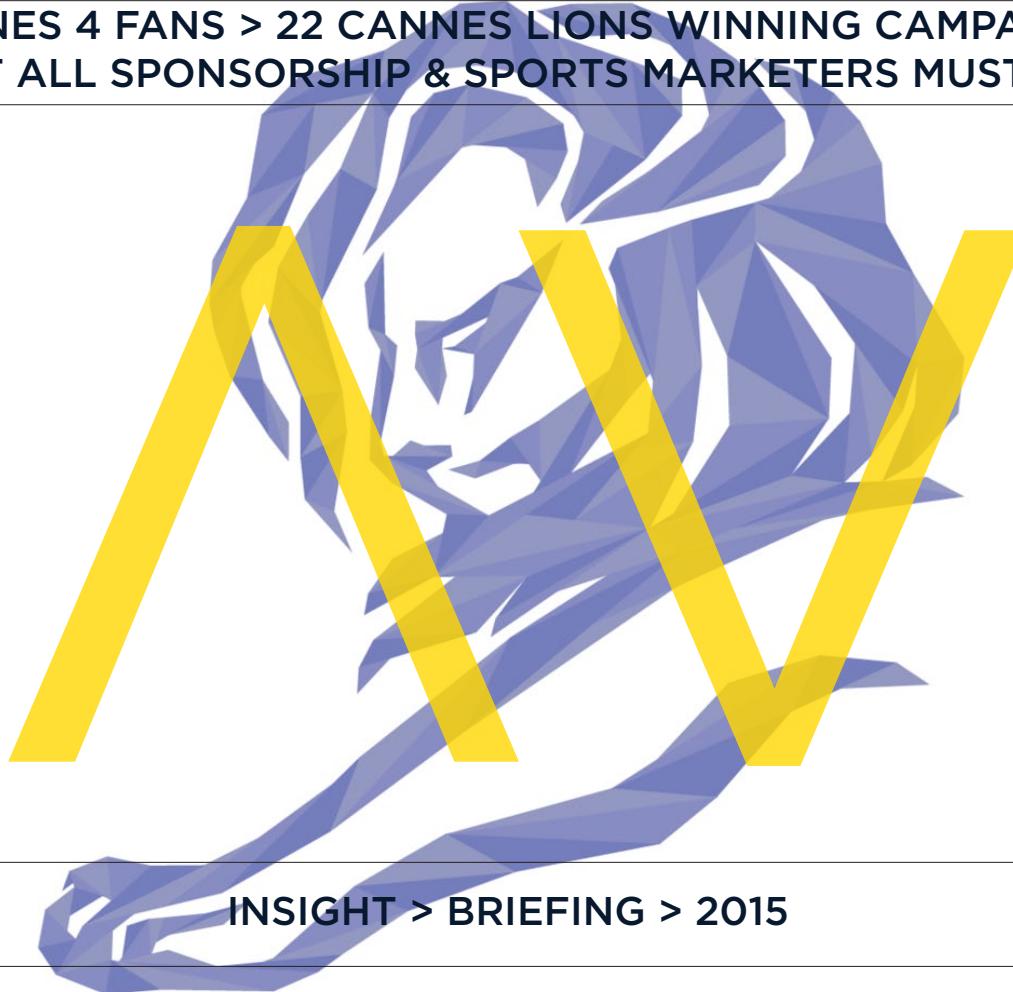


CANNES 4 FANS > 22 CANNES LIONS WINNING CAMPAIGNS  
THAT ALL SPONSORSHIP & SPORTS MARKETERS MUST SEE

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ACTIVATIVE

- 
- 01 > Under Armour: 'Will Beats Noise'
  - 02 > Volvo: 'Life Paint'
  - 03 > Volvo: 'Greatest Interception Ever'
  - 04 > P&G / Always: 'Like A Girl'
  - 05 > Nike Jordan: 'Re2pect - Jeter'
  - 06 > Gatorade: 'Made In New York'
  - 07 > Nike Golf: 'Ripple'
  - 08 > Beats: 'The Game Before The Game'
  - 09 > Sport England: 'This Girl Can'
  - 10 > Samsung/ASP: 'Every Day Is Day One'
  - 11 > Water For Africa: 'The Marathon Walker'
  - 12 > UNWorld Food Programme: '805MNames'
  - 13 > Sport Club Recife: 'Security Mums'
  - 14 > Cerveza Salta / ARU: 'Beer Tooth Implant'
  - 15 > EA Sports - Madden: 'Giferator'
  - 16 > EA Sports Madden: 'Fifth Season'
  - 17 > Japan Sports Council: 'Reviving Legends'
  - 18 > Newcastle Brown Ale: 'Band Of Brands'
  - 19 > Benjamin Moore Paints: 'Green Monster'
  - 20 > Nike: 'Risk Everything'
  - 21 > Samsung: 'Slideliner'
  - 22 > Foot Locker: 'Horse With Harden'
    - > Takeaways
    - > About Us

> UNDER ARMOUR > 'Will  
Beats Noise' > Droga 5 > Cyber  
Grand Prix



The sole Cyber Grand Prix went to Droga5's Under Armour 'I Will What I Want' integrated campaign starring Gisele Bündchen.

By hiring well-known supermodel Gisele Bündchen instead of a professional athlete, sports brand Under Armour knew it could cause controversy with some of the public and she would receive a large amount of judgemental comments.

Tweets about her were used in TV advert two days later, with social sentiment being visualised on the web video of their ad.

The live integration of social content being included in their video led to it winning the Grand Prix award in the Cyber category.

The campaign was initially led by a TV commercial featuring the supermodel pounding away at a heavy training bag - with real consumer comments lifted from social media projected on the walls around her.

This then fed to a matching real-time online experience - 'Will Beats Noise' - built around the same creative film footage, except the social media quotes were actually being posted live.

Thus creating a new experience with each view.

Following hot on the heels of Under Armour's earlier, award-winning Misty Copeland commercial, this campaign reinforces 'empowering diversity' was a key theme at Cannes this year and 'female-focused activation' as a major trend in sponsorship throughout 2015.

'Cyber' (founded in 1998) may be an increasingly confusing Cannes category.

Indeed, jury president and Isobar global CEO Jean Lin said before the judging process began that they debated on what cyber is in 2015: after all 'digital has become the connector of everything'.

So this year's jury settled upon aiming to celebrate game-changing ideas that are enabled through technology, that empower brands to grow in a multi-screen environment.

Lin described the campaign as an example of how a powerful brand narrative enabled by tech-

nology can thrive in multi-screen, digital environments that are social by nature and real-time by design.

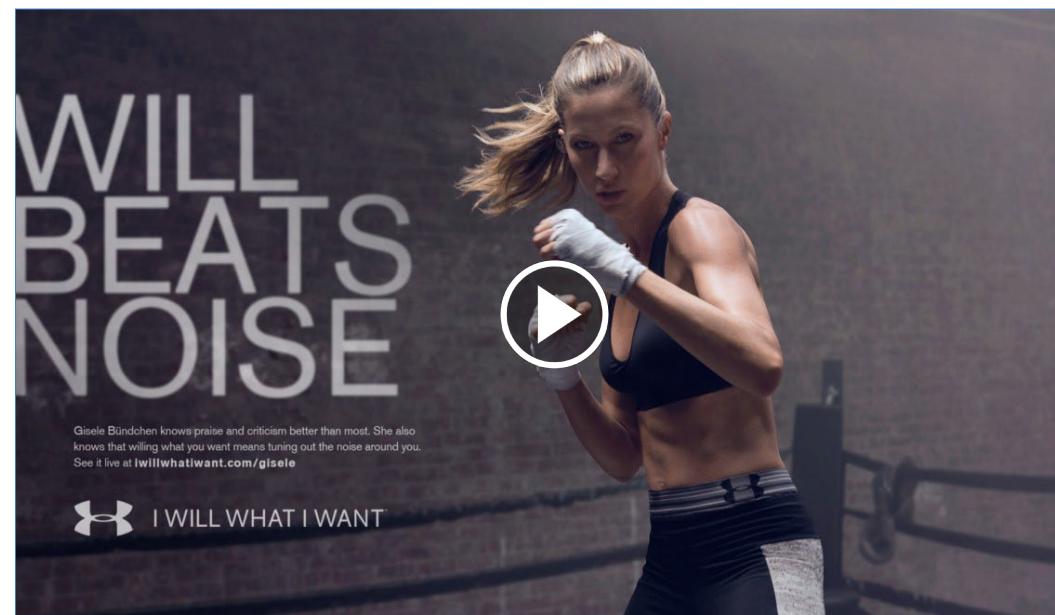
'It demonstrates how well-crafted digital experiences create the uplifting impact to bring a brand closer to its people, from the point of engagement to the point of transaction,' said Lin.

'It demonstrates how real-time data enhances creativity and tells a beautiful human story to empower its audience.'

Lin argues that of the 3,700 campaigns from 54 countries judged, Under Armour stood out through demonstrating a 'totality' of what the jury was looking for.

In terms of trends, Lin said the jury observed a 'confidence' in agency and brand's use of technology.

'In the past, we'd seen ideas that innovated in the novelty of how technology can be used. This year we see a confidence in how people use it. How technology has empowered a strong piece of narrative, how technology has helped to spread ideas that can create an impact -- that's what we saw in many of the great entries.' <



# WILL BEATS NOISE: A FIRST OF ITS KIND, LIVE SOCIAL EXPERIMENT



## Announcement & Talent

1 We signed a woman we knew would be judged a supermodel (Gisele Bündchen).



Bündchen like you've never seen her.

2 We announced the unlikely partnership and, as we expected, sparked a controversy.

**Powerful!**

Breathtaking!

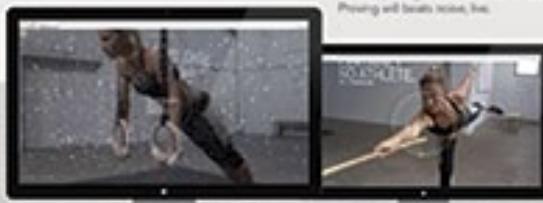


## Solution

I WILL WHAT I WANT celebrates all women defying expectations and ignoring the noise of outside judgments.

## Film & Web

3 We then used people's real comments in our TV ads, airing just two days later.



4 The Will experience became a live social experiment. For the first time, the entire online discussion about a single person was happening on one website, in real time. Proving will beats noise, live.

**Amazing!**

Under Armour is a Viable Threat to Nike

The award for exemplary positive and empowering message for women

+1.5 billion  
Media Impressions

+\$15 million  
in Earned Media

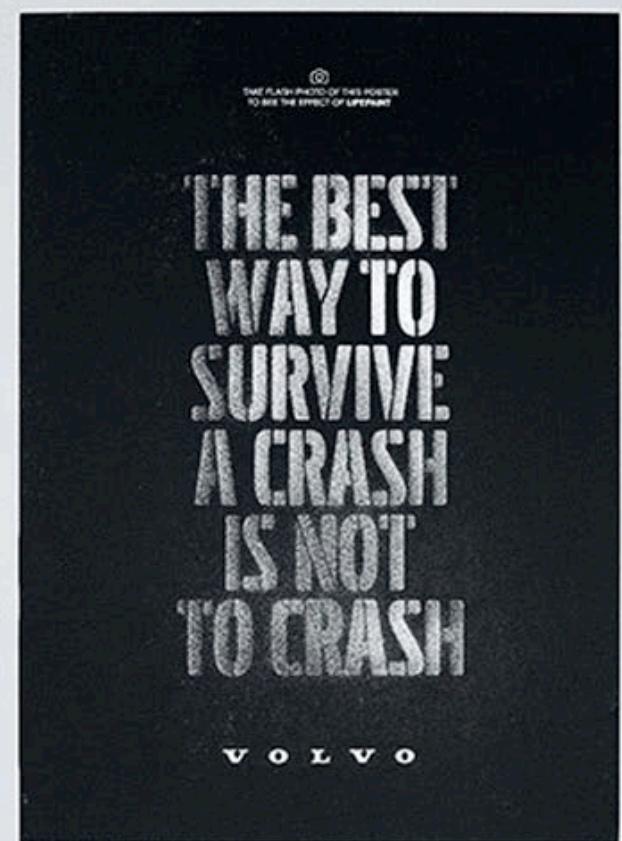
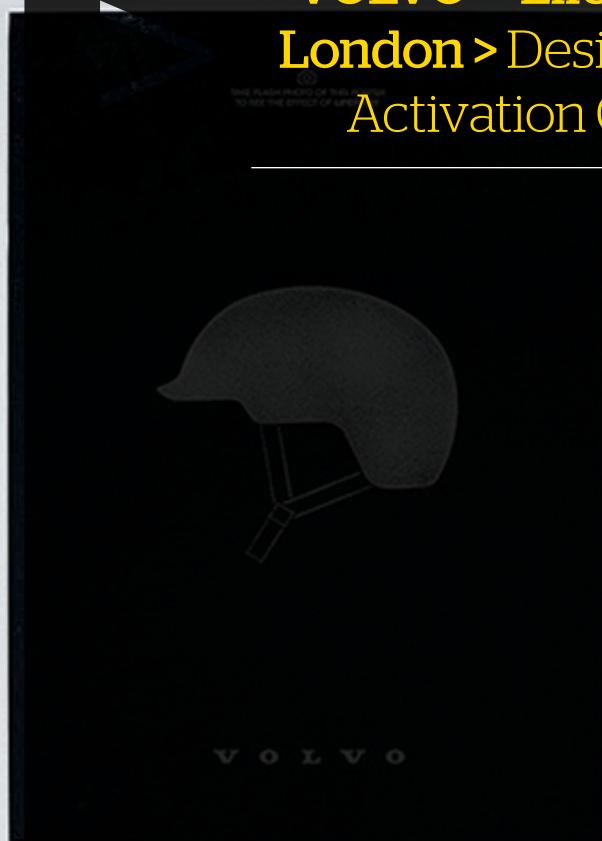
+28 percent  
in Sales

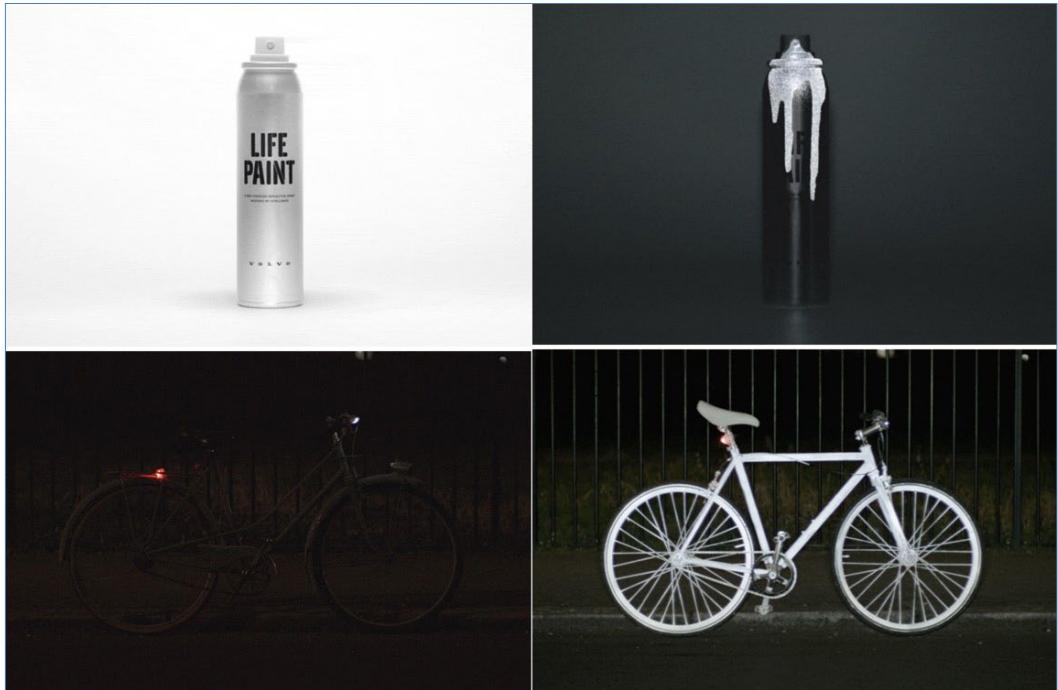
+4 minutes  
Average Engagement Time

+900 percent  
in Style And Empowerment Score

- 1 Under Armour overtakes Adidas and is now the 2nd largest sports apparel brand in the US.
- 2 Under Armour
- 3 Adidas

VOLVO > 'LifePaint' > Grey  
London > Design & Promo +  
Activation Grand Prix





A double Grand Prix award winner, Volvo, agency Grey London and Swedish start-up Albedo100 joined forces to try and make cycling safer (and promote the safety features of the new Volvo XC90) by releasing a spray paint that makes surfaces glow in the glare of headlights.

LifePaint is a reflective safety spray that makes cyclists considerably more visible to car drivers at night.

Part campaign, part entrepreneurial new product design, the initiative was spearheaded by a striking demonstrative online film and posters which themselves were treated with LifePaint that only revealed the message when light up by a camera's flash.

The online version of the lead film has clocked up an impressive five million YouTube views.

The 'LifePaint' spray was initially given away in cycle shops in London and the South East of England as a form of beta test which, if successful, will go on sale globally.

The initial stocks have sold out and Volvo report that they are 'currently firing up the factory for the next 20,000 cans' which again will be given away free across the UK.

