Festival is an annual pilgrimage for thousands but if you are not lucky enough to be going we want to bring the unique atmosphere to our betting shops plus provide our customers with information and insight that you won't get anywhere else,' promises Betfred's Pearson.

'A Cheltenham Preview is very much part of the build up to the festival but we decided why not do it live to all our shops, and with top jockey Tom Scudamore appearing it should be very popular,' says Pearson.

Betfred TV typically broadcasts live to its 1386 betting shops from its custom-built studios in Salford's MediaCity, but for the festival it will also broadcast live from the trackside.

Betfred TV employs eight editorial full-time staff, while the company in total has a total workforce of around 10,000.

As well as live screening all 27 races, the Gold Cup sponsor has also commissioned a set of preview films about leading trainers and jockeys ahead of the Festival with programmes edited for online and the television channel.

For The Cheltenham Festival, the busiest week of the year for all UK bookmakers, Betfred TV will also post race highlights online and encourage customers to ask questions to their guests through Twitter and Facebook.

In 2013, Betfred sponsored more than 600 horse races - making it the largest single sponsor of racing

Earlier in September 2012, the bookmaker extended its title sponsorship of the Betfred Cheltenham Gold Cup to 2015.

This move came after Betfred took over sponsorship of Cheltenham's most important





race earlier in 2012 following its purchase of previous Cheltenham partner The Tote (ending Tote's 33-year relationship with Cheltenham).

'We are delighted to be associated for three more years with the greatest steeplechase in the world and look forward to working with Cheltenham to making the race even bigger and better,' said Betfred's Managing Director John Haddock at the time.

The deal and ongoing Gold Cup partnership sees Betfred continue to boost its profile – as the Gold Cup is the second highest profile jump race in the world and The Festival is National Hunt Racing's top annual meeting.

Incidentally, in March 2014 Betfred signed three-year deal to be 'Official Betting Partner' for the Crabbie's Grand National Festival at Aintree which sees the bookie take sponsorship of three races at the three-day meeting.

Aintree's 'Let the Show Begin' > In January rights owner Aintree Racecourse and the Jockey Club North West, in tandem with title sponsor Crabbie's, began rolling out their Grand National campaign 'The Grandest Show, The Greatest Drama'.

The campaign's creative focuses on a circus/cabaret style master of ceremonies and it seeks to portray the captivating entertainment and thrillingly unpredictable nature of what the rights owner unsurprisingly claims is 'the greatest race in the world'.

According to the rights owner, around 600 million people around the world watch the race broadcast.

The initiative is led by a 30-second TV advert that offers the viewers multiple aspects of the big race: such as the master of ceremonies waving the starting flag, plus a nod to Ladies Day acknowledging the preparation and planning, plus shots of the real stars of the show – the horses and jockies.

The spot, which initially ran across ITV Granada, Border and Channel 4, premiered during the first break of Emmerdale.

It was shot at three main locations: Aintree

home city Liverpool, Leeds and Cheshire.

The shoot spans Liverpool landmark the Royal Liver Building and a room in the Hope Street Hotel, it was also partially filmed at Farrow's Studio in Leeds, while in Cheshire the ad features trainer Donald McCain's stables in Bankhouse.

This latter location provides a neat link to new sponsor Crabbie's, as the brand's late owner John Halewood (founder of parent company Halewood International), had a long established relationship with Aintree and racing not least through his ownership of the 2004 Grand National winner Amberleigh House – who was trained by Ginger McCain.

The campaign continues across outdoor, print and digital platforms.

Billboard work initially focuses throughout the race's North West home region – featuring across 48 sheet and 6 sheet sites in Merseyside and Greater Manchester, as well as megarears in these locations.

Outdoor work also spans giant digital screens at London Euston.

A new website has been created to underpin the campaign at <http://www.thecrabbiesgrandnational.co.uk/>.

The campaign's twin objectives are to drive awareness and ticket sales across the three day festival.

According to the Jockey Club, it also aims to enhance and elevate the perception of Ladies Day with an approach that holds on to the core audience whilst also driving in a new one.

The property owner also uses the campaign to introduce Crabbie's, the UK's number one selling alcoholic ginger beer, as the new title sponsor of the race.

A three-year deal that sees the 2014 Grand National run for a £1m purse for the first time.

Crabbie's signed up as title sponsor of the Grand National last year as part of a multi-million sponsorship package which was a key element in Halewood International's, the brand's owner, strategy of raising brand awareness through backing sports events.

'2014 is a really significant year for Aintree and the Grand National. We have a new title spon-

son in Crabbie's and we wanted to create a campaign which raises the bar to attract a broader reaching audience to what is one of the greatest sporting events in the world,' explains John Baker, Regional Director for The Jockey Club in the North West.

