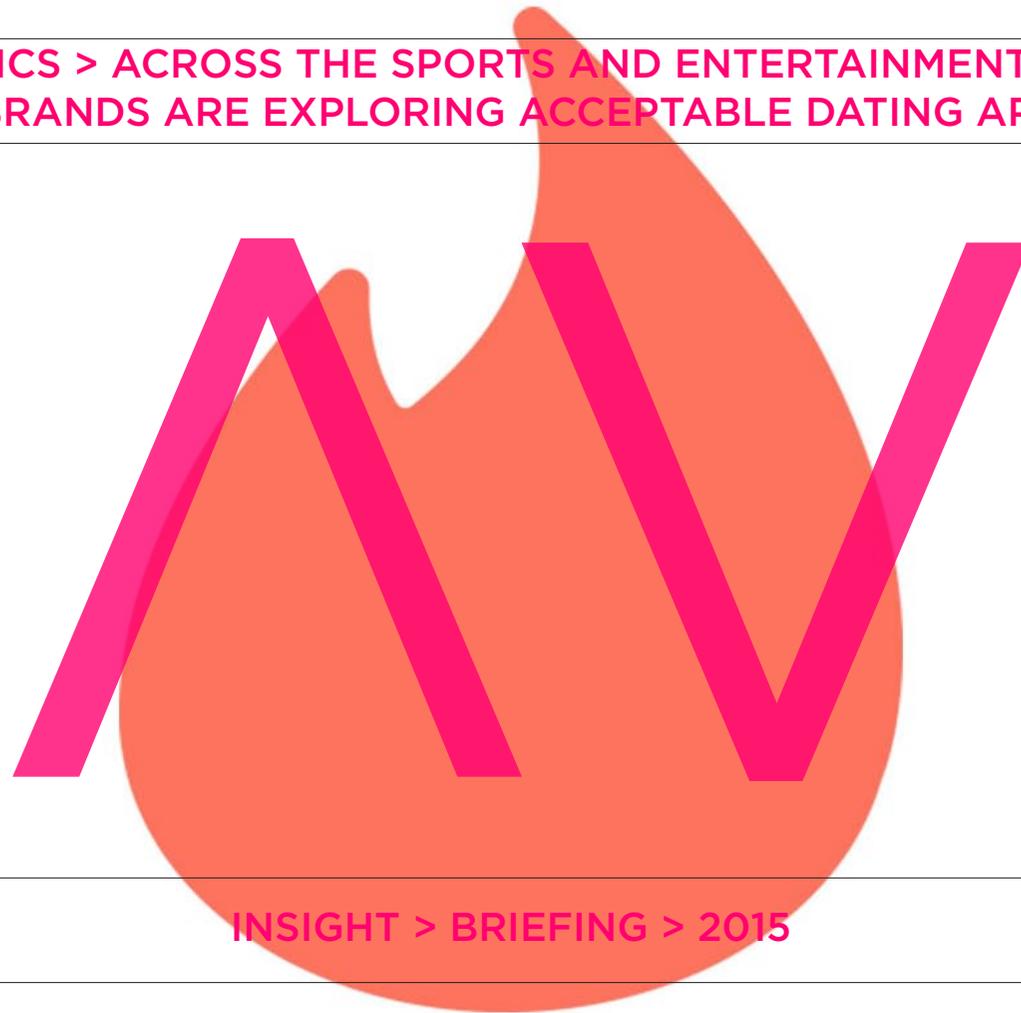

TINDER TACTICS > ACROSS THE SPORTS AND ENTERTAINMENT LANDSCAPE
SPONSORS & BRANDS ARE EXPLORING ACCEPTABLE DATING APP ACTIVATION



INSIGHT > BRIEFING > 2015

ACTIVATIVE



Tinder > Acceptable Dating App Activation

In recent month's we've seen consumer businesses (eg Domino's Pizza's Valentine's Day initiative), and even charities (eg NY Dog Rescue Centre's #Puppy Adoption' campaign) experiment with engagement on Tinder and now we are seeing sponsors, rights owners, sports brands and entertainment properties dip their toe into activating via the mobile dating app. All kinds of brands across the sponsorship landscape are exploring how to leverage Tinder and reach its key millennials audience. From sports properties (eg NBA's Atlanta Hawks and NCAA's Oregon Ducks) to entertainment ones (eg The GRAMMYS and the movie Ex-Machina), we are now seeing the first tentative Tinder tactics emerge.