Volvo, of course, has long been positioned as a brand that emphasises its market-leading safety USPs. This campaign aimed to continue this by highlighting the new IntelliSafe (pedestrian and cyclist detection system) in the Volvo XC90.

On the surface, this is a straightforward initiative that offers a genuine solution to a serious problem: at its core LifePaint is not just a brand utility and worthy proposition, but a project that also illustrates the blurring divide between advertising campaigns and product design.

This reflects the challenging, yet fascinating place that the marketing world finds itself in at the moment as it seeks alternative marketing models.

Another award-winning, road safety campaign awarded at Cannes 2015 and built around a new tech-led invention was Samsung's 'safety Truck - a simple, yet effective Argentinean initiative aiming to combat road deaths caused by overtaking lorries that sits a webcam at the front of a truck feeding live pictures to a big electronic

screen on the back of the truck showing a real-time view off the road ahead.

In fact, LifePaint is one of a range of products produced by Grey (in partnership with other partners) to promote different aspects of Volvo's cars.

This approach certainly caught fire globally: LifePaint received heavy media coverage across the globe.

The aim was to change brand perception outside of traditional advertising channels, entering popular culture through a series of what we called 'creative innovation' projects that captured the imagination of people outside the car press.

Thus the objective was essentially to generate earned coverage (speaking to a disproportionately large audience when considering our budget) rather than more traditional, paid-for media that we simply couldn't afford.

There has been some criticism from web sleuths who have pointed out that Albedo 100 already has a similar product on the market called Invisible Bright and others have pointed out the very limited availability of the LifePaint product.

But Grey London creative director Hollie Newton says: 'We first started working on the project nearly two years ago. We'd just won the global Volvo account, and were looking at how we could make the biggest impact possible with a relatively small budget - compared to their competitors'.

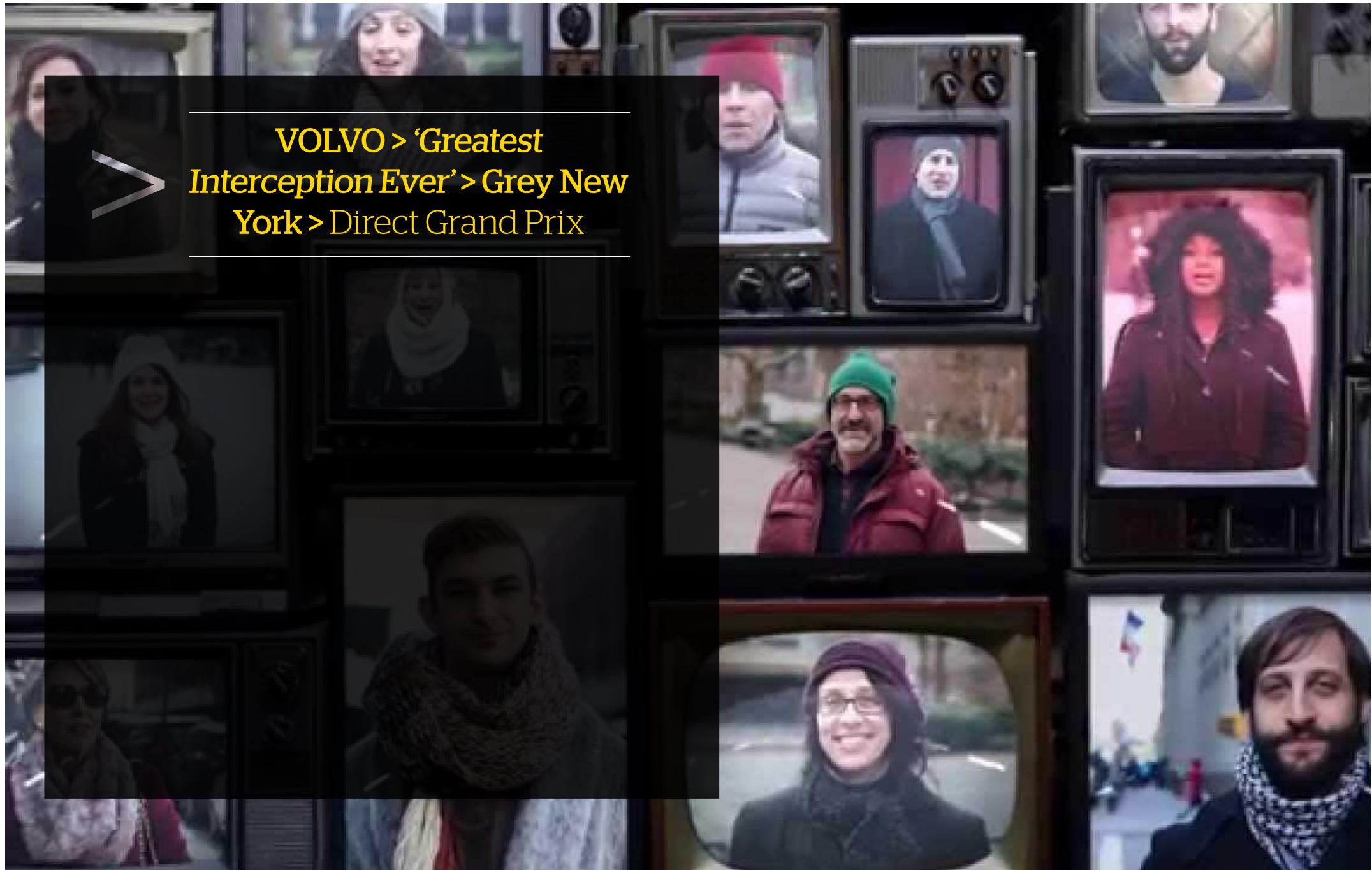
Yet, even if the project was something of a retro-fitted Volvo marketing stunt rather than a branded product development project, it remains a great campaign.

In the 'Design & Promo' category a total of 79 Lions were awarded and jury president Andy Payne, Interbrand global CERO, said the work 'impacted culture, had the potential for greater scale, was tied to brand purpose and went to the heart of the problem-solving role of design'.

While this isn't technically a sports or a sponsorship campaign, it certainly could or perhaps even should have been. Indeed, one can't help but wonder why a bike brand or a cycling sponsor didn't come up with it. <



VOLVO > 'Greatest  
Interception Ever' > Grey New  
York > Direct Grand Prix



Another Cannes Grand Prix for the Swedish car manufacturer, this North American campaign for its XC60 Crossover ambushed the USA's biggest annual television event - the NFL's Super Bowl - and its rival car ads.

The NFL's flagship game broadcast is typically packed with big budget car brand commercials (from rivals BMW, Kia, Lexus, Nissan and Mercedes-Benz to name a few from the 2015 game) - so Volvo inventively decided to use its competitors' spots to launch its own 'Volvo Contest'.

The mechanic was that whenever an automotive ad aired during the Big Game, people could tweet Volvo to nominate someone (a friend or a loved one) that felt deserved a new car just by using the hashtag #VolvoContest.

So, instead of looking at a competitor car commercial (which Volvo's rivals has spent around \$4.5m on for the air space alone), they were focusing on Volvo's Twitter page instead.

The Volvo/Grey team selected tweets and responded to them asking why each nominee was chosen and then five winners will be selected to win a free vehicle.

The results speak for themselves.

The campaign attracted 2000 tweets per minute whenever a competitor's ad was broadcast on screen. Indeed, Volvo says it helped drive a 70% sales increase in their XC60 car during the month following the game. <



 **WHO WOULD YOU GIVE A VOLVO TO?**

When you see any car commercial during the big game on February 1st, tweet using **#VolvoContest** and tell us who you would put in a brand new Volvo.

Await our response with further instructions.

Then, tell us why you chose that person and you could win them a brand new XC60.





# WHO WOULD YOU GIVE A VOLVO TO?



- 1 When you see any car commercial during the big game on February 1st, tweet using **#VolvoContest** and tell us who you would put in a brand new Volvo.
- 2 Await our response with further instructions.
- 3 Then, tell us why you chose that person and you could win them a brand new XC60.



Tweet the name of someone who matters to you with **#VolvoContest** when you see any car commercial during the game. Tell us why they matter and you could win them a brand new Volvo XC60.



P&G ALWAYS > 'Like A Girl' >  
Leo Burnett Toronto > PR Grand  
Prix (Film Gold & Titanium)



Swing  
#LIKEAGIRL

## What do you do #LIKEAGIRL?

Take a stand and show young girls everywhere that doing things #LikeAGirl should never be used as an insult - that it means being strong, talented, and downright amazing.

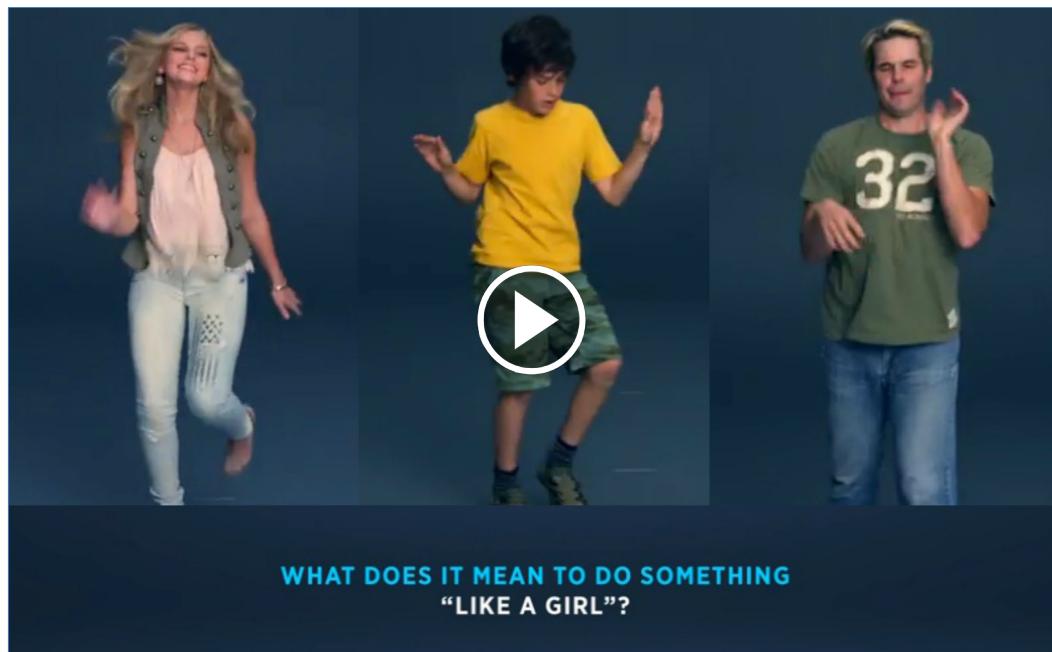
 TWEET NOW >

FIND OUT MORE >



Kick  
#LIKEAGIRL

Rewrite t



Procter & Gamble's #LikeAGirl campaign for its Always feminine hygiene brand ambitiously aimed to change consumer behaviour by turning an insult into a confidence movement.

This multi-winning Cannes campaign was developed in harness with Leo Burnett Toronto, Chicago and London/Holler London and MSLGroup (plus Chelsea Pictures Los Angeles).

The project, which emerged from a Research Now social experiment (sponsored by Always), and was led by documentarian Lauren Greenfield, asked children are asked what the phrase 'Like A Girl' means.

The resulting video, featuring kids acting out phrases such as 'Run Like A Girl' and 'Throw Like A Girl', links the phrase to the study finding that more than half of the girls experience a drop in confidence at puberty

The mid 2014 initiative then aimed to try and reverse the perception of the phrase and empower female confidence and, with more than 80 million views worldwide, the film has become something of an anthem for the empowerment of young women.

The initial success led to P&G giving the campaign a second major visibility burst renewed burst of visibility by airing a cut-down version of the original three-minute clip as a 60-second Super Bowl spot in February 2015.

Always also sent 15-year-old quarterback Karlie Harman to the Super Bowl as a brand ambassador.

'Since its launch, we have been overwhelmed by the support for the #LikeAGirl video and encouraged by the positive impact it has made so far. When people watch the video, we know it changes their perception of the phrase 'like a girl'—and it makes a difference for girls' confidence,' said Always global vice president Fama Francisco.

'We feel so strongly about this that we're now taking this message to a bigger stage, the Super Bowl, so even more people can join us to champion girls' confidence and change the meaning of 'like a girl' from an insult into something positive and amazing.'

The campaign's success is demonstrated by more than just YouTube views. A recent study commissioned by Always found that 76% of women aged 16 to 24 said they no longer saw "like a girl" as an insult after watching the ad.

Furthermore, two out of three men who saw the film said they would now think twice before using the phrase as an insult.

PR Lions jury President Lynne Anne Davis, President & Senior Partner Asia Pacific of FleishmanHillard powerfully recalled the jury discussion that eventually led to awarding the Grand Prix to MSL Group NY and Leo Burnett Toronto for Procter & Gamble Always 'Like A Girl'.

"There were two jury members who had showed it to their children, and they will never know 'like a girl' to be a put-down,' she said.

'This is a campaign that marries a brand promise with brand purpose and commercial pursuit. It's not just counting the people reached, but reaching the people who count.' <

**Experiment** #LIKEAGIRL

**always**

Behind every woman is another woman. And standing beside them is Always. Together, we can achieve anything.

Joined December 2011

Tweets 1,483 Following 209 Followers 20.4K Favorites 2,986

Tweets Tweets & replies Photos & videos

Pinned Tweet Always @Always - Mar 4

Alone you're awesome. Together we rock. Share with a friend. Show you're proud to do things #LikeAGirl.

Always

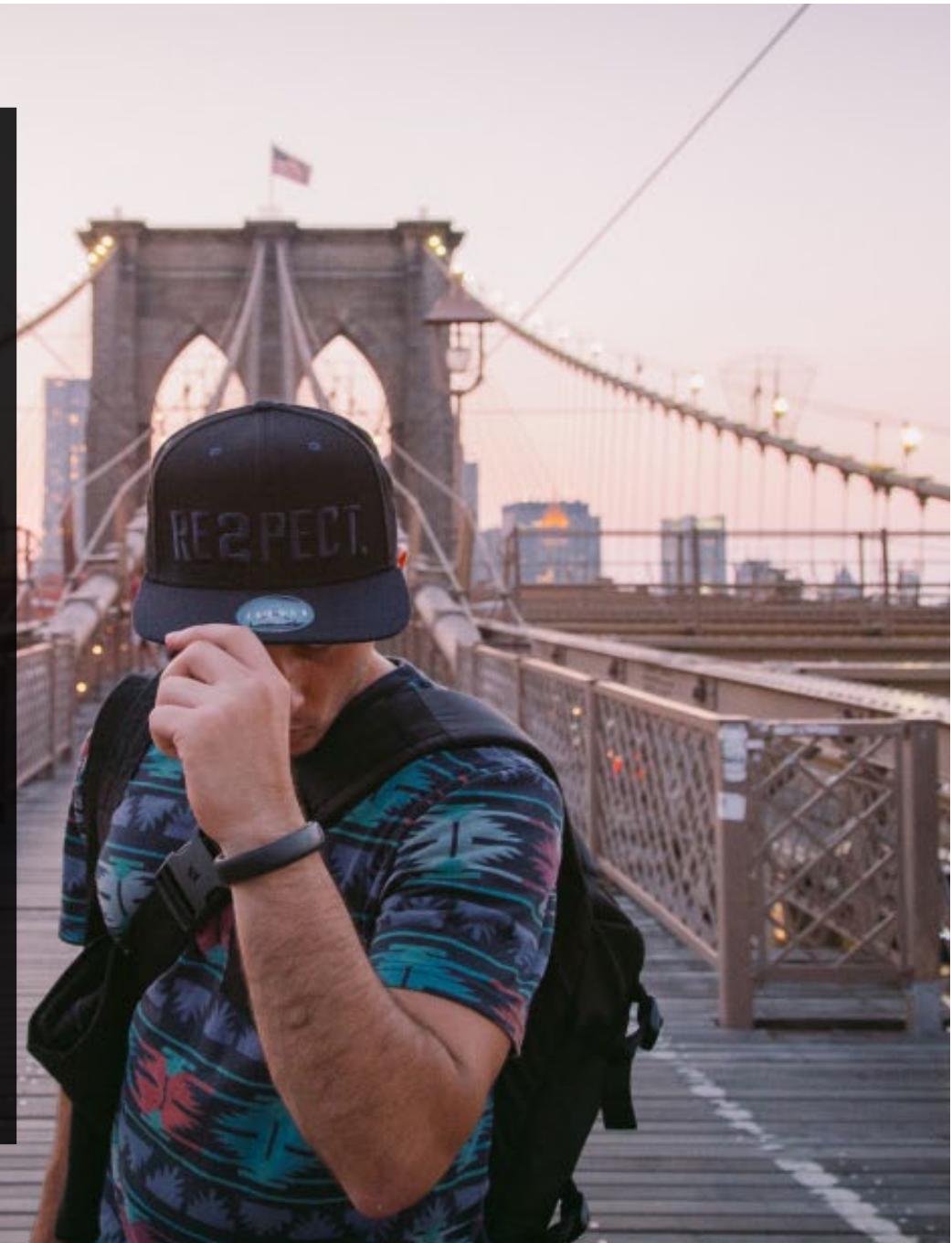
167 Photos and videos

STUDIOS STUDIO WIN #LIKEAGIRL always



&gt;

NIKE JORDAN > 'Re2pect'  
> Wieden+Kennedy > Integ-  
rated Grand Prix + Titanium



2014 saw the retirement of New Yankees captain and genuine baseball legend Derek Jeter and one of the stand out campaigns that cut through the tidal wave of marketing marking his final game was Nike's 'Re2pect' celebratory initiative. (the '2' representing Jeter's shirt number..