'It has always been the family's ambition to sponsor the race and all of us at Halewood International and Crabbie's are delighted to be part of the excitement, the drama and the thrill of the World's greatest steeplechase,' says Peter Eaton Senior, Deputy Chairman of Crabbie's owner Halewood International.

'Both the family and the company will be fully supporting the Jockey Club's campaign, as we all know that the world stands still for the Grand National and we want to ensure the Crabbie's Grand National is the best in the festival's proud history.'

The 2014 work, created by independent agency Loaf Creative, represents Aintree Racecourse's biggest Grand National advertising campaign ever.

'We have been working on the campaign for a number of months now and are very excited about the launch which will go live on Monday 6th January,' explains Nadine Mansfield, Regional Head of Marketing for The Jockey Club in the North West.

'In June 2013 we carried out a competitive pitch process to select the best idea from the best agency, and we appointed the talented Loaf agency to create the campaign entitled 'The Grandest Show, The Greatest Drama.'

Crabbie's three-year sponsorship deal, which saw the Aintree-held horse racing event rebranded as the Crabbie's Grand National.

The new title sponsorship sees the drinks firm have naming rights for the three races over the Grand National meet: the Crabbie's Fox Hunters' Chase, the Crabbie's Topham Chase and the Crabbie's Grand National.

Crabbie's also gains sponsorship category exclusivity for ginger beer and cider products for the Crabbie's Grand National Festival.

The Crabbie's product range is already sold at Aintree and the 14 other tracks within Jockey

Club Racecourses, the UK's largest racecourse group.

The British brand claims the partnership will provide it with a potential UK audience of 9 million – a figure which combines the 50,000 on-track crowd at the three-day event with the TV audience of the Grand National's television broadcast deal with Channel 4.

The global viewing audience is estimated to reach 600 million.

The deal, which runs until 2016, builds on Hale International's existing sponsorship of the Scottish Open, of Scottish football side Hibernian FC and of English Premiership sides Everton and West Bromwich Albion.

Other Crabbie's sponsorship programmes in recent years have included The National Television Awards and The British Comedy Awards.

These deals reflect the recent growth of the UK's perry, cider and fruit alcohol segment – partly stemming from the contemporary popularity of summer festival culture and the brand is now using sport to expand further beyond this core segment.

The Grand National marks the beginning of the summer events calendar, and Crabbie's aim to use it to create brand awareness at the beginning of a highly profitable events season and to introduce new flavours: including raspberry, and strawberry and lime drinks.

The new sponsors acquired the rights after beer brand John Smith's ended its high profile, nine-year Grand National sponsorship.

According to brand manager Karen Crowley, the decision came after a 'difficult one', but the beer brand is now changing its strategy to focus more of its marketing work on targeting consumers in pubs, clubs and supermarkets.

Channel 4's 'Original Extreme Sport' > Crabbie's Grand National broadcast partner Channel 4 launches a promotional TV ad focusing on the great race's early origins for its 'The Original Extreme Sport' campaign.

The campaign is spearheaded by a sumptu-





ous TV spot following riders racing through forests and jumping over burning haystacks in a recreation of the world's first recorded steeplechase – reported to have been run in 1752 after a bet between Cornelius O'Callaghan and Edmund Blake.

The incident that started the industry is rumoured to have taken place over a four mile course between the spires of Buttevant Church and St Leger Church in Doneraile, Ireland

The spot charts racing through various periods of history and closes with a shot of O'Callaghan and Blake's contemporary equivalents, jockeys AP McCoy and Richard Johnson eyeing each other up as the stride out for a present day race.

The 90 second trail for the 5 April race is being broadcast extensively across the Channel 4 portfolio of channels.

It was filmed over five days on locations across the UK (including Northern Ireland's Ulster Folk & Transport Museum.

The ad, produced by 4Creative, premiered on 21 March and also called on the craft of The Devil's Horsemen – a company specialising in equine stunts for films and commercials.

The spot's soundtrack is New York punk band Cerebral Ballzy's 'On the Run'

The 4Creative team including creative directors Chris Bovill and John Allison, director Keith McCarthy, executive producer Shananne Lane, producer Tabby Harris and marketing manager Ros Godber.

The campaign carries the tagline 'The Original extreme Sport' (which in the TVC appears in distinctly Sex Pistols 'Never Mind The Bollocks' style font and colour design.

James Walker, Channel 4 head of marketing, says: 'The Grand National was a great success for us in 2013 and we want to build on The Original Extreme Sport strategy in 2014,' outlines Channel 4 marketing head James Walker.

This year's work follows last year's '#C4StreetRace' campaign which saw 4Creative turn race host city Liverpool turned into a street racecourse – with 10 riders racing around Everton Park through back gardens, allotments, leaping

over cars and picnic benches.