PE LEFT
PATROL

Tinder, the messaging app of the moment which uses geolocation technology to enable users to set a specific radius and then have the option to match with anyone that is within that distance, is an increasingly attractive activation option for those looking to engage with young adults.

Of course, finding an appropriate tone and an acceptable approach to leveraging Tinder (one that won't lead to a media backlash or being accused of encouraging casual sex or promiscuity) is a key marketer challenge.

ILLUSTRATIVE CAMPAIGNS

University Of Oregon Athletics Department 'Date The Duck' > In December 2014 the University Of Oregon became the first sports brand to flirt with the online dating app via its Date The Duck campaign.

Finding an appropriate tone and approach to leveraging Tinder, a dating app which finds potential matches close to where you are and invites users to swipe right to 'like' or left to 'pass' with the objective of matching two 'likes for a match, might seem like a challenge.

But it was one the university's sports department was equal to.

The NCAA University dared to be first in November when it used the platform to offer fans the opportunity to win a 'date to a game. with The Oregon Duck (the college team's mascot).

In fact, the winner got a date with the mascot (including tickets) to a women's volleyball game for her and three friends.

The campaign's promotional online film begins with the mocking copy 'He's single. He's ready to mingle. He never wears pants...'

Definitely a cheap campaign and possible a cheesy one too.

But finding an appropriate and responsible approach to activating on Tinder certainly ensured global media coverage.

The approach generated a positive reaction on social platforms from both students and sports

fans and the tidal wave of PR certainly boosted the awareness in the university's sports program.

The campaign certainly seems a good fit, as University Of Oregon students seem keen on Tinder.

Comment > Even for a university, the incubation territory of Tinder, this was a brave move - yet one with a gentle touch.

But there is a social world beyond the familiar heavyweights of Facebook, Twitter and Instagram and its inevitable clever brands are going to find an appropriate approach to those other platforms at some stage.

Take mobile messaging apps alone - there are now at least 10 messaging apps with more than 100 million users.

Of course Tinder is certainly attractive from a statistics point of view.

With more than one billion daily swipes and recent New York Times research data showing the average user of Tinder is engaged with the app for an amazing 1 hour 30 minutes every day, it is not surprising that the sports, music, cultural and sponsorship worlds are interesting in engaging via the platform.

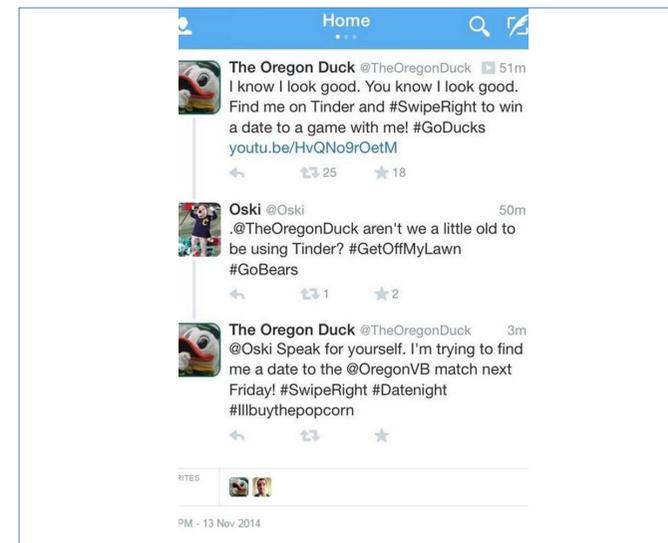
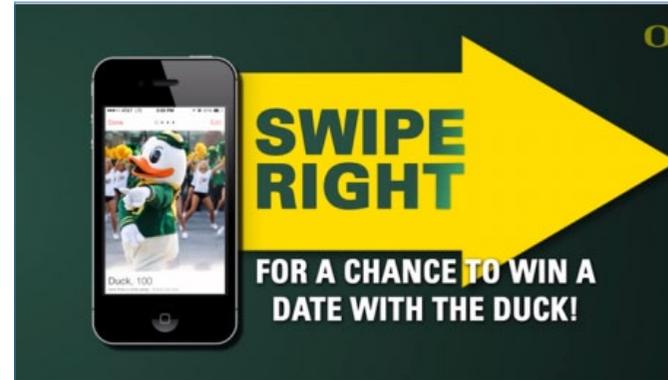
Yet, despite its huge user base and high profile, Tinder isn't yet a fully monetised social channel.