(The '2' represents Jeter's New York Yankees shirt number).

Running with the copy line 'No matter what hat you wear, tip it to The Captain. #RE2PECT', this integrated initiative was created by Wieden+Kennedy New York (and Arts & Sciences Los Angeles) and featured members of the public and a who's who of Nike endorsers tipping their caps to Jeter.

Sports ambassadors from Tiger Woods to Michael Jordan (even Jon Lester - a star pitcher for fierce rivals the Boston Red Sox), to Billy Crystal, Jay-Z, New York's major and its police department all star in an epic 90-second commercial.

The spot made its on-air debut during Fox's broadcast of the MLB All-Star Game.

The TV commercial kicked-off a trend for showing respect for Jeter through hat-tipping which spread like wildfire across the country.

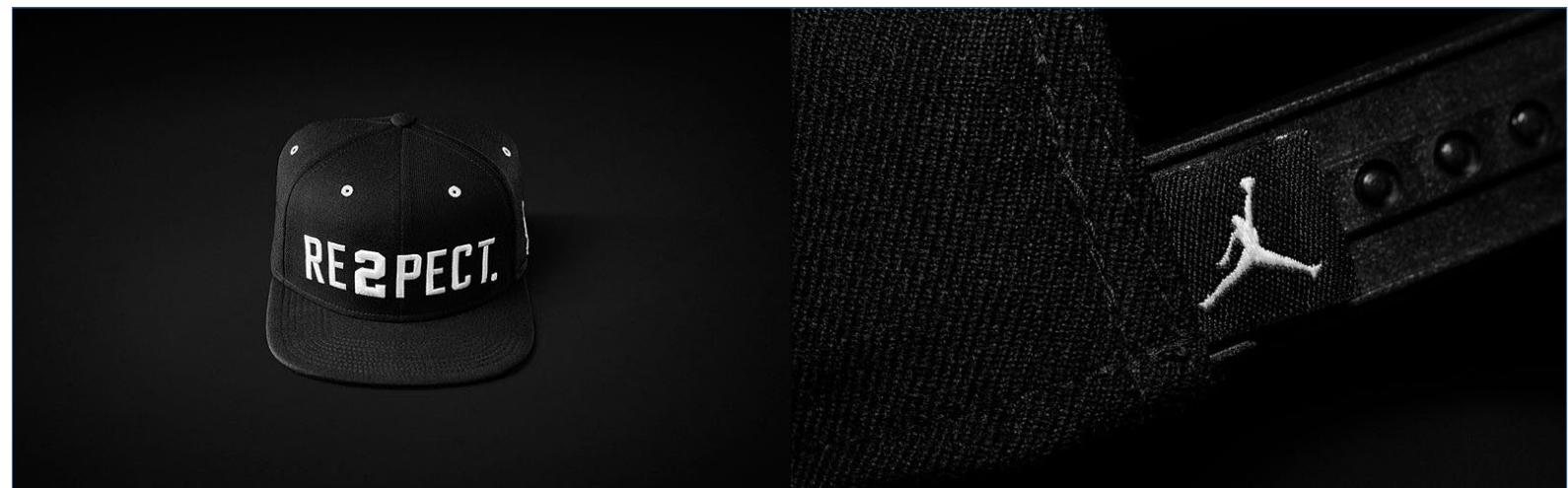
Not only did the hashtag #Re2pect trend on Facebook and Twitter, but fans were tipping their hats in ballparks across the country.

Nike even filed a trademark application with the US Patent and Trademark Office for 'RE2PECT' so it could produce a range of hats, caps, shirts and t-shirts with the slogan.

The hat-tipping idea emerged from Jeter's own batter's box routine.

According to the jury, this was not simply a campaign that ticked off content across a checklist of different channels, this initiative genuinely used a mix of channels to create cultural impact at scale.

Each content piece of media for each platform amplified the idea in a relevant way to create an umbrella cultural moment. <





>  
GATORADE > 'Made In NY' >  
TBWA\Chiat\Day LA > Film &  
Film Craft Gold





Gatorade's 'Made In NY' farewell campaign to star endorser and New York Yankees captain Derek Jeter was the second campaign leveraging the legend's retirement to win at Cannes 2015 and it certainly tugs on the sports' fan's heart strings.

Gatorade marketers worked with TBWA\Chiat\Day Los Angeles and production company Smuggler Los Angeles on the campaign.

It was led by a one minute and 30 second commercial following Jeter's journey to his last day at work.

The Yankees legend steps out of his ride to work to walk the last few yards to the ballpark.

Greeted by amazed and adoring fans, he makes his way to Yankee Stadium for the final time on foot - accompanied by Frank Sinatra's classic 'My Way'.

The emotion reaches a crescendo as Jeter jogs out of the tunnel into the stadium and tips his cap to the crowd.

Cut to black.

The commercial aired as Jeter brought the curtain down on his legendary career with a final game on 28 September.

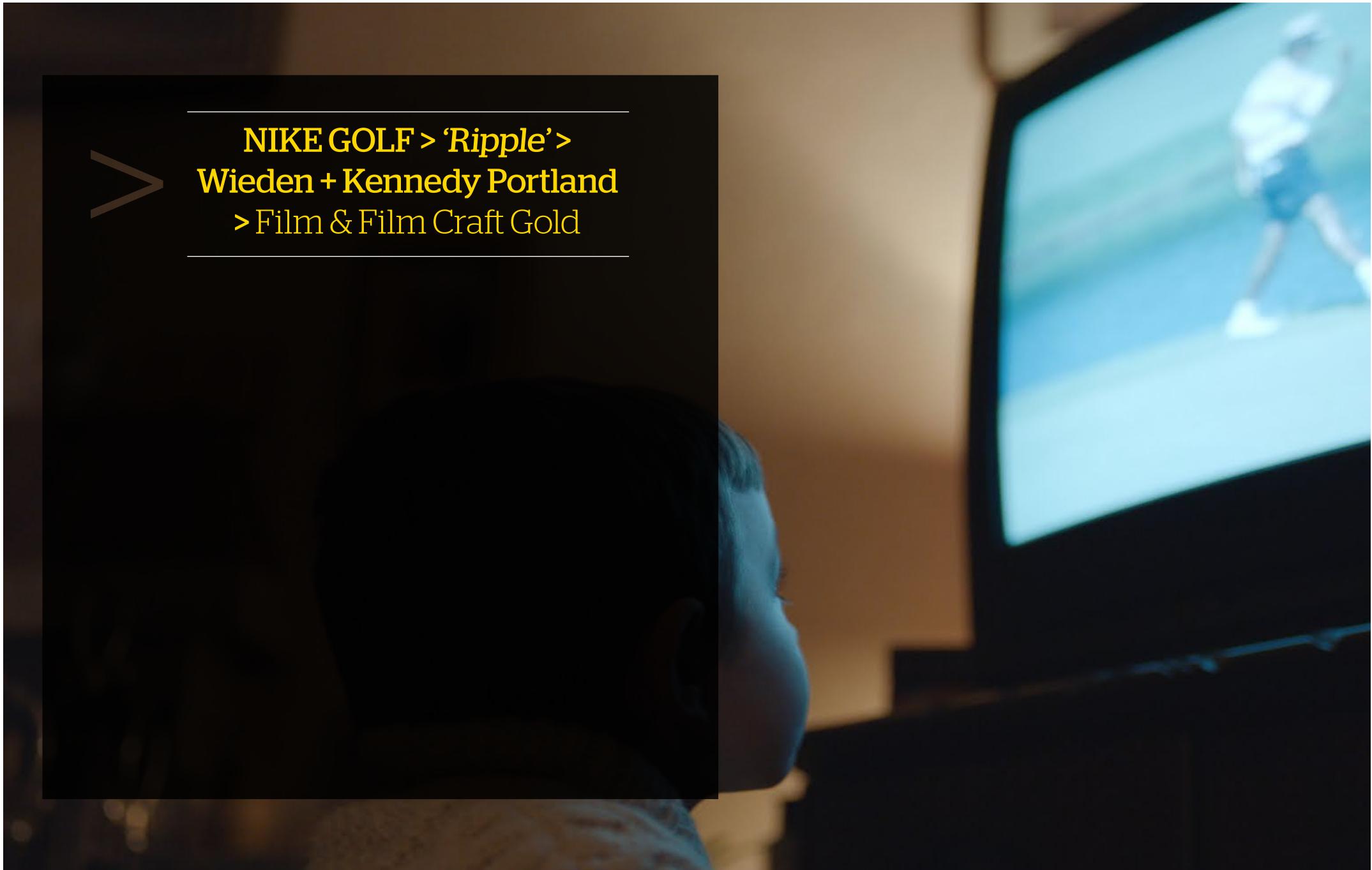
Maybe Jeter might have a career in advertising, as according to Molly Carter, Gatorade's senior director of consumer engagement, it was the Yankee captain himself who suggested the idea for the spot after penning an open letter announcing his retirement in Spring 2014.

In fact, when Gatorade asked him which song best summed up his career, it was his choice to pick 'My Way'. <





NIKE GOLF > 'Ripple'>  
Wieden + Kennedy Portland  
> Film & Film Craft Gold



Airing in the lead-in to the 2015 US Masters, this Nike commercial knits together its two leading golf athlete ambassadors - Tiger Woods and Rory McIlroy - with a narrative exploring how the former was the latter's idol and inspiration..

Accompanied by the copy line 'Every athlete grows up dreaming of emulating their heroes. Not many actually get to do it.', Nike Golf's life-spanning 'Ripple' film blends home footage and live coverage to document how Woods inspired McIlroy to compete at the highest level.

It showcases not just the Irishman's determination to emulate Wood's legendary success, but also sees Woods comment that he in turn grew up with Jack Nicklaus as his idol.

Wieden + Kennedy Portland worked with Biscuit Filmworks Los Angeles, Joint Editorial Portland and The Mill Los Angeles to scoop a Gold Lion for this emotional golf spot which came in both one and two-minute versions.

Initially released online as the pair began warming up to compete in the 2015 Masters at Augusta National Golf Club, it then aired on ESPN and The Golf Channel throughout the tournament.

An inspiring, yet simple campaign that proves hard work, commitment and the drive to fulfil a dream are what it takes to achieve your goals.

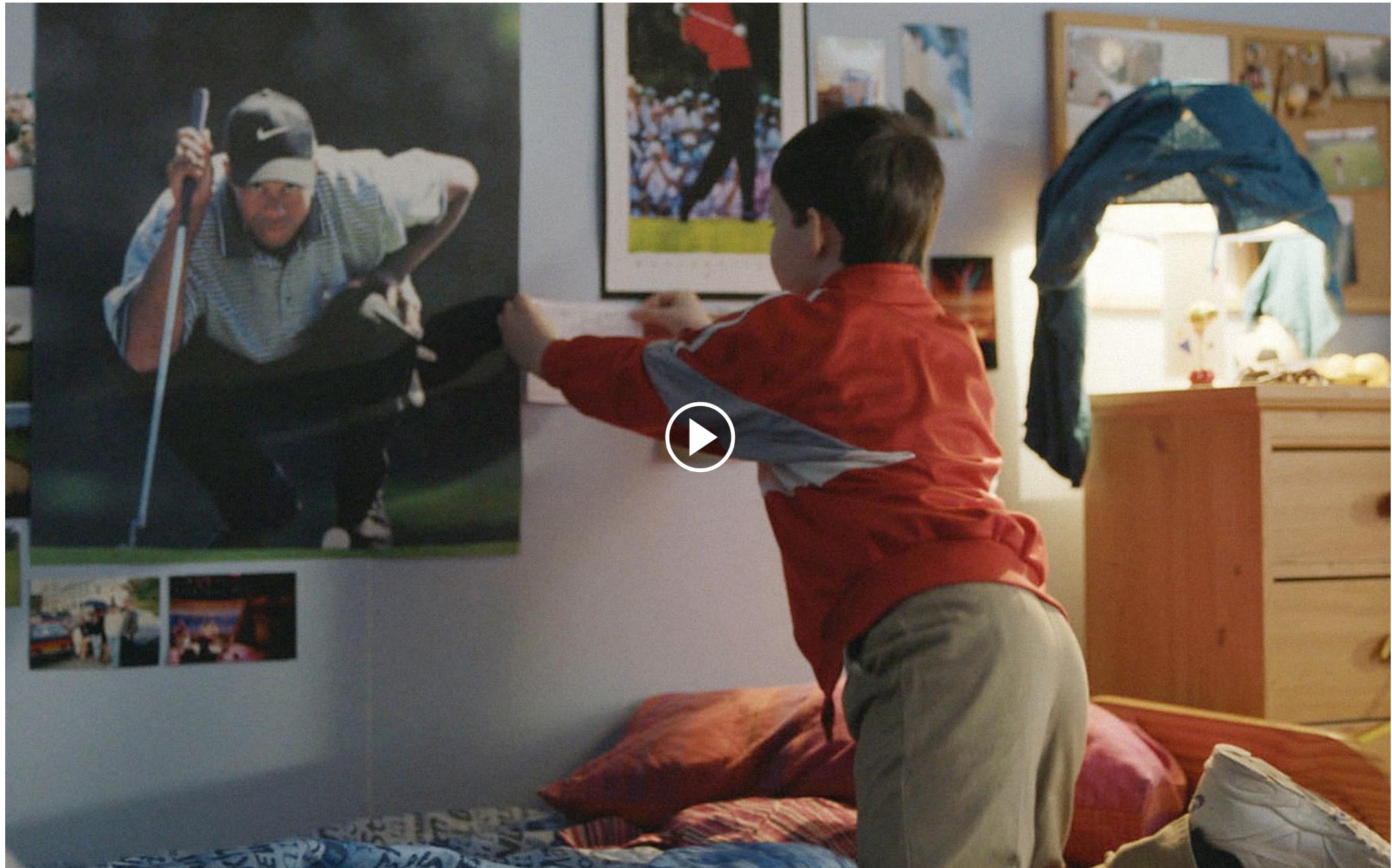
Generating 1.5 million YouTube views in its first 48 hours, the ad has now racked up around 5 million views.

Inspirational story-telling at its best, this spot is a perfect illustration of Nike's 'Just Do It' life message. <