The 2014 TV commercial is the lead-in to a multi-platform campaign from Channel 4 for its 20-hours of horse racing related programming, produced by IMG Media, for the Grand National Festival - which is led by presenters Clare Balding and Nick Luck.

In addition to festival coverage itself, and the usual Morning Line shows, the wider work is further supported by Grand National specials of major Channel 4 shows including 'Alan Carr's Chatty Man' on the Friday night, plus the launch episode of its new 'Jockey School' series and a 'How To Win The Grand National' documentary, plus a three-hour 'Weekend Brunch' special on the morning of the big race.

The broadcast programme for the race itself aims to continue Channel 4's objective of focusing on innovation in its racing coverage with two additional cameras – including a new jib camera to show the challenge of The Chair jump from a low angle, as well as four cameras within the fences and the return of the Camcat wirecam.

'The Grand National is like a feature film in terms of racing – it needs watching carefully and I want viewers to see their horses as much as possible throughout and of course bring enjoyment to their screens,' comments Channel 4 Racing programme Director Denise Large.

'This year's we're using more cameras that ever before with a specific focus on the start, key fences and the final leap at the last.'

2014 also sees the return of Channel 4's award-winning Horse Tracker app – featuring an interactive map offering a real time visual representation of where each users own selected horse(s) are within the 40-runner field (plus an audience tracking data that can highlight the most tracked horse in the app).

Online work includes email promotion and a further range of online Channel 4 services throughout the festival are available on channel4.com/racing

Channel 4 Racing is sponsored by Dubai which ran its own set of in-programme Grand National TV idents. <

The activation of sponsorship rights is now more creatively and strategically complex than ever – but the potential rewards are far greater too. The challenge for sponsorship marketers is to keep up with the most relevant ways of maximising value and to keep ahead of the competition.

Activative provides intelligence and insights services that help our clients – rights owners, brands, agencies and professional services – stay at the forefront of this evolving landscape. We focus on emerging strategies and tactics, original and innovative ideas, future facing media and new technologies across the sponsorship community – from sports, music, arts and culture, to education, ecology, cause and corporate social responsibility.

Our role is to advise, analyse, explore, filter and stimulate marketers across the entire space – from traditional sponsorships, to brand tie-ins, strategic collaborations and commercial partnerships. Activative provides clients and subscribers with trends insights, activation stimulus, creative idea generation, competitor/sector analysis and strategic planning. Through our interactive trends, reports and showcases, publishing, online monitoring source and our research and consultancy we guide sponsorship professionals through this changing space.

The old sponsorship model, based on one directional brand-biased claims, vanilla hospitality, badging brands with logos, eye-ball metrics, cost per thousand, reach and frequency, is being replaced by one based on authenticity, customisation, dialogue, interactivity and permissive engagement. Sponsorship is flourishing in this new communications environment as brands seek symbiotic passionate platforms around which to build consumer conversations.

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

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

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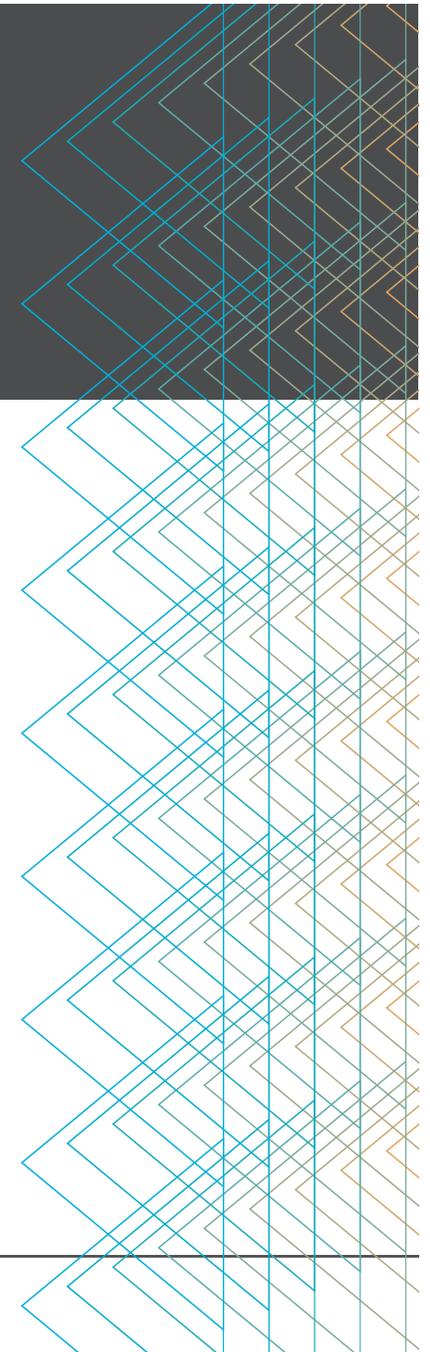
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