Certainly brands are interested in it - particularly as a platform to target that crucial 18 to 30-year-old demographic.

But the slow uptake thus far is surely largely due to the inherent risks and potentially negative publicity that might come from old school, traditional media for those brands that engage via the notorious dating app might

Yet several of those brands, sponsors and rights owners who position themselves in the challenger and rebel silos must surely be tempted to follow the lead of the University Of Oregon and of other clever Tinder users such as Social Tees Animal Rescue (which recently used Tinder to increase awareness for abandoned pets with an 'owner/animal match' campaign.

How long before the mainstream sports and sponsorship world follows their lead? <



Links >

Oregon Duck Tinder Campaign

<https://www.youtube.com/watch?v=HvQNo9rOetM>

University Of Oregon

<http://uoregon.edu/>

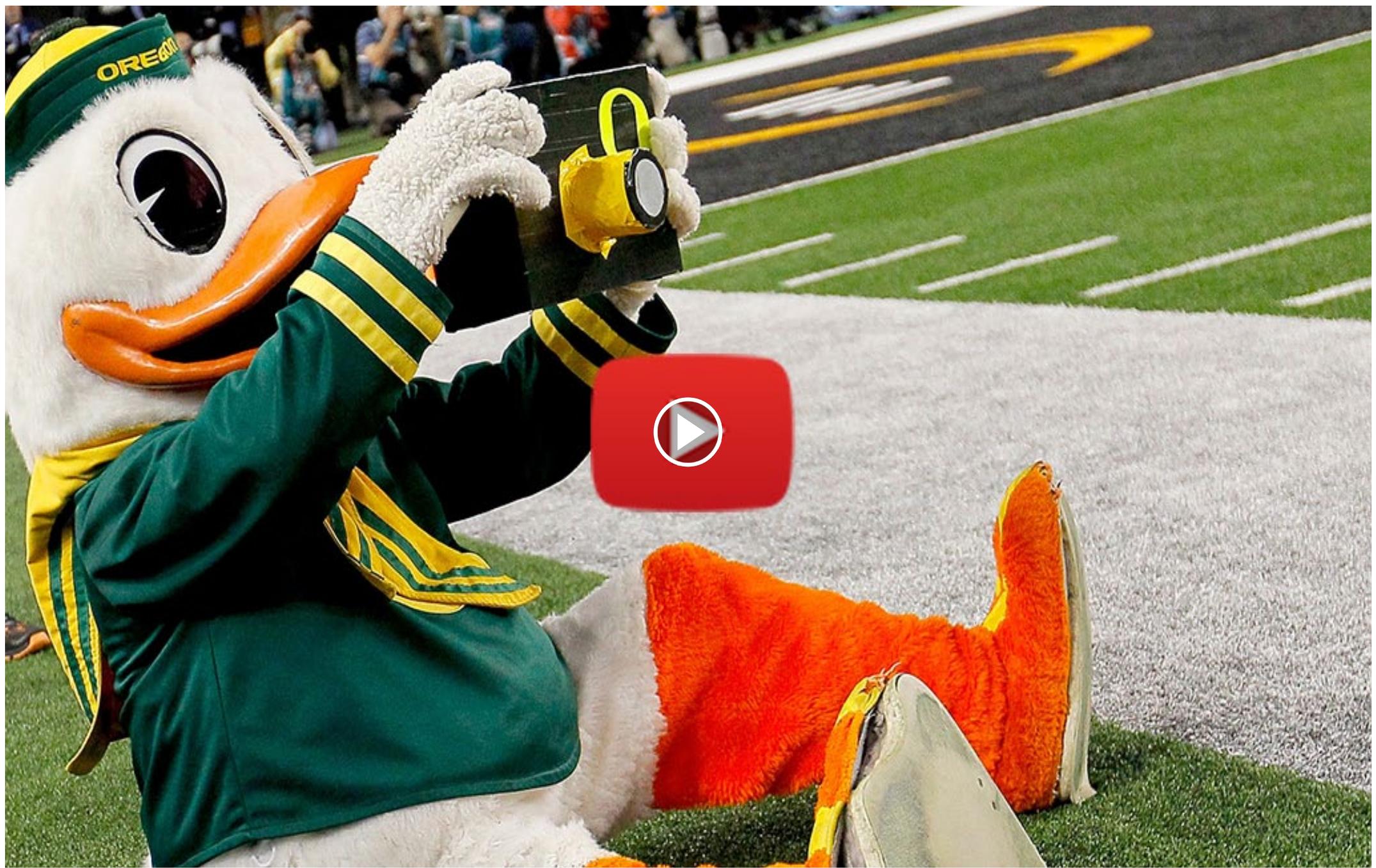
Tinder

<http://www.gotinder.com/>

Twitter

#SwipeRight

#GoDucks







Atlanta Hawks ‘Swipe Right Night’ > In the rights owner rush to engage fans via the latest sexy social platforms, the NBA’s Atlanta franchise encouraged supporters to link-up with one another via the people-connecting (dating) mobile app Tinder.

Sponsored by ‘people-connecting’ app Tinder, the Hawks promoted ‘Swipe Right Night’ with the tagline: ‘Find your match with the Atlanta Hawks and Tinder’.

‘Swipe Right Night’ took place in mid January, as the conference-topping Hawks took on the Memphis Grizzlies, and was an attempt to transform the Philips Arena into the league’s premier social networking hub.

The app’s mechanics are simple: fans using the app are able to see photos of fellow Tinder users in close proximity and then can swipe right to express interest in meeting other Hawks fans at the venue.

Anyone who gets a swipe right like in return...well, that’s a match.

Even the team’s mascot, Harry the Hawk, set up a Tinder profile to get into the spirit of the evening.

The franchise created designated in-arena locations for Tinder users to meet and also offered Tinder fans the chance to mingle with Jezebel Magazine’s ‘Most Eligible Atlantans’ (who were also in attendance).

This ‘connecting fans’ theme also spanned a set of unique in-game promotions, and there was also an alliance with Hawks radio broadcast partner ‘92-9 The Game’ which ran a special ‘fan dating game’ involving its on-air talent.