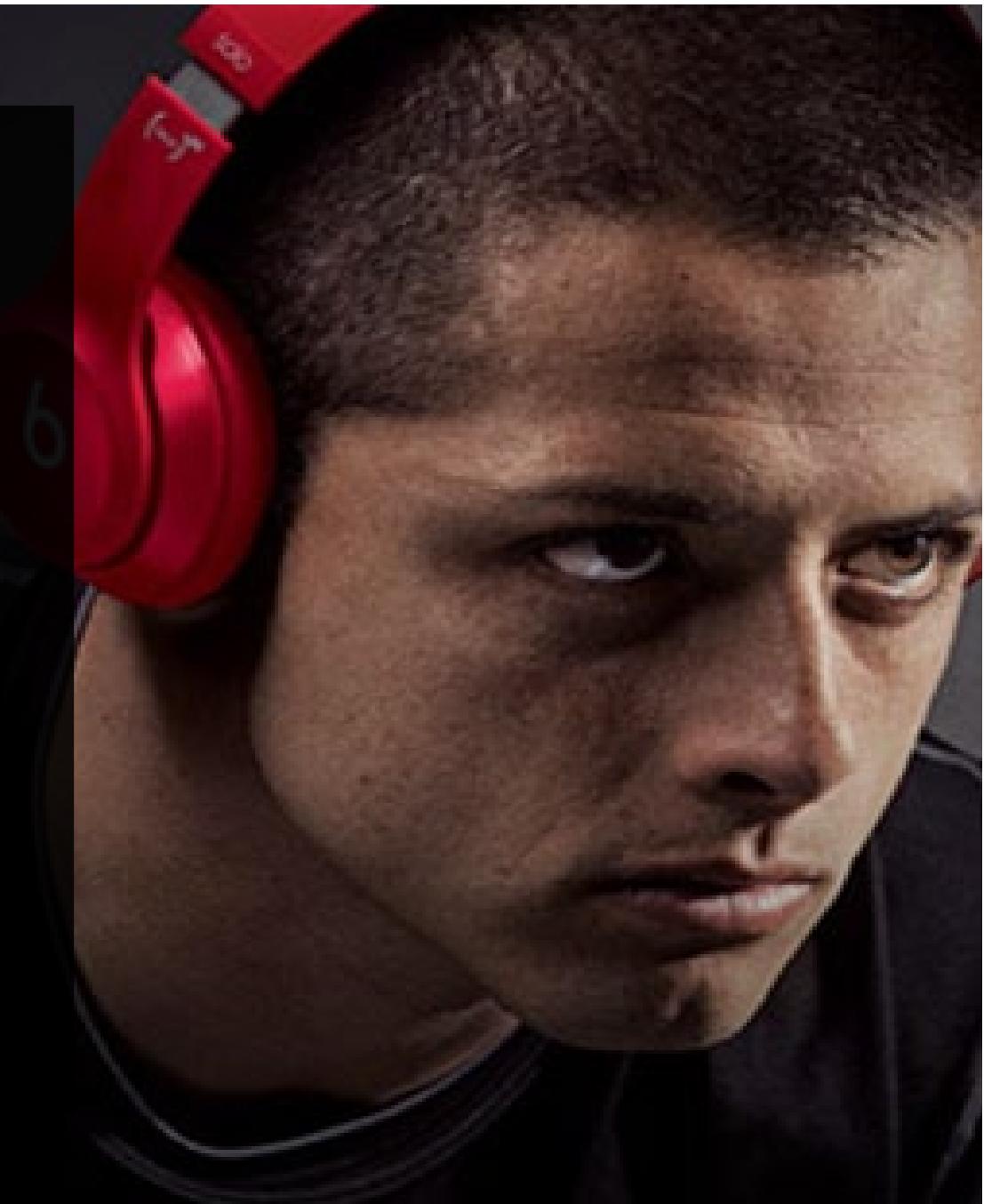
**JUST DO IT**  

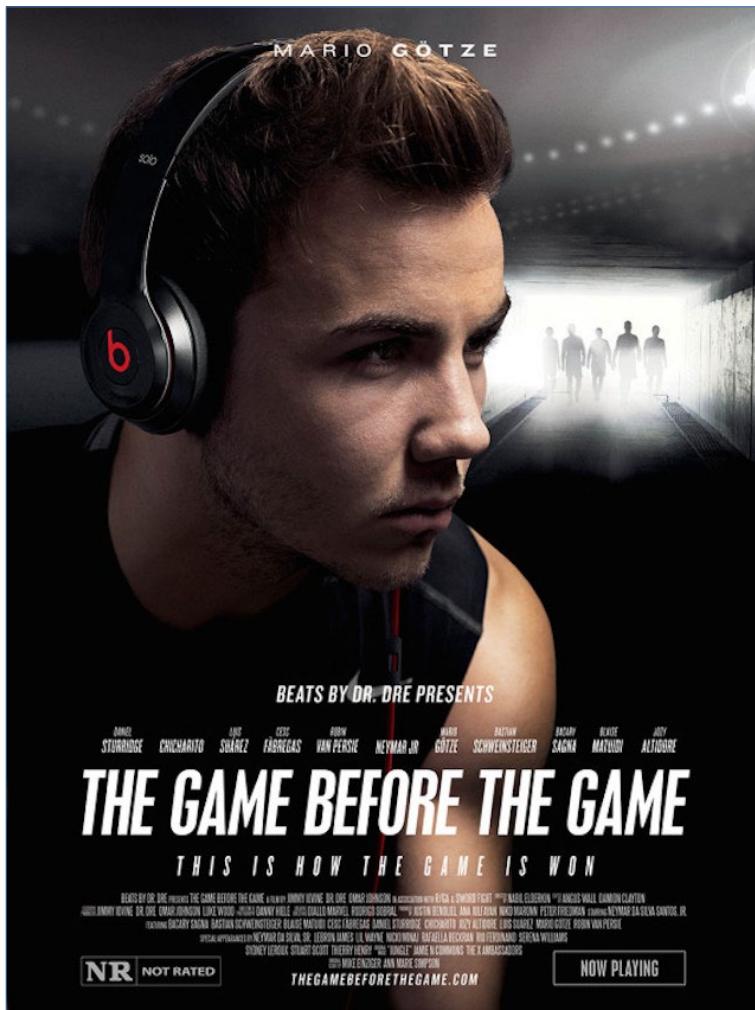
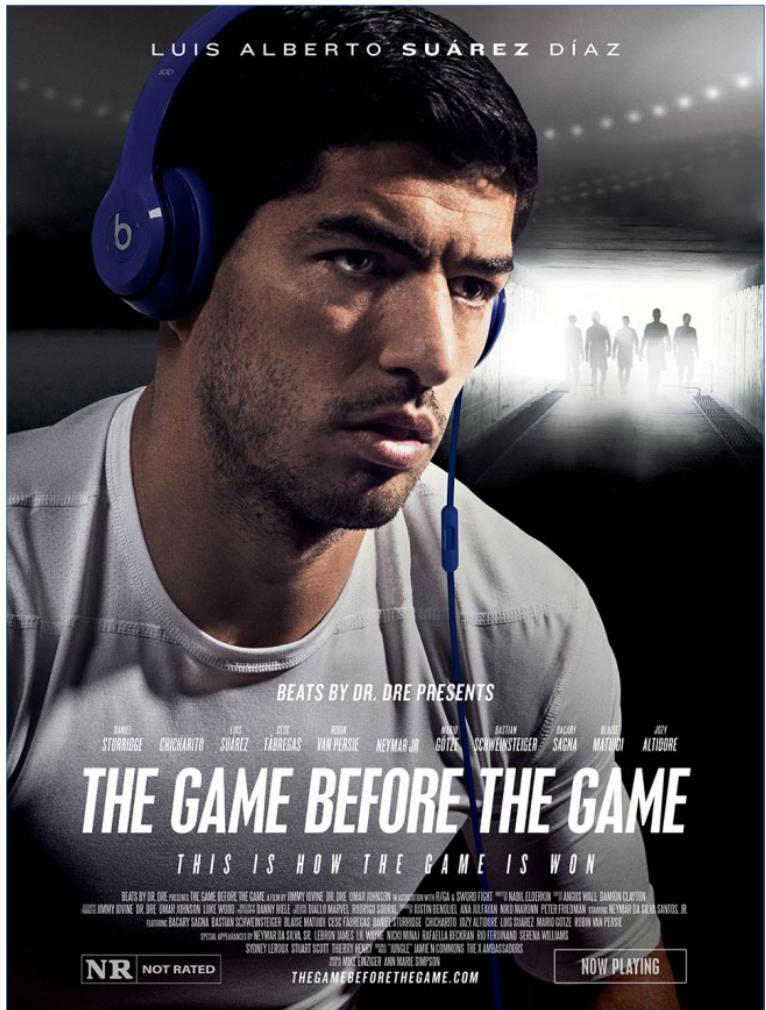


&gt;

BEATS BY DRE > 'The Game  
Before The Game' > R/GA >  
Film & Film Craft Gold





Arguably the best commercial film made for Brazil's 2014 FIFA World Cup, *The Game Before The Game*, is a highly-stylised five-minute music video exploring the pre-game rituals of Beats soccer brand ambassadors.

The film is fronted by footballers such as Neymar Jr., Cesc Fabregas, Robin Van Persie and Luis Suárez and also includes cameo appearances from a set of stars drawn from other sports and entertainment genres.

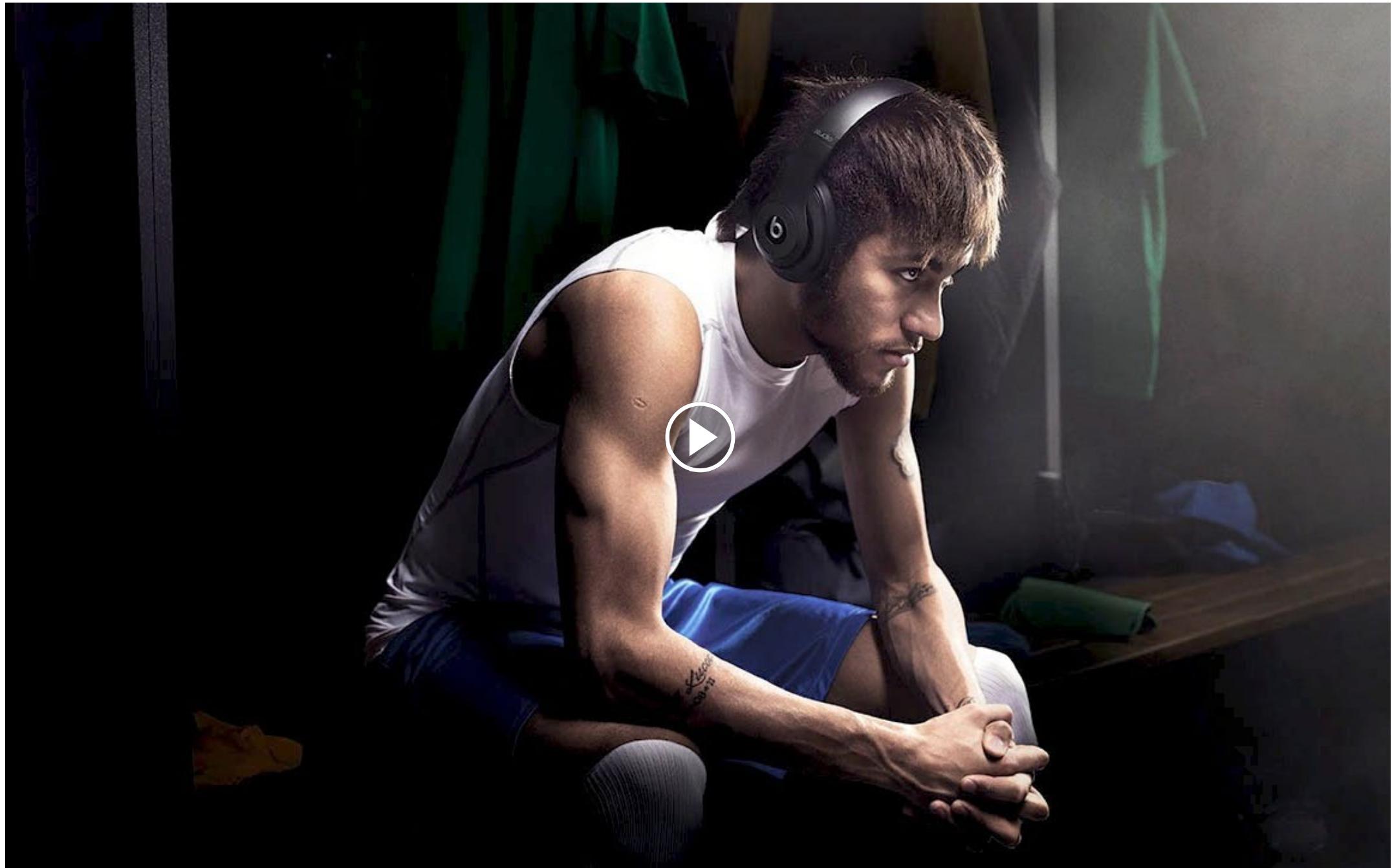
The creative concept is all about how the game begins before kick-off: set in the dressing rooms where players conquer their doubts with personal preparations and rituals.

Neymar, for example, calls his father for words of wisdom, while Fabregas kisses a ring his girlfriend gave him four times.

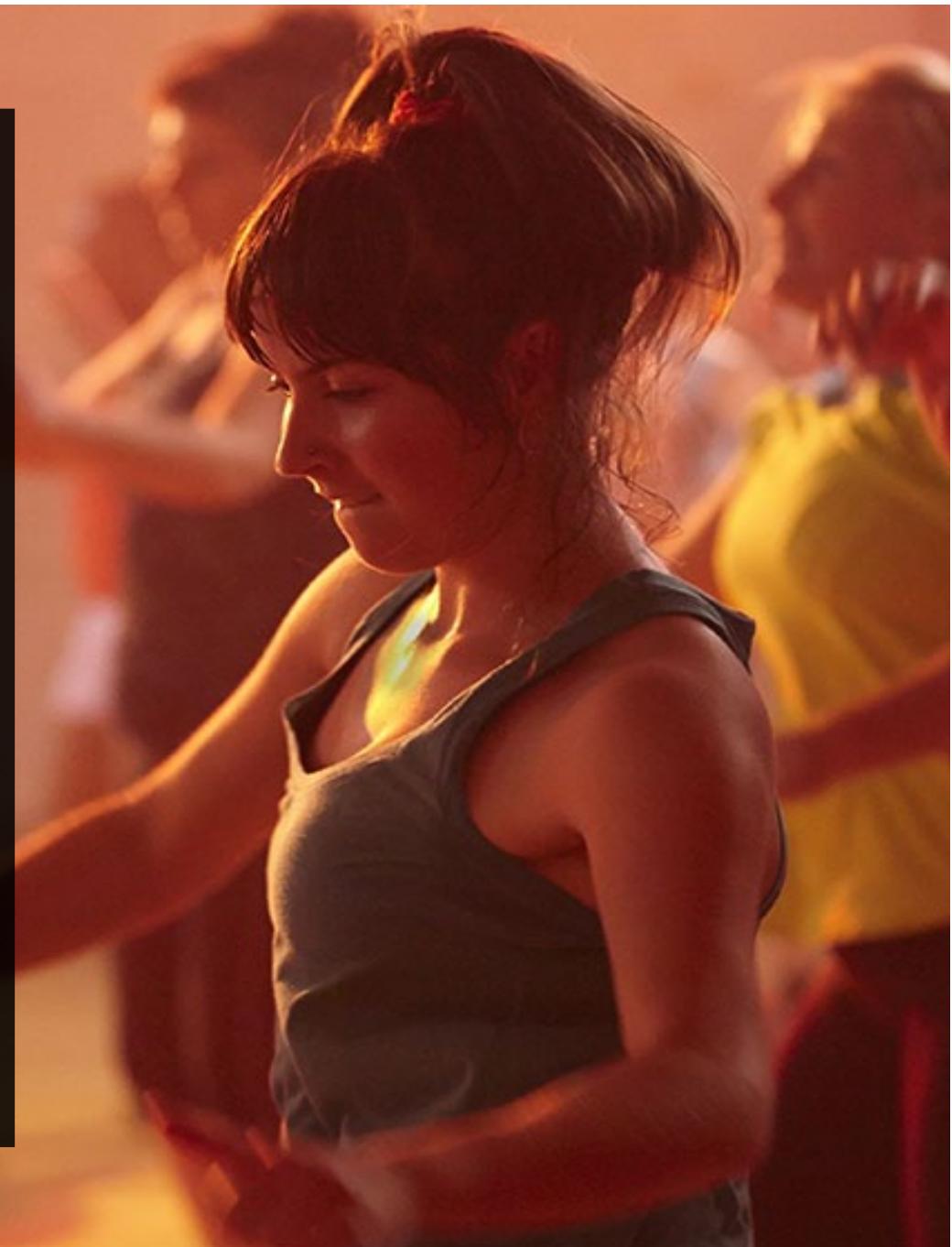
The footage, directed by Nabil Elderkin, is powerfully accompanied by the swaggering track 'Jungle' by Jamie N Commons & The X Ambassadors.

A global brand campaign was produced in collaboration with the London and Los Angeles offices of Interpublic's R/GA, who were assisted on the production by The Sword Fight Los Angeles, Rock Paper Scissors Santa Monica and Brewster Parsons Los Angeles.

The ad also came in several shorter variants and in addition to running on digital platforms, it was also aired on TV in nine countries and in five different languages (with each version tailored towards the players that are most connected to each market). <



> SPORT ENGLAND > 'This Girl  
Can' > FCB Inferno London >  
Film & Film Craft Gold



Sport England's bold, multi-platform and ever-evolving 'This Girl Can' is more of an encouraging behavioural change programme than an ad campaign, but it was its spearhead launch spot that scooped a Film Gold at Cannes 2015.

The film, developed by agency FCB Inferno London and with production outfit Somesuch London, was supported by posters and press work – all of which are the antithesis of the typical combative, competitive, glossy ads so often produced by the world's big major sports brands.

Striking executions feature copy lines such as: 'I jiggle therefore I am' or 'I kick balls, deal with it'.

The ads are led not by sports stars, but by ordinary women with normal bodies (that aren't professionally or unrealistically toned and muscled).

In addition Sport England ran a parallel social campaign which sought out Twitter users who had expressed exercise anxiety and gave them encouraging messages.

The initiative is Sport England's response to the falling numbers of women participating in sport and it aims to appeal to the wide mix of women who so often feel alienated by many traditional fitness campaigns.

It is based on the idea that anyone can partake in sport – that it can be fun and healthy and that no one needs to look like or perform like an Olympian to join in.

The success of the campaign can also be seen in its spread from England to the wider world and it has generated a total of more than 900 million media views to date.

Sport England's research shows an exercise level gender gap: two million fewer 14 to 40-year-old women than men play sport regularly and yet 75% of women say they want to be more active.

According to Sport England: 'Research into what's stopping women turning their ambitions into reality found a fear of judgement (on appearance, ability or how they chose to spend time on themselves) puts women of all ages off exercising.'