The local news was certainly turned on by the initiative with a tidal wave of media coverage, and national sports programmes also jumped on the bandwagon too.

After the event a time-lapse video of three hours on the Hawks Tinder Suite spread across the web.

‘Hawks games have always been a great place to meet fun and vibrant people and we think “Swipe Right Night” will take that to a whole new level,’ explained Hawks CEO (and

matchmaker) Steve Koonin.

‘We were pioneers of the in-game “Kiss Cam” and are hopeful that we can assist in making some more love connections at our games.’

Comment > More ‘hook-up’ than ‘hook-shot’ – could this piece of fan engagement actually lead to a fan engagement?

Some might feel this is something of a tacky gimmick aimed more at driving PR around the team rather than actually offering fans a team-enhanced social service.

Indeed, the web loved the idea and ‘Hawks’ and ‘Tinder’ trended in Atlanta on the day.

But if being a fan and being on Tinder is at heart about shared interests and passion – then it should be a good match.

After all, all teams today are focusing on fresh ways to engage fans, but also for in-stadium offerings that enhance the live experience and thus keep ticket buyers flocking to the stands.

Of course, it is essential for any rights owner or sponsor to find the appropriate tonal approach to leveraging Tinder. <

The GRAMMYS / The Truth ‘Left Swipe Dat’ >

One of the more notable GRAMMYS activation categories at this year’s awards was in the Public Service Announcement (PSA) space: particularly two innovative campaigns the anti-domestic violence ‘It’s On Us’ work and the anti-teen smoking ‘The Truth’ campaign.

The strategy behind ‘The Truth’ was to build the initiative around a music video style commercial and connected consumer contest.

The ‘Left Swipe Dat’ music video (with 2m+ views and counting) featured stars such as Becky G, Fifth Harmony, King Bach, Grace Helbig, Harley Morenstein, Anna Akana, Jimmy Tatro, Alphacat, Terrence J and Timothy DeLaGhetto,

The CSR led competition itself encouraged viewers to lip sync their favourite part of the #LeftSwipeDat song and help spread the word that smoking pics get half the matches. <



Links >

Atlanta Hawks Website
<http://www.nba.com/hawks/>

NBA Website
<http://www.nba.com/>

The Truth YouTube
<https://www.youtube.com/user/truthorange>

The Truth Website
<http://www.multivu.com/players/English/7304853-truth-left-swipe-dat-anti-smoking/>

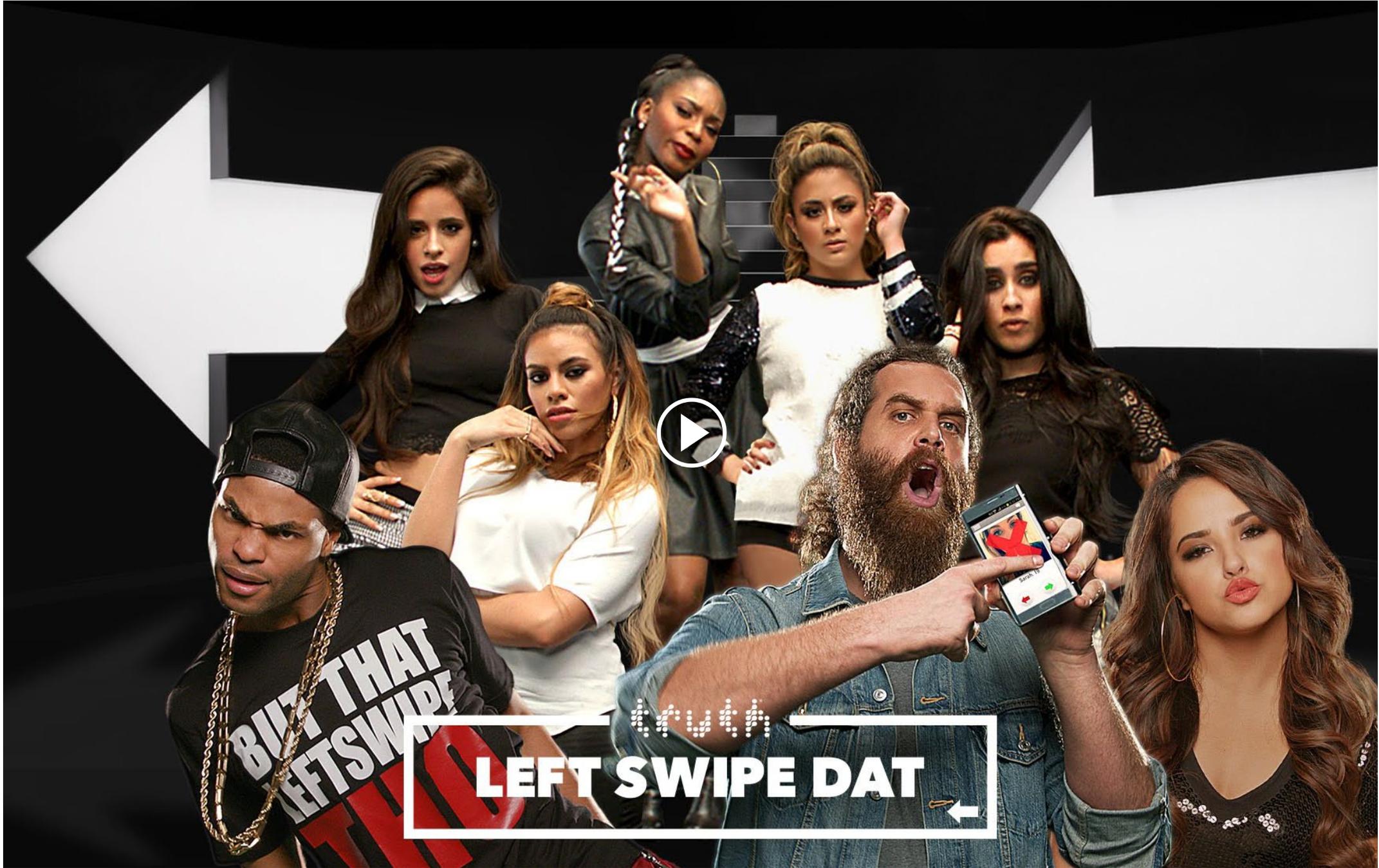
Grammys Website
<http://www.grammy.com/>