The creative is honest, refreshing – it's almost a relief from the avalanche of unrealistic imagery fired at us by so many sportswear brands and sports property owners. <

**THIS GIRL CAN**

JOIN THE CONVERSATION X

ABOUT US FEEL INSPIRED MEET THE GIRLS DISCOVER

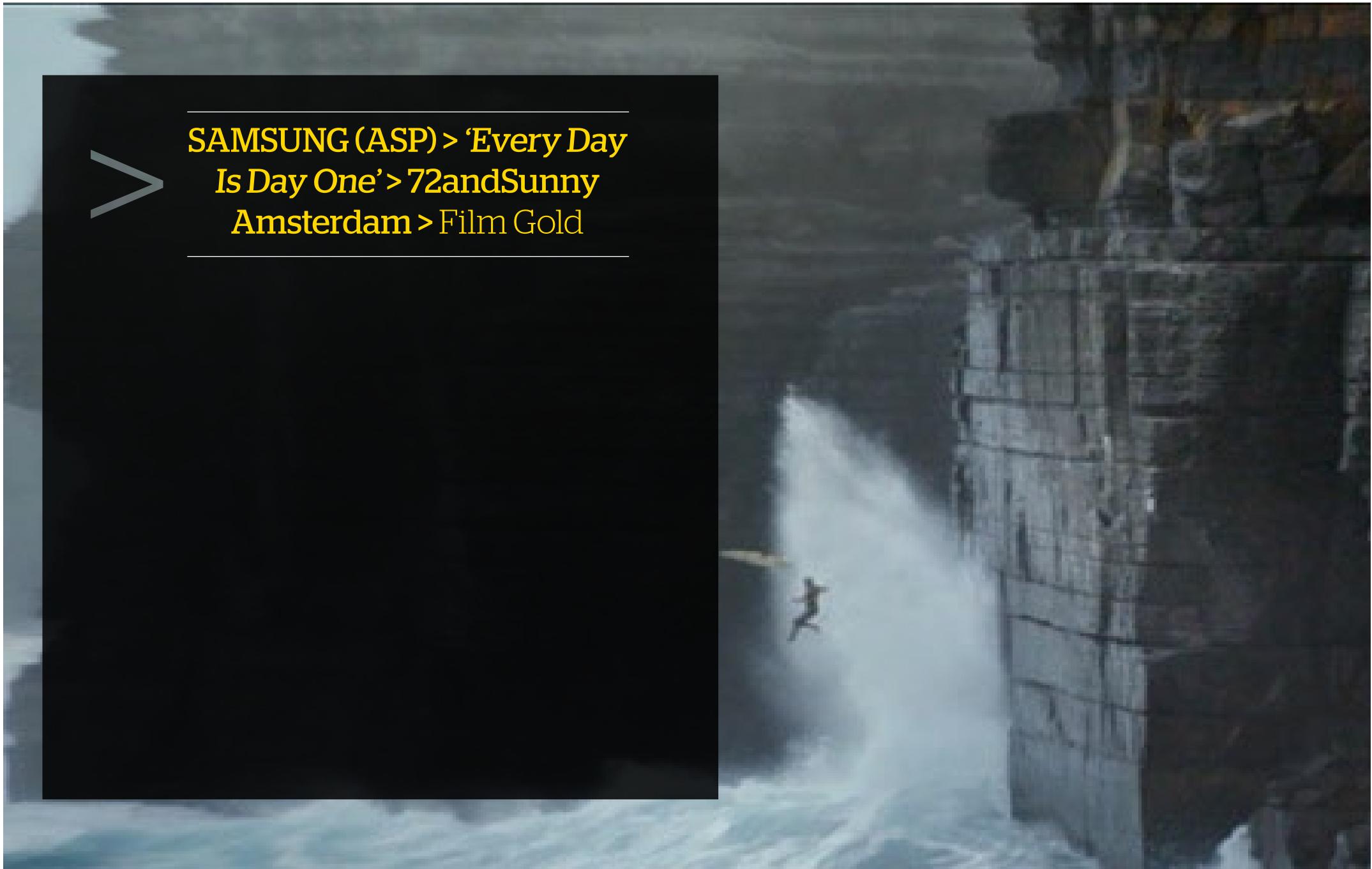
**THIS GIRL CAN**

Fear of judgement is stopping many of us from taking part in exercise.  
But as thousands of women up and down the country are proving, it really doesn't have to.

LOTTERY FUNDED BY Sainsbury's #thisgirlcan



SAMSUNG (ASP) > 'Every Day  
Is Day One' > 72andSunny  
Amsterdam > Film Gold





Samsung Mobile's 'Every Day Is Day One' is the debut activation for the Korean conglomerate's new Association Of Surfing Professionals (ASP) global sponsorship.

Promoting the brand in general and the GS5 in particular, it is led by a beautiful online film celebrating the growth of surfing worldwide and reminding everyone that 'out on the waves, every day is day one'.

The stunning creative is matched to the theme that whoever you are - pro or amateur - 'the first time you hold a surfboard, the first time you ride a wave, the first time you get barrelled, the first time you win a world title. It doesn't matter where you are from or how good you are. Every day is day one'.

The film is led by some of the most famous surf pros - catching them in the moments that are rarely revealed: before a heat, after defeat, and waiting for a set while the contest clock is ticking.

It features superstar professional surfers - including Kelly Slater, Stephanie Gilmore, Gabriel Medina, Johanne Defay and Mitch Crews.

Samsung Mobile became the first ever global partner of the ASP back in 2014 and this award-winning spot is one of a series of films that spearhead its integrated campaign to celebrate surfing together.

72andSunny Amsterdam created the ad which was directed by Mark Molloy, shot by DOP Greig Fraser, with production via Exit Films Melbourne and Smuggler London.

This is a glorious spot from Samsung, the first non-surfing brand to be a global sponsor the ASP.

The film is not just visually beautifully crafted, it also shows how important sound is.

Wave Studios, responsible for adding a vulnerable version of Bowie's 'Absolute Beginners' maybe also deserves a Lion for clever and emotive sound work. <

EVERY DAY IS DAY ONE



WATER FOR AFRICA > 'The Marathon Walker' > Ogilvy & Mather Paris > Outdoor Gold



During April's Paris marathon global headlines were hogged not by the elite runner but by a Gambian woman, Siabatou Sanneh, who walked the entire course with a 44-pound water container on her head.

Her efforts fronted a wider Water For Africa initiative to raise awareness of the difficulties African women face in getting clean drinking water.

This real-time ambient initiative, 'The Marathon Walker' (<http://themarathonwalker.com/>), won Outdoor Gold at Cannes for Ogilvy & Mather Paris.

Completing any 26-mile marathon is impressive, but walking the 42km course carrying 20kg of water is astonishing – and yet it's a distance many African women walk every day to get clean water.

Her success not only got the respect it deserved on the course, but it also generated a huge amount of cause awareness and drove significant donations to the Water for Africa charity.

In the midst of 54,000 runners of varied abilities, Sanneh stood out - wearing race number 64173 on top of a multi-coloured traditional Gambian dress she certainly made a visible statement to runners, spectators and the media. It was the first time the 43-year-old mother of four had ever left Gambia.

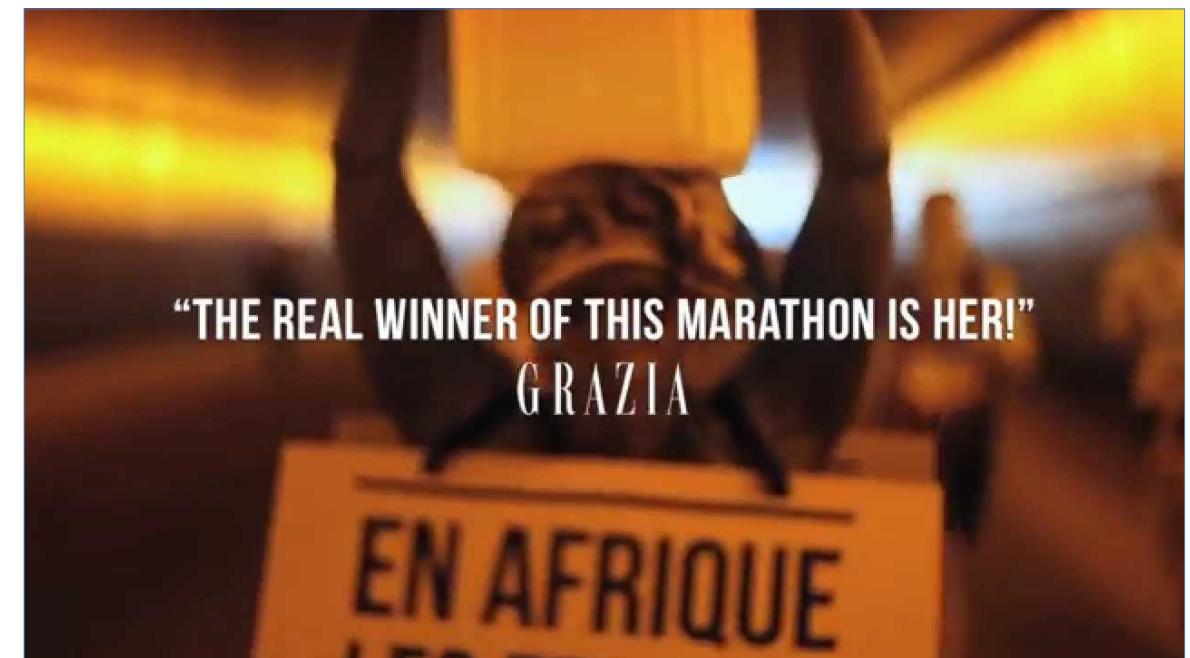
'I came to do the marathon to raise awareness and help the African women get clean water for their domestic use - for drinking, cooking, washing and gardening to grow agriculture. In my country, you grow what you eat and you eat what you grow, but you can only do that with sufficient water.'

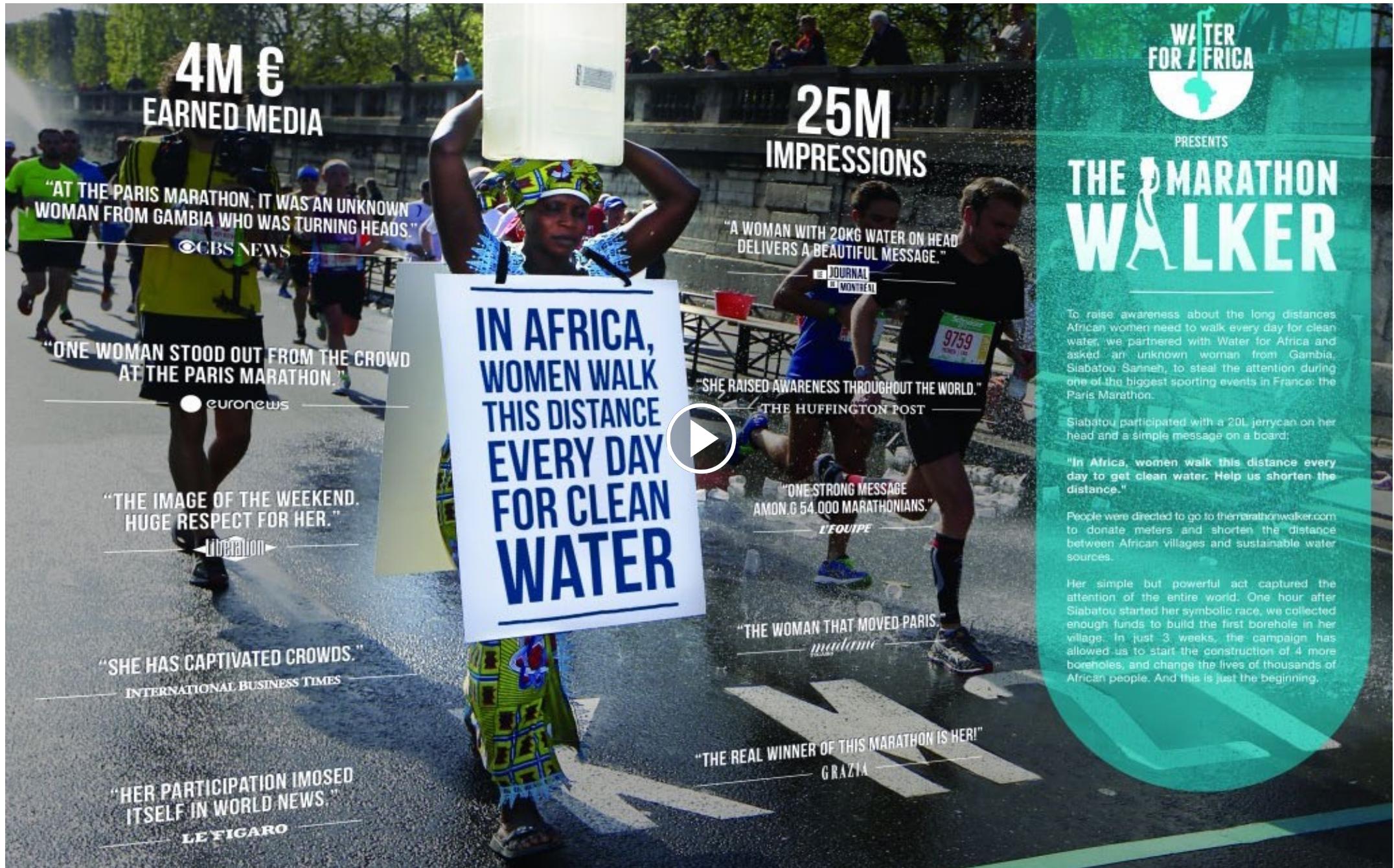
Her walk sent a message to the world leaders at the 7th World Water Forum (which took place in mid April in Daegu-Gyeongbuk, South Korea).

'I want them to help us dig bore holes, a sustainable water source, but not only more holes, I want more sustainable ones too. That's all we need. I don't want my children to be collecting water from dirty wells when they are older.'

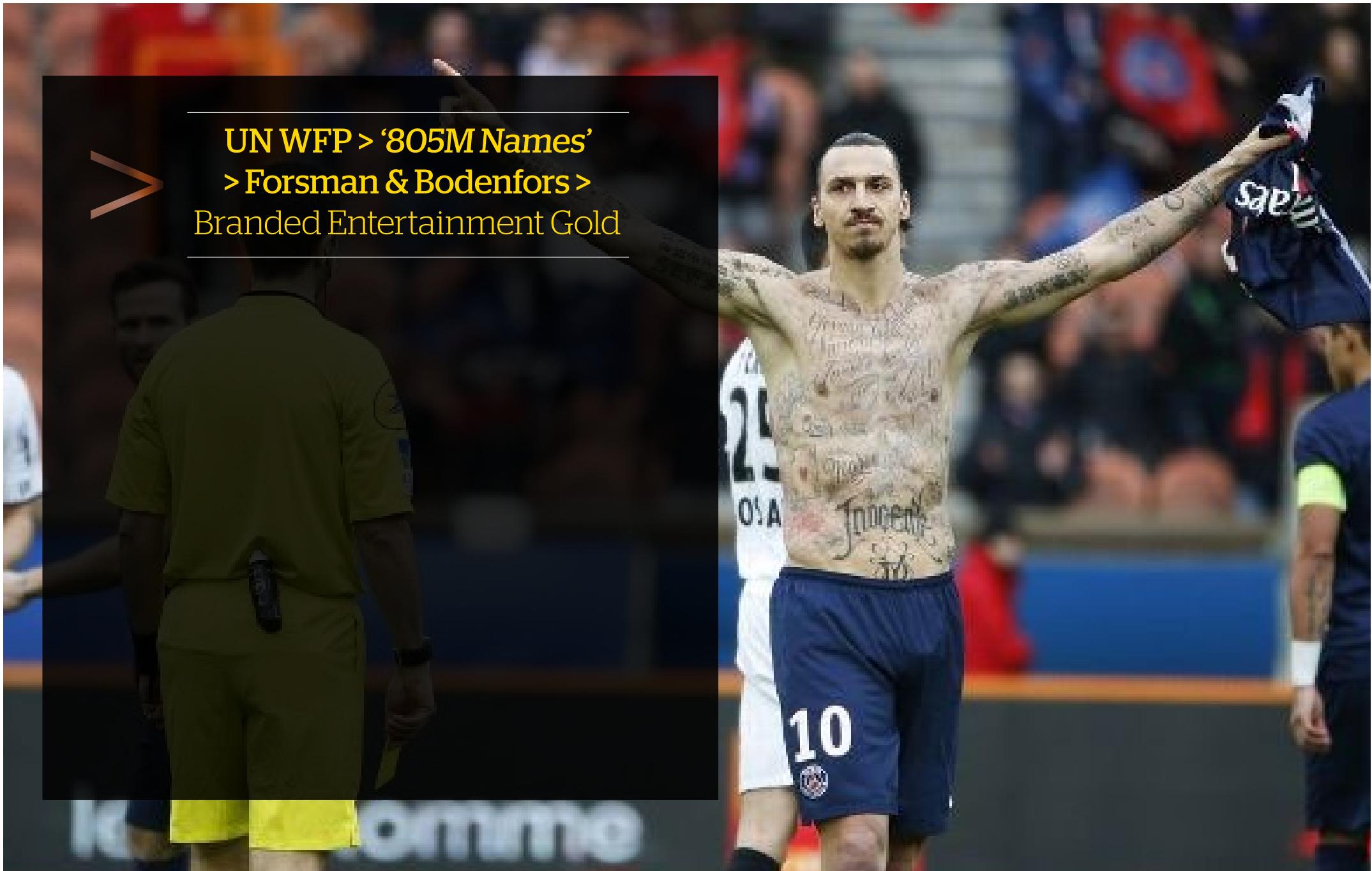
'An old African proverb says, "If you want to walk fast, walk alone. If you want to walk far, walk together"', comments at Ogilvy & Mather worldwide creative head Tham Khai Meng.