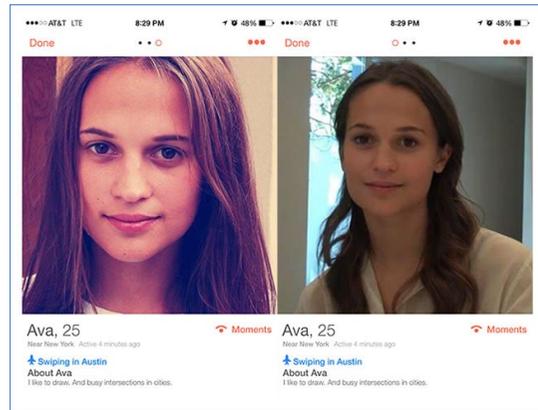
Grammys YouTube
<https://www.youtube.com/user/TheGRAMMYS>

GRAMMYS Twitter:
<https://twitter.com/TheGRAMMYS>

GRAMMYS Facebook:
<https://www.facebook.com/TheGRAMMYS>

GRAMMYS Tumblr:
<http://thegrammys.tumblr.com/>





Ex-Machina (SXSW) 'Ava' > SouthBySouthwest attendees on Tinder found themselves being asked to swipe right to match with an attractive 25-year-old woman named Ava on the dating app and then chat via text message.

But, upon opening Ava's Instagram account it soon dawned on the SXSW mobile app flirts that something amiss was going on as it included a photo and a clip promoting new sci-fi movie Ex Machina and the link in Ava's bio went directly to the film's website.

With the film premiering in Austin during the SXSW technology, music and movie festival it soon dawned on most tech- and marketing-savvy attendees that this was another one of the festival's innovative marketing initiatives.

A clever trick for a film based around what it means to be human.

Ex Machina is the story of a technology billionaire who creates a robot, Ava, an artificial intelligence so human that a computer programmer called Caleb falls in love with her.

Indeed, Ava's Tinder pictures were actually those of Swedish actress Alicia Vikander, who plays an artificial intelligence in the movie, and her text questions were largely about a robot wanting to know what it's like to be human.

Ava's text-based questions are actually based around Alan Turing's 1950s test to evaluate if a given machine is capable of thinking - such as:

- 'Have you been in love?'
- 'What makes you human?'
- 'How can you understand something you've never experienced?'

Comment > Some may argue that this is overly invasive, deceptive, misleading and little more than messaging app spam.

Little different from the increasing number of Tinder porn bots.

Others will appreciate the originality of the campaign and understand the synergies and the conceptual fit between the campaign and the film.

Either way, what no one will disagree about is that this campaign certainly generated a lot of buzz at the festival that has practically become known as the mecca of 'buzz'. <

Links >

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PROPERTY OVERVIEW

Tinder, which was launched in August 2012 (by Sean Rad, Justin Mateen, Jonathan Badeen and Dinesh Moorjani of Hatch Labs) and won TechCrunch's Crunchie Award for 'Best New Startup of 2013', is just one part of the current wave of messaging app mania.

The app uses Facebook profiles to gather information and analyze users' social graph and then matches candidates who are most likely to be compatible based on geographical data, common interests and mutual friends.

It then allows the users to anonymously like or reject potential matches using a simple swiping gesture and when two users 'swipe right' it is a match and Tinder introduces them and allows them to chat.

Tinder, which was initially piloted on college campuses, the first being the University of Southern California, is now available in 24 languages and boasts approximately 50 million users.

Indeed, as of January 2015, Tinder users swipe through 1.5 billion Tinder profiles and make more than 21 million matches every day.

With a crucial college, young adult and millennials user base, Tinder is increasingly becoming a media platform many marketers are considering.

Although, whilst in its first year or so the user base was 85% 18 to 24-year-olds, this has fallen to around 60% as more 25 to 44-year-olds have jumped on the Tinder bandwagon.

Of course, Tinder is just one part of the wider messaging app explosion.

Indeed, by the end of 2014 there were more than 10 messaging-led microblogging platforms that could boast more than 100m users.

For marketers they all offer the chance of direct mobile immediacy to a predominantly young audience.

But the key question for most marketers is, with so many platforms in the marketplace which is the right one to use?

Despite most of them being based around

what many consider to be fairly basic technology, the history of the development of mobile messaging on handsets is one of disruption.

The starting point is simple - mobile phones were not initially designed for messaging

In fact, the unanticipated growth of mobile messaging has disrupted the communications and technology industry twice - in 1994 and 2012

This may sound like a summary simplification, but essentially, in the early 1990s Nokia dethroned the mobile handset market leaders Ericsson and Motorola by introducing text-friendly phones.

It wasn't that Ericsson and Motorola didn't have texting technology, but that neither thought it was a particularly compelling offering to add to their products.