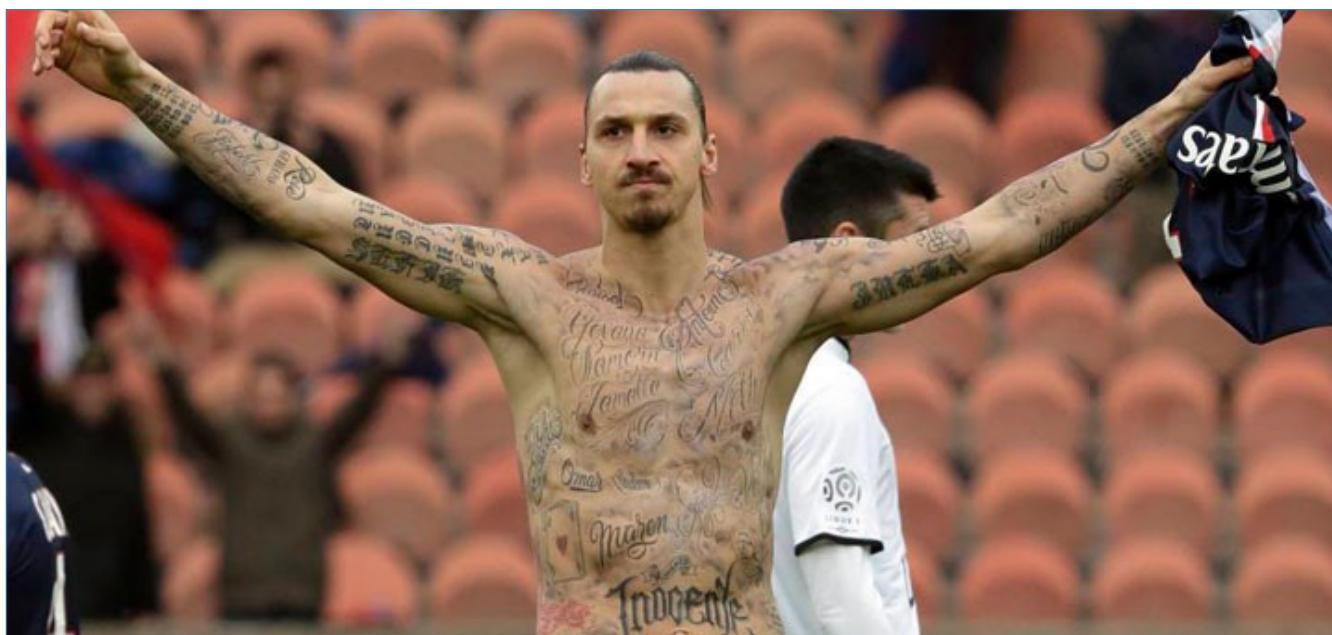
The power of this campaign partly lies in its purity and its simplicity - which ensures that it stands out in an increasingly complex communications landscape. <





> UN WFP > '805M Names'  
> Forsman & Bodenfors >  
Branded Entertainment Gold





A United Nations World Food Programme campaigned, fronted by Swedish striker Zlatan Ibrahimovic and titled '805 Million Names' lifted a Gold Lions in the Branded Entertainment category on the final day of Cannes 2015.

The aim was to bring attention to the names no one cheers for, to raise awareness of the fact that one in nine people globally suffer malnutrition and to promote the UN's campaign to end world hunger,

The core of the campaign saw PSG forward Ibrahimovic tattoo the names of 50 individuals suffering from hunger across his body.

The body art message was revealed for the first time during a live match when the striker ripped off his shirt after scoring to display the design to the fans and the world's media.

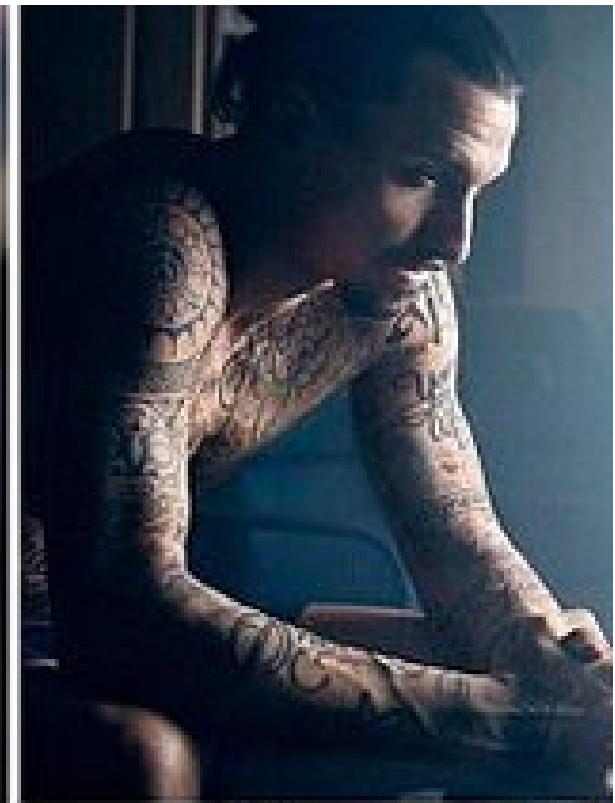
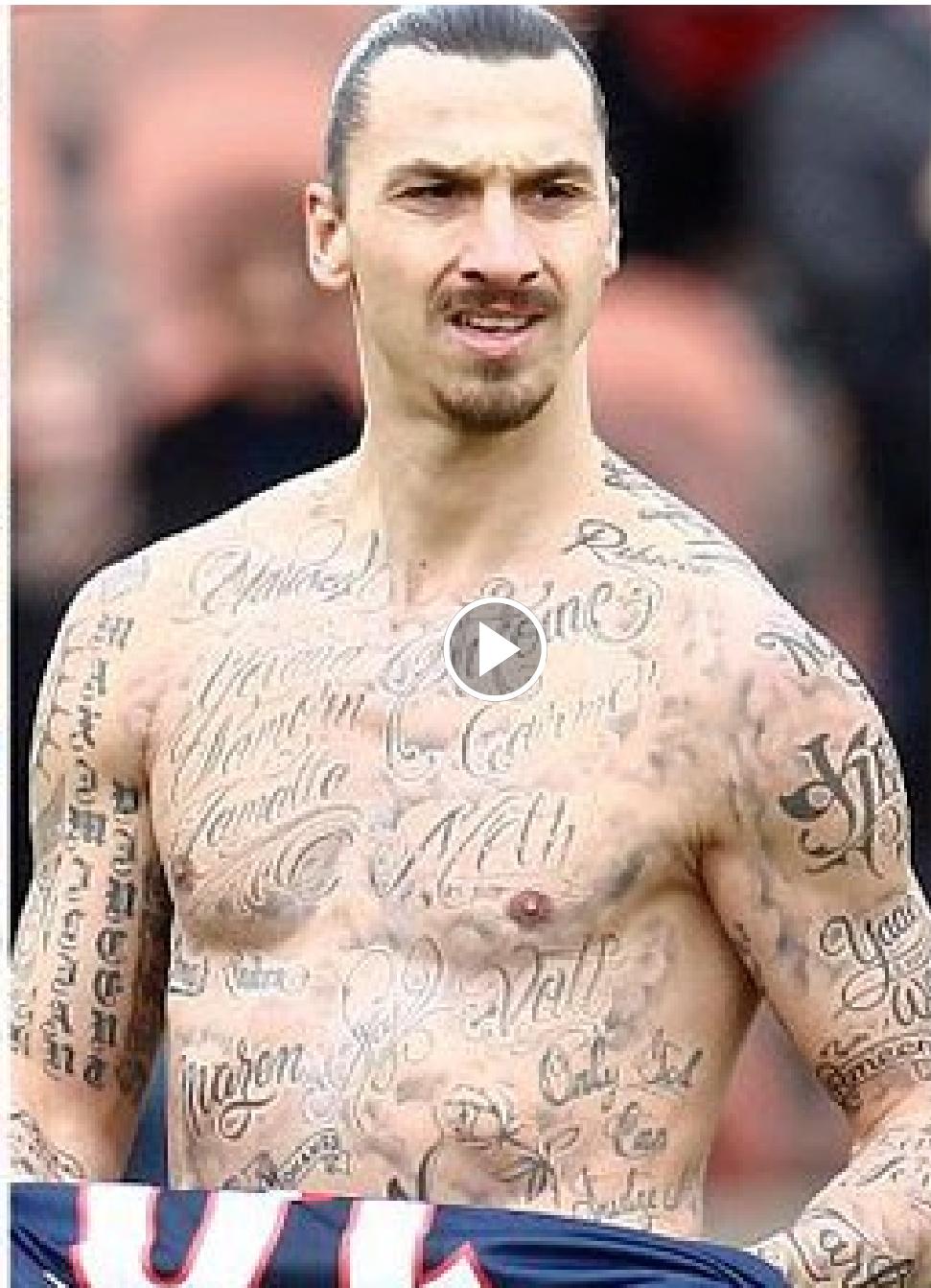
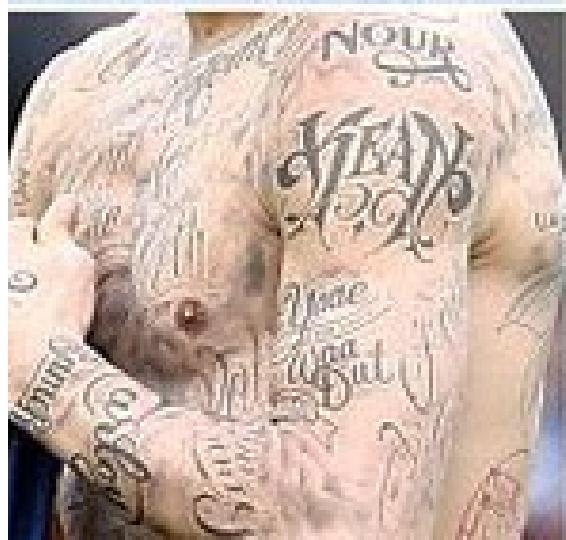
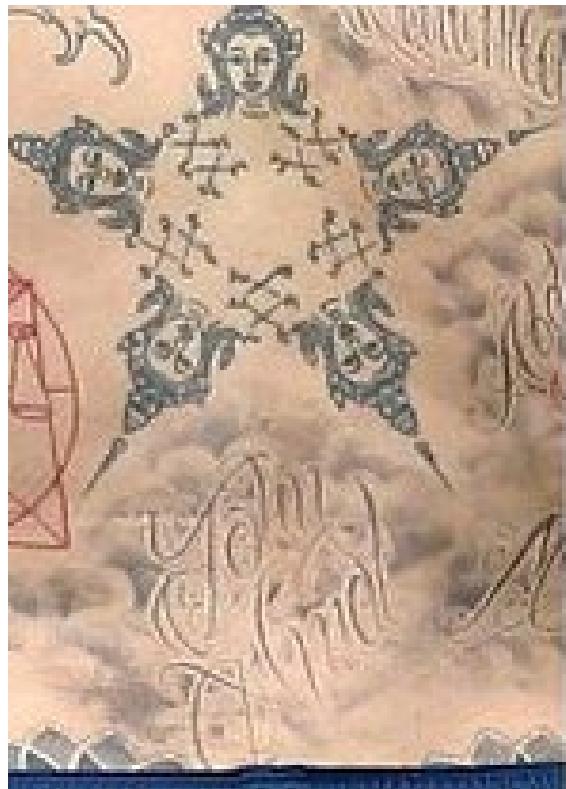
This was then followed up by an integrated marketing plan that stretched from TV spots and print ads, to PR and digital activation.

The Swedish captain - exceedingly talented, sometimes controversial and always charismatic - leveraged his personal fame and the power of his club and the sport to raise awareness for those fighting hunger.

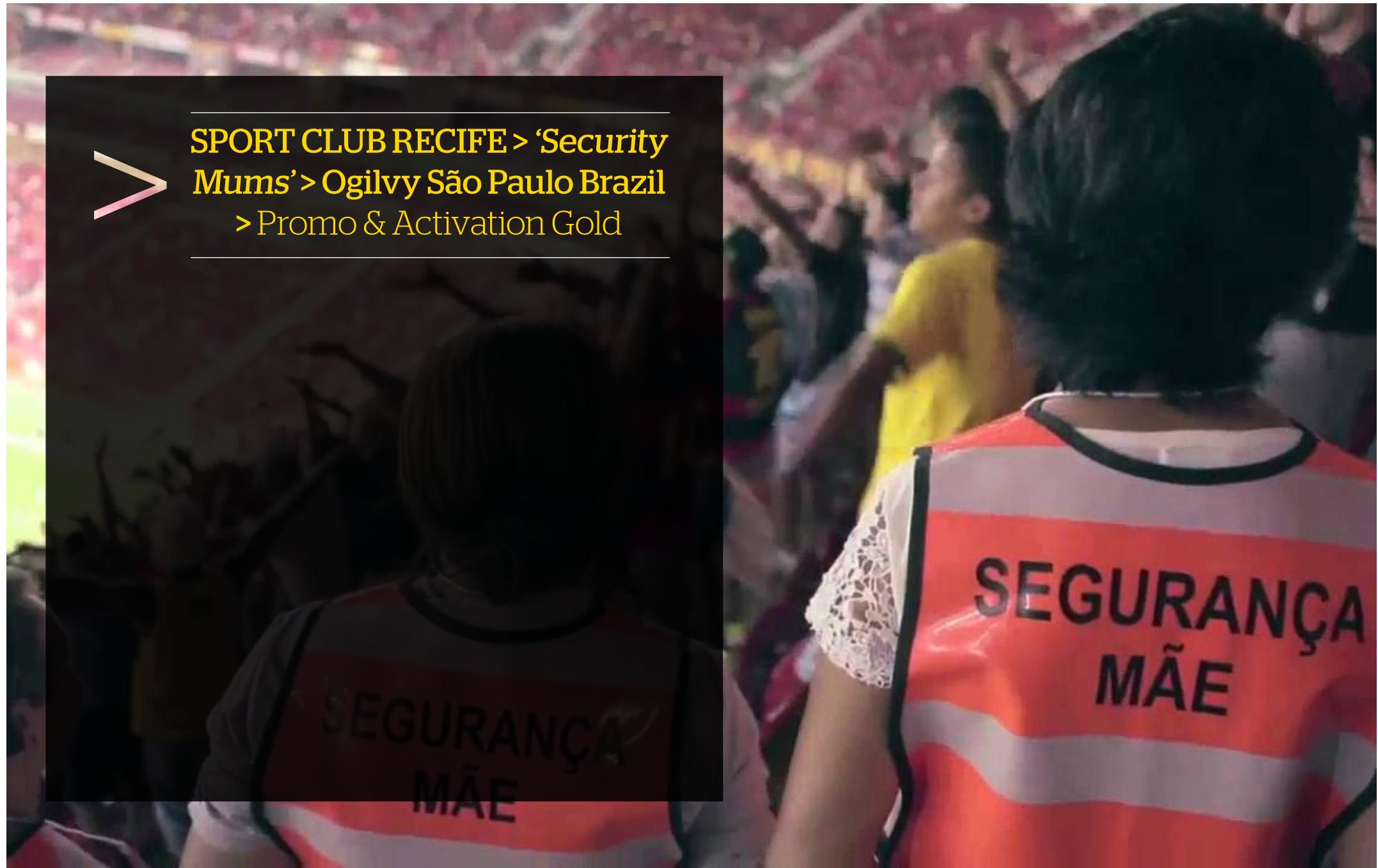
'Wherever I go people recognize me, call my name, cheer for me. But there are names no one cares to remember. That no one cheers for: the 805 million people suffering from hunger in the world today,' said Ibrahimović.

'I have supporters all over the world. From now on I want this support to go to the people who really need it.'

'Each one of the 805 million people suffering from hunger in the world has a name, a voice, a story to share,' adds WFP's France director Marina Catena. <



> SPORT CLUB RECIFE > 'Security  
Mums' > Ogilvy São Paulo Brazil  
> Promo & Activation Gold



There are few soccer supporters more passionate than those in Brazil and the rivalry between two of its top sides - Sport Club do Recife and Náutico – is so intense that it often gets violent.

So in April 2015 Recife tired to do something serious about this by training the mothers of fans to be security guards and thus keep a close eye on their kids.

The insight behind the idea was that one of the few people that young men genuinely respect is their mum – so why not ask her to help solve the problem?

The Security Moms programme, which won two Gold Lions in the Promo and Activation category, was created by Ogilvy & Mather São Paulo,

So, for one of the games in the 2015 season that is often the most violent, the match against Náutico, the agency recruited the mothers of some of the club's most violent fans' as crowd controllers.

Stopping football violence is a tough challenge and one that can take decades to solve.

Even more so in Brazil, the country that sadly tops the global table of most football-related deaths.

But this initiative had an immediate effect.

For the first time in years there were no reported incidents at the match. <







CERVEZA SALTA > 'Beer  
Tooth Implant' > Ogilvy &  
Mather Argentina > Titanium



One of 2014's most far out and downright ridiculous rugby activations took place in Argentina in October when Argentina Rugby Union sponsor Cerveza Salta came to the surprising decision that the best way to reward rugby players who have lost a tooth in the course of a match was to provide them with an enhanced replacement in the form of a bottle-opening tooth implant.

This mad idea revolved around three rugby players having their dental implant and then putting it to the test for a campaign commercial.

The spot features Johnathan Batiga, Pablo Kwiczor and Uriel Santiago explain how they lost their nasher and then take to the dentist's chair for the procedure.

Under the skilled surgical hand of Dr Sebastian Juri, each player received his very own specially developed beer opening tooth.

'We decided to give rugby players back the teeth they had lost in battle,' explained a statement from Cerveza Salta.

The campaign was developed by Ogilvy & Mather Argentina in harness with Huinca Cine Buenos Aires.