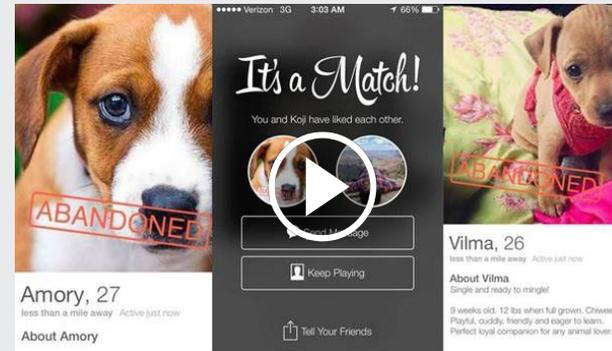
Nokia did include texting in its handsets (although some industry watchers argue that this was more of a 'might as well, afterthought' than a 'competitive strategy').

Either way, it turned out to be a key factor in the Finnish company rocketing to mobile handset supremacy.

Then a similar industry disruption occurred again in 2012 when most of the dominant tech giants - like Apple and Google - missed the messaging app explosion and ended up paying billions to acquire the likes of WhatsApp and (to ensure that they were not left behind, or that they didn't grow into tech-giant rivals).

For sponsors messaging app marketing is no longer about just Twitter and Facebook Messenger.

In fact, while some messaging apps suit certain properties and markets more than others, expect constant evolution, change and new platforms. <



AMNESTY INTERNATIONAL **tinder**

CHALLENGE
Many women around the world don't have the power to choose how they live their lives. Amnesty International Australia asked us to communicate this in a relevant and modern way, to gain the support of Australian women.

SOLUTION
We set up profiles across major Australian cities on Tinder, a social discovery app where millions of women practice their power to choose everyday.
Profiles featured the headline: "Not all women have the choices you do" and other hard hitting messages. Women who found our profiles were directed to a fully responsive campaign website to sign up and show support. The stunt was a world first - no other brand had tapped into Tinder's growing userbase of over 600 million people.

Links >

Tinder
<http://www.gotinder.com/>

TAKEAWAYS

01 > Perhaps 'Marketing' & 'Dating' Aren't That Different, But It's About 'Human Relationships'

Find the right person, start a conversation via shared interests and build engagement into a relationship.

Tinder users seek human connections not brand ones, so make human interaction part of your campaign.

02 > An 'Appropriate Approach' & A 'Tasteful Tone'

To some Tinder is a 'sex hook-up' app, so be careful not to be seen as encouraging or enabling casual sex.

Furthermore, be very, very careful indeed of the age groups you are targeting with Tinder campaigns.

03 > Tinder's 'Speedy' & 'Simple' Swipe Mechanic Is Part Of Its Success - Keep It That Way

Millennials, more than most demographics groups, say 'time is a precious' and that Tinder is a 'time-saver'.

Many see it as a fast, fun way to pass time - so Tinder campaigns should match this quick/simple insight.

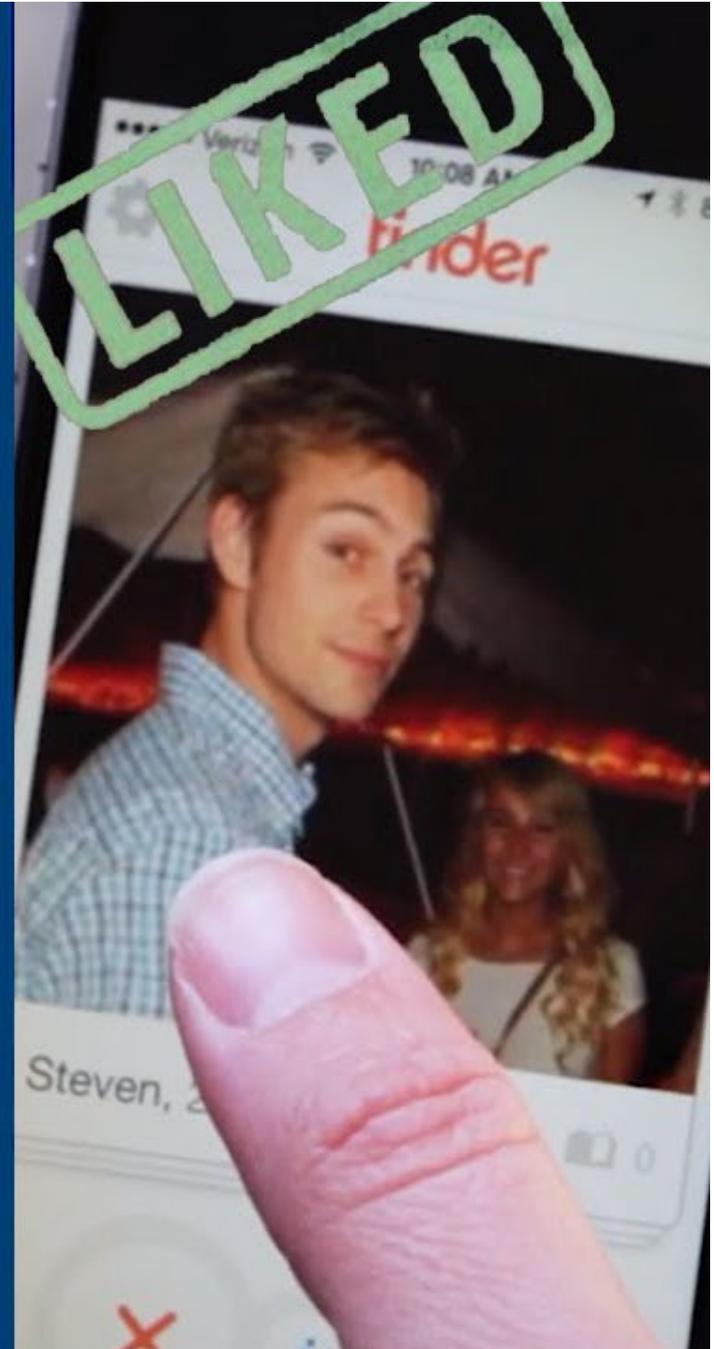
04 > Consider Tinder As More Than Buying Ad Inventory/Eyeballs - Eg It's A 'Market Research Tool' Too

Gillette's paid Tinder to research 100,000 profiles to find out whether 'untidy facial hair was less desirable on the platform than clean shaven or well-groomed faces' (and then the personal care/grooming brand advertised the results on other platforms like its own website and via a YouTube video).

05 > Understand The 'Terms Of Service'

Tinder recently rejected Gap's ad plan for the app as it was unauthorised and violated its terms of service.

Tinder deleted Gap's app profiles: remember social platforms have their own rules that aren't all the same.



About Us > The activation of sponsorship rights and partnership marketing is more creatively and strategically complex than ever – but the potential rewards are greater too.

Activative provides unique intelligence and insights that keep our clients - rights owners, brands, agencies and professional services - at the forefront of this evolving landscape.

The old sponsorship model, based on one directional brand-biased claims, vanilla hospitality, logo badging, eyeball 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 environment as brands seek symbiotic passionate platforms around which to build consumer conversations.

Activative explores this landscape's emerging strategies, tactics and trends, champions original thinking and innovation and showcases future facing media and new technologies across the sponsorship community - from sports, music, arts and culture, to education, ecology and cause.

Our role is to explore, filter, analyse and advise - we stimulate marketers across the entire space: from traditional sponsorships and to brand tie-ins, to strategic collaborations and commercial partnerships.

A key aspect of the value in our work lies in linking standout sponsorship activation to contemporary socio-cultural, economic and technology trends and in making connections, finding fresh and daring ideas and identifying breakthrough thinking.

We work with some of the world's most forward thinking brands from right across the partnership space - including property owners, brands, agencies, media businesses and other sponsorship professional services companies.

Activative is independent and objective. We are not a mouth-piece for the profession and we have no ties or bias to any agency, rights owner or brand.

Our independent research and objective analysis combine to form directional insights and actionable recommendations.

Our subscribers receive trends' insights, creative stimulus, idea generation, competitor/sector/property analysis and strategic planning intelligence.

Activative's subscription service is based on 3 core pillars:

- > Source: world's no.1 sponsorship activation case study resource
- > Insight: monthly analytical trend/property briefing service
- > Platform: live curated activation online magazine

In addition, for those with a specific challenge or in need of a deeper dive, Activative's research and consulting division offers a range of bespoke services.

From property activation reviews and brand/industry reports, to stimulus showcases, strategy/trend presentations, briefings and workshops, plus responding to specific client project briefs ,our bespoke services are priced according to brief and budget. <

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