It continues the beer brand's growing heritage for eclectic rugby/beer ads - a previous stand-out commercial featured its chargeable 'Rugbeer Machine', which, according to the ad, drive beer sales up 25% as rugby players preferred to 'tackle for a beer'.

This initiative won both Cannes Integrated and Titanium Lions - but can you even make a tooth from titanium?

'Our jury was very sensitive to any work that may have been created for the purpose of winning an award, so looking into this piece we discovered it is a legitimate act the brand has created. And while it's an execution that lives inside the mouths of a handful of rugby players, the ultimate relevance is that it definitely got tongues wagging among the target audience and media.'

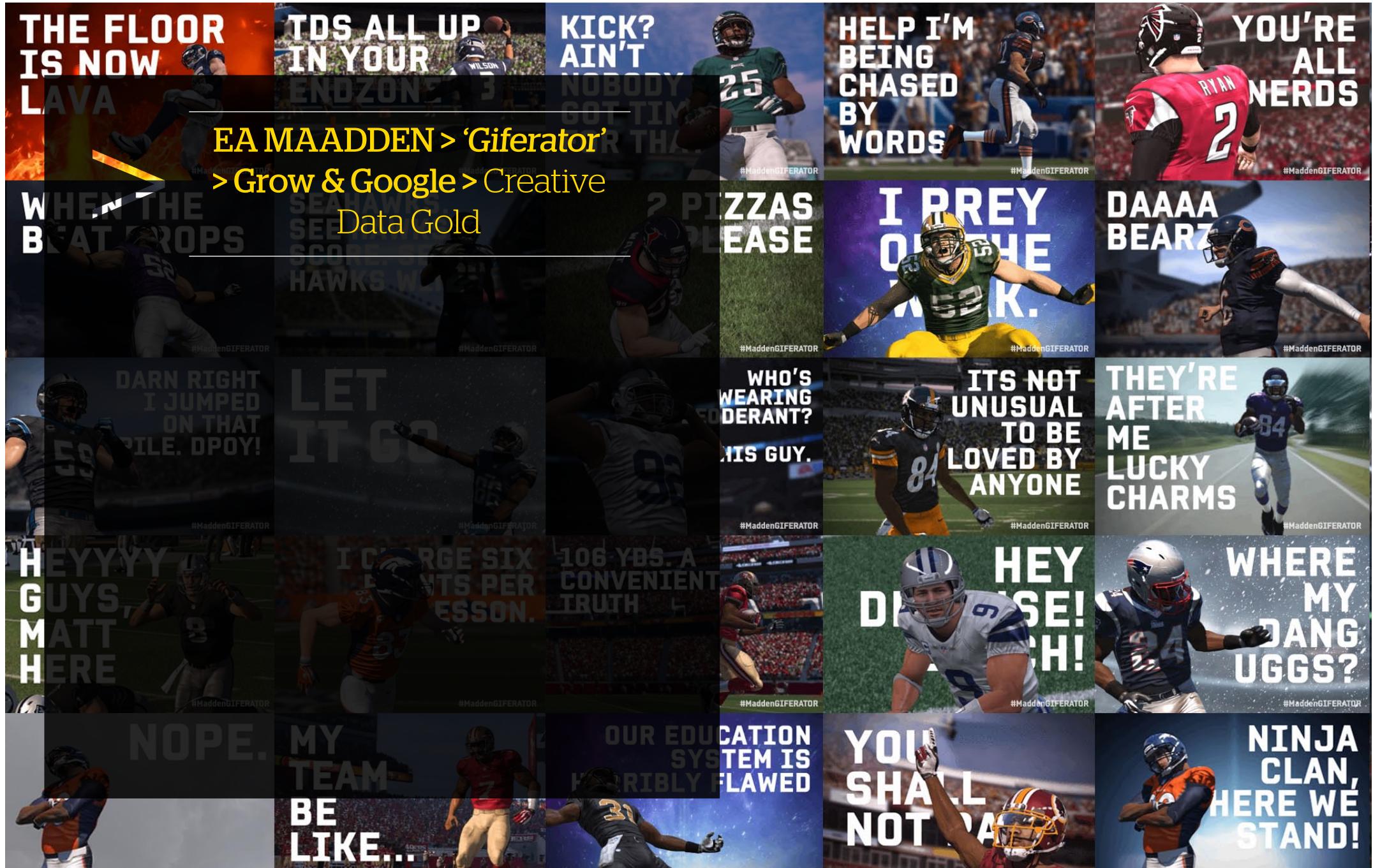
Perhaps it was the sheer audacity of the idea and the commitment to carry it through that ensured this campaign deserved its awards.

Has there been a more surprising piece of sponsorship activation in the last year? <



**DR. SEBASTIAN JURI**  
**Dental Surgeon**  
**Licence : M.N. 29834 - M.P. 44387**

We are incorporating a unique innovation here.



For the launch of the NFL season back in September 2014 (and the latest version of the computer game) EA Madden's 'Giferator' ([www.MaddenGIFERATOR.com](http://www.MaddenGIFERATOR.com)) is a sophisticated GIF engine generated real-time game GIFS that can be customised and shared by fans.

The technology fuses live NFL data with Madden NFL 15 game footage to produce real-time GIF highlights for every game - all season long.

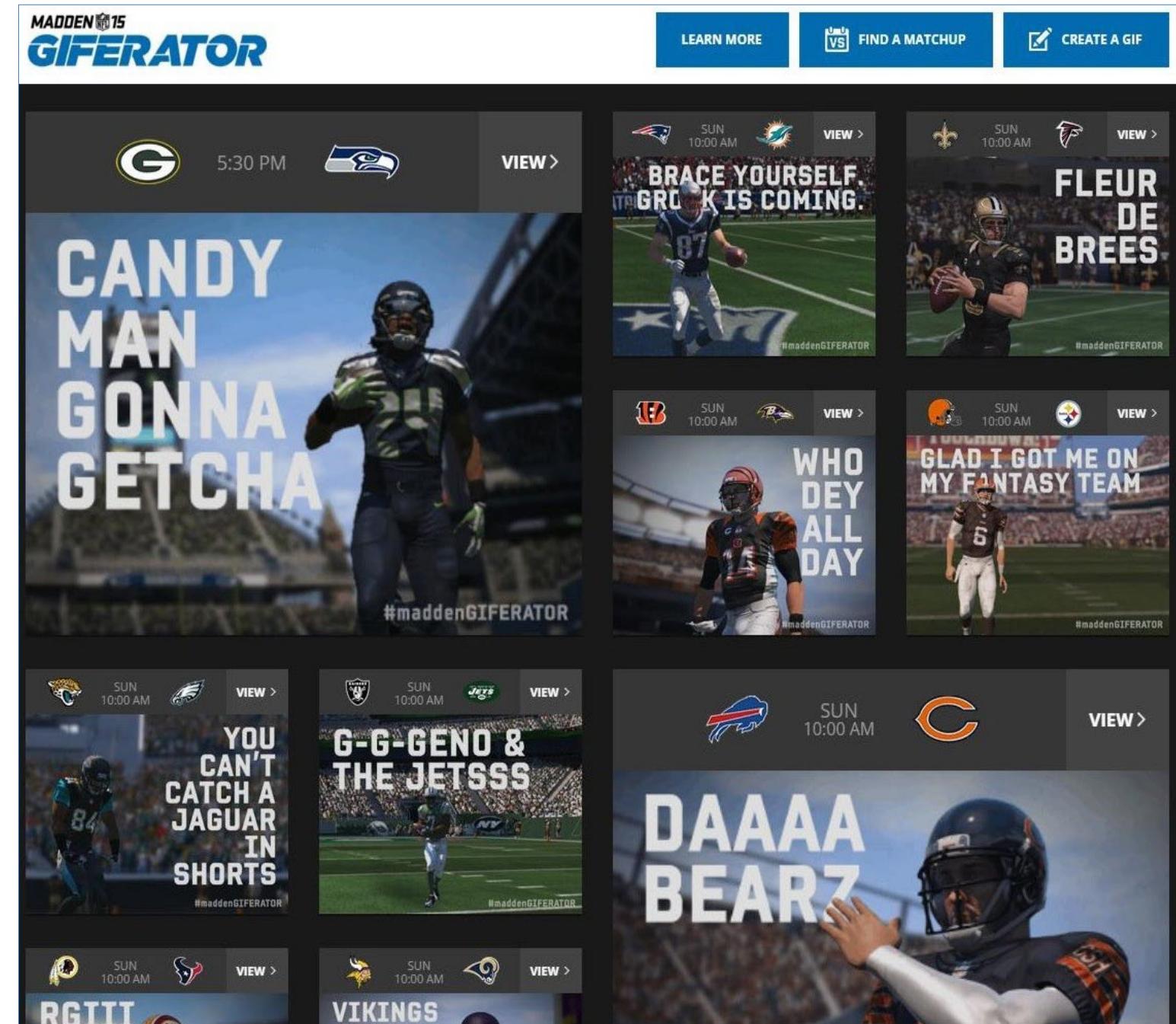
The result is an ever-growing library of customisable GIFs that NFL fans can share (and, as EA states, 'hurl in the face of their rivals'.

Developed by agencies Grow and Heat, in tandem with Google (as part of the Art, Copy & Code series), the initiative was promoted through a striking GIF-imaged based online video set to a pounding track 'Citizen' by Ceremony.

Initially the initiative produced targeted ads for individual users based on their own favourite teams. Then the campaign opened up to enable fans to create their own sharable GIFs.

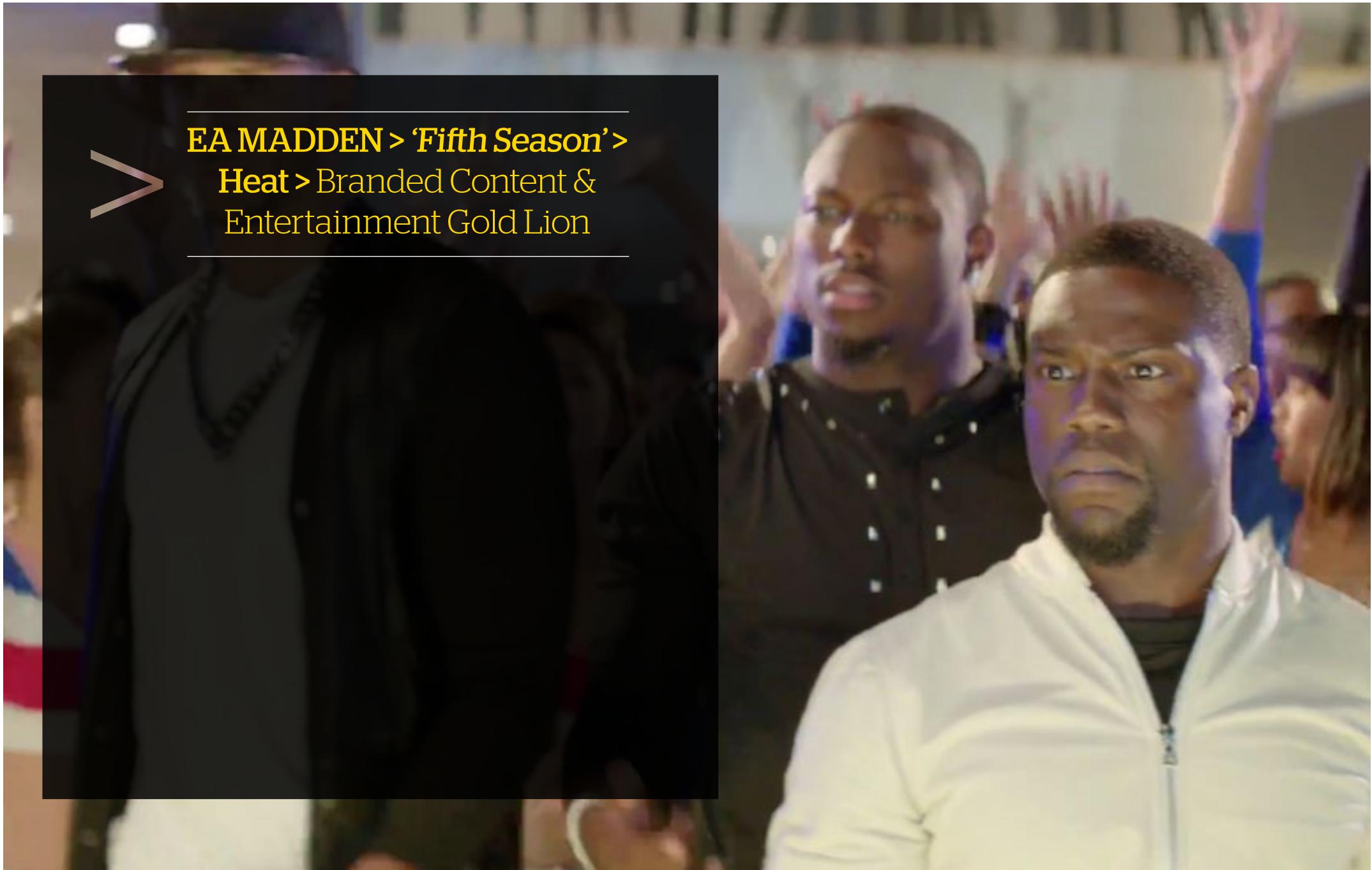
'The idea was we wanted to come up with some sort of tool where millennials could talk to each other, interact, trash-talk and create shareable things that felt relevant to them,' said Heat agency creative head Steve Stone.

The campaign not only won a Creative Data Golden Lion for 'finding a clever way to create easily shareable content in the form of animated GIFs', but also won five other Lions in total. <





> EA MADDEN > *'Fifth Season'* >  
**Heat** > Branded Content &  
Entertainment Gold Lion





Part of the success of EA Madden NFL game has been its ability to inspire competition among friendly, yet passionate rival fans, so to market Madden NFL 15 (and to maintain its status as the USA's best-selling football game), EA Sports focused on fun of rivalries in its launch campaign.

As it reacted to the increasingly competitive sports gaming landscape, the team behind the USA's dominant NFL game - EA Madden - created a whole new season to drive interest in the latest release and then promoted it via a celebrity-fuelled commercial to encourage players to 'Go Start A Twitter War'.

Within 72 hours, the star-studded video (featuring big names like Dave Franco and Kevin Hart) had amassed 14 million views.

In total, since it's August release the spot has notched up more than 20 million YouTube views.

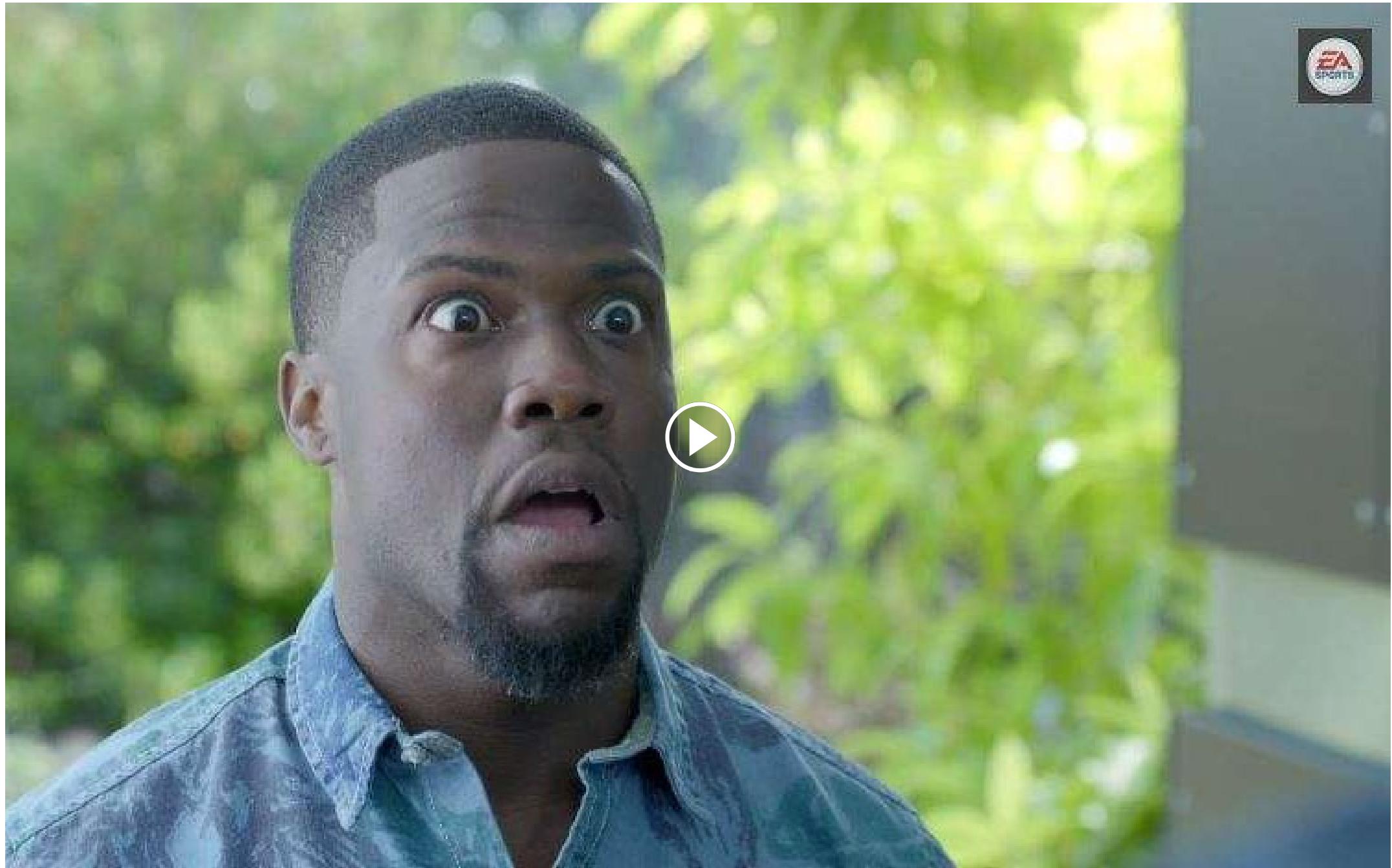
EA Sports worked with agency Heat to promote the game through 'Madden Season' - a predominantly social media driven, integrated PR campaign that revolved around the rivalries and bragging rights that so Madden NFL fans like.

The campaign included original branded content, plus a slightly farcical music video with millennial celebrities engaged in a deliberately over-the-top rivalry.

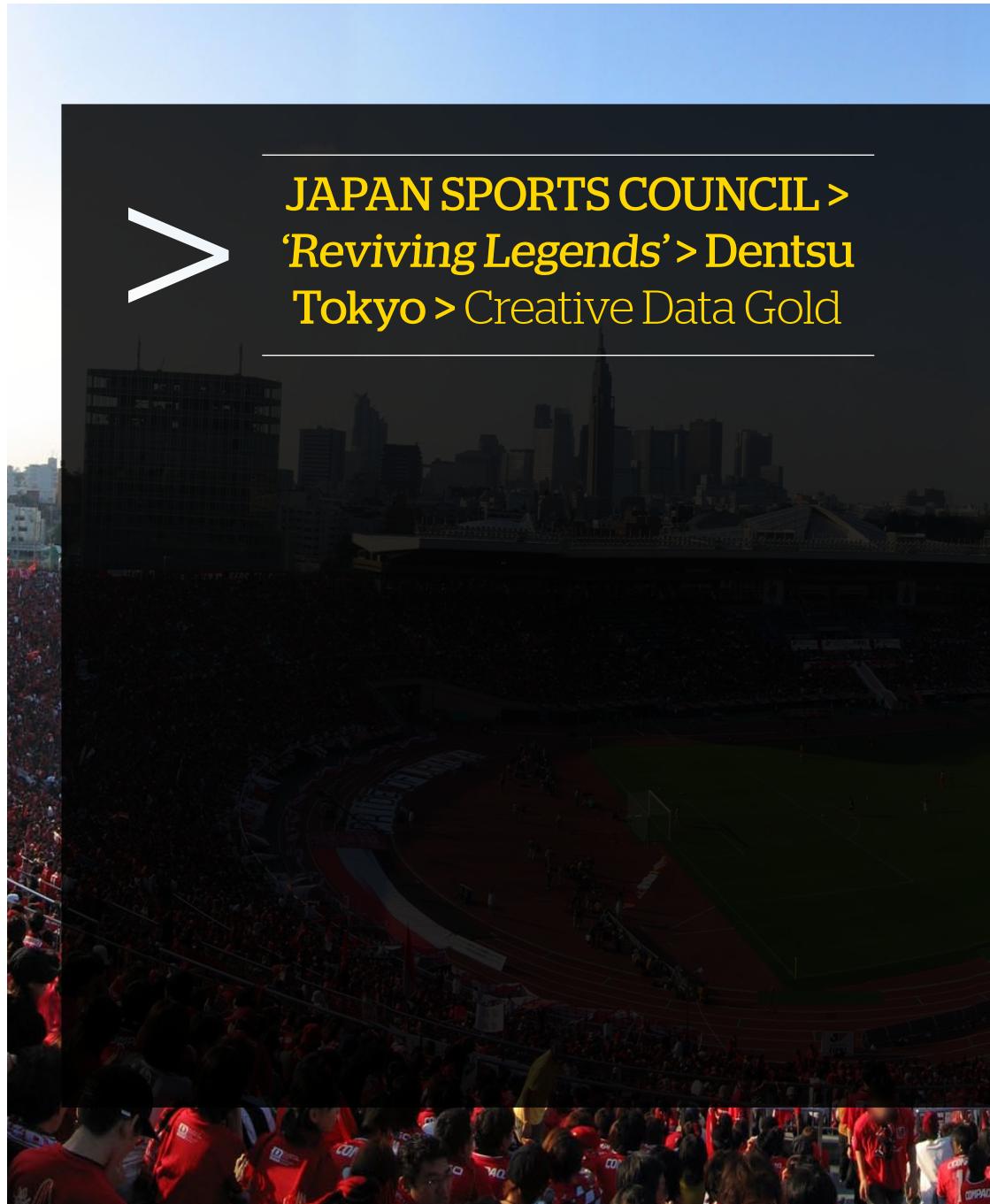
'Madden Season' aimed to capture players' passion in the lead-up to the game's launch date.

This then led into the genuine 2014/15 NFL season as the campaign generated automated gifs that appeared in people's Twitter timelines during matches (dependant on which team they supported).

The campaign was developed with agency Heat and marked the second Cannes-winning campaign for the EA/Heat team (following its Giferator initiative) - this 'Fifth Season' campaign claiming two lions (one gold and one silver). <



> JAPAN SPORTS COUNCIL >  
'Reviving Legends' > Dentsu  
Tokyo > Creative Data Gold



Using augmented reality, lasers and projections, Japan's Sports Council's farewell campaign to its National Stadium was based on data generated by the stand-out sports events that took place in the arena through its history.

'Reviving Legends' was a closure campaign to mark the sporting history of the nation's National Stadium - which was built back in 1964 and is being knocked down to make room for the new arena for the 2020 Olympics.

This was a stadium that held a precious and powerful place in many Japanese hearts as a symbol of Japan's post-WW II recovery.

On the final day before the amphitheatre's permanent closure, the project brought back memories of the outstanding athletic achievements that took place through the stadium's lifespan.

Using its data library - from timing records and physical autographs, to historical videos - the campaign recreating some of the most famous sporting achievements - from the best goals scored to the fastest 100 meters - that took place in the stadium.

It was in 1991 in Japan's National Stadium that US sprint legend Carl Lewis set a 100m world record at 9.86 seconds and one highlight of the campaign recreated this moment by tracing the contour of his motions frame-by-frame from the video. The movement validity was then checked by using a mannequin and brought to life through 3D motion data.

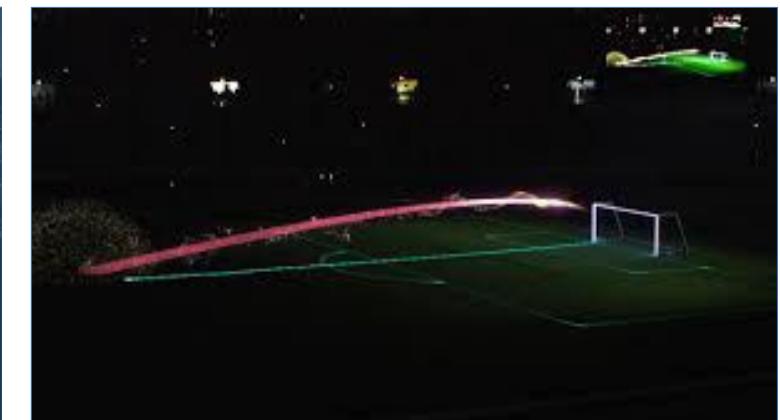
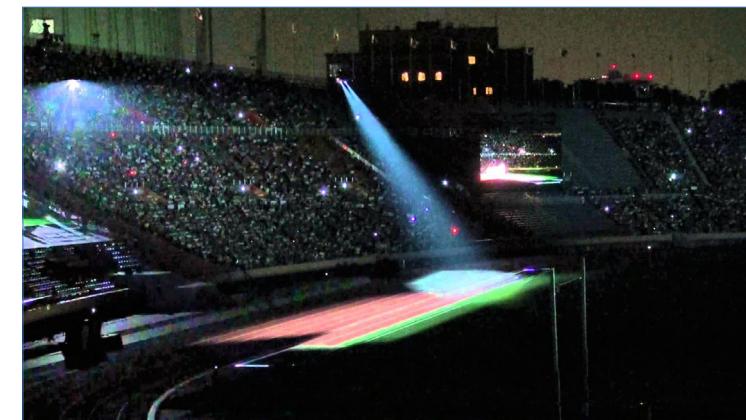
The same technology was applied to other iconic athletes - including pole vaulter Sergey Bubka and long jumper Mike Powell - whose performances were re-enacted on the field by AR match moved with the camera motion, lasers and projection mapping.

More than 36,000 fans came to the stadium for the event and it was even broadcast live on TV.

No wonder this campaign scooped Dentsu Tokyo not just Creative Data Gold, but also Silver and Bronze Lions in other Cannes categories, its results were impressive.

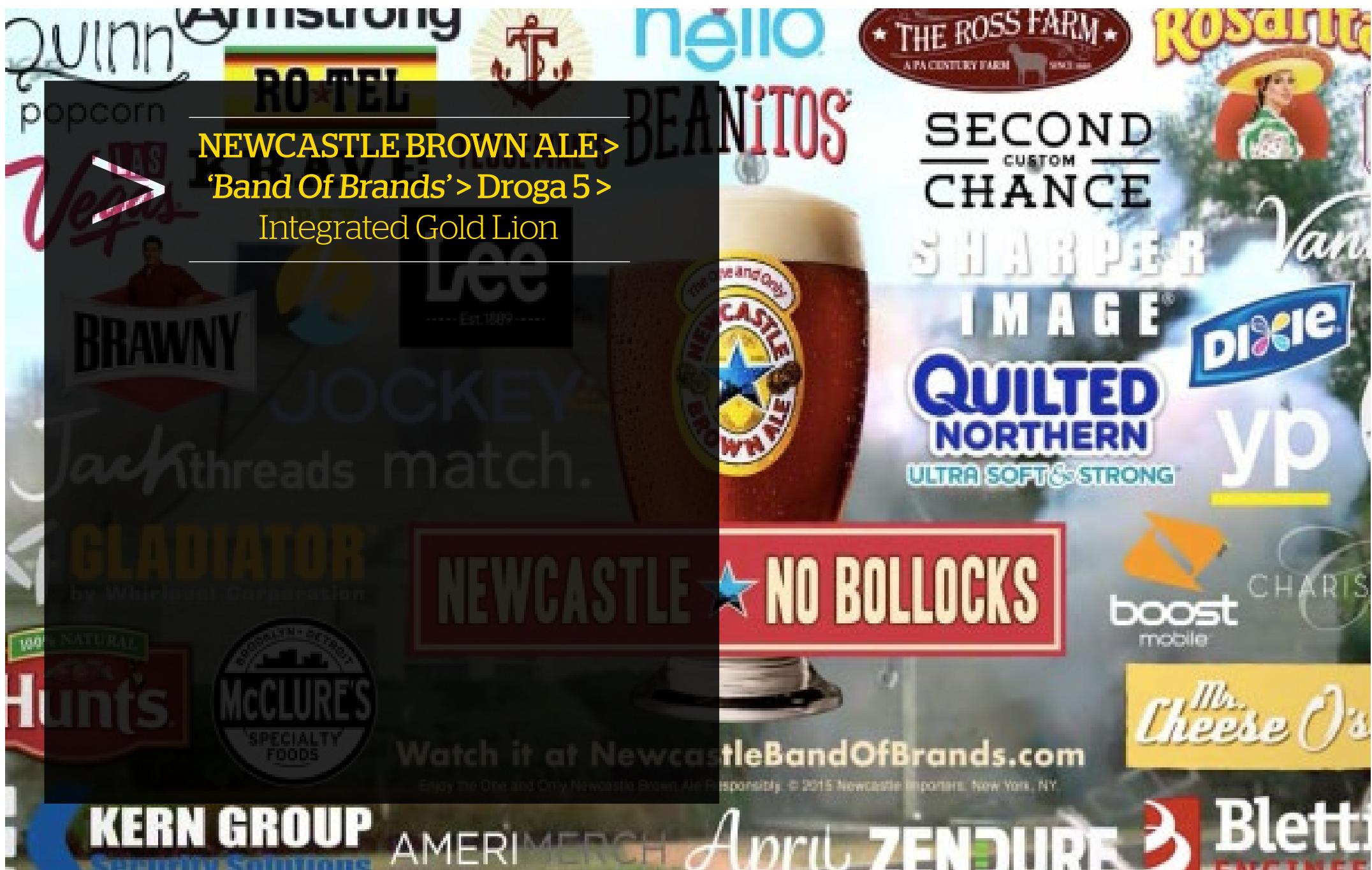
How many other ad campaigns can attract a live in-person crowd 36,000?

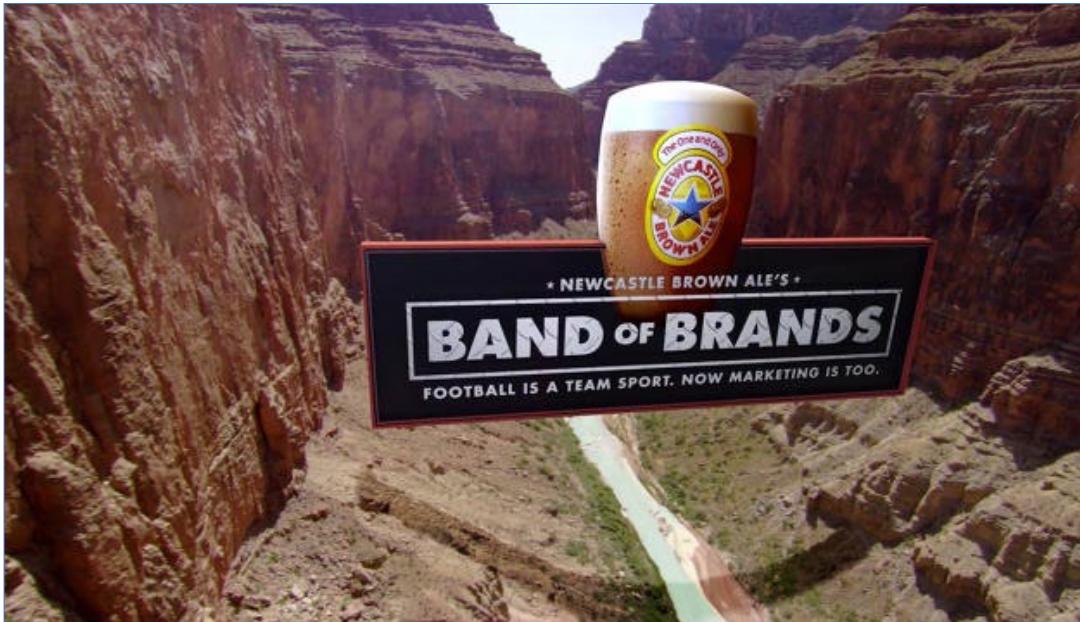
And how many rival marketing initiatives have been covered on 780-plus media platforms and titles (earning media coverage valued at ¥4,170,000,000(US\$33.75m)? <



AV

ACTIVATIVE





Newcastle Brown Ale, ostensibly in an attempt to alleviate the mammoth cost of advertising during the Super Bowl, allied with 36 companies for its 'Band Of Brands' campaign with the idea of sharing the \$4.5m air space fee.

Droga5 New York, working with Caviar LA, created a memorable and inventive 30-second spot in which a couple desperately speed around a house rapidly mentioning products from all 36 brands.

From well recognisable brands like Jockey, Boost Mobile, Lee Jeans and Match.com, to lesser known names like AprilUmbrellas.com and Armstrong Flooring and Ceilings, many were actually fellow Droga 5 clients.

In reality, the Heineken-owned brand's commercial was released online ahead of the Super Bowl, although it did also buy some in-game on-air time in regional markets too.

It followed Newcastle Brown's previous Super Bowl ambush in 2014 when it ran a spoof 'If We'd Made It' campaign that set out its gargantuan creative vision for the Super Bowl spot the brand would have made if it could have afforded it. <

The image is a collage of various brand logos and products, overlaid on a background photograph. The background shows a man in a sombrero and a woman holding a beer can. The brands included are:

- Newcastle Brown Ale logo
- Vanity Fair logo
- yp logo
- KRAVE JERKY logo
- hello. logo
- Lee jeans logo
- McClure's Specialty Foods logo
- April logo
- RO-TEL logo
- Blettner ENGINEERING logo
- match. logo
- Mr. Cheese O's logo

► Krave Jerky ► Sharper Image ► Lee Jeans ► Boost Mobile ► Detroit Beard Collective ► Quilted

> BENJAMIN MOORE > 'Green Monster Everywhere' > The Martin Agency > Titanium



Benjamin Moore Paint's multi-award winning 2014/15 'Monster Everywhere' campaign is based on the paint company's partnership with the MLB's Boston Red Sox and particularly the team's famous Green Monster wall which towers over the edge of its legendary Fenway Park stadium.

The campaign not only leverages Benjamin Moore role in repainting the ballpark (and thus the Monster) every year, but it also promotes its special edition 'Green Monster' paint from its Fenway Collection.

The Fenway Park Collection enables hardcore Red Sox fans to paint their own houses in the colours used at their favourite stadium – from Green Monster, to Baseline White and from the Boston Red and Boston Blue used on the arena's seats.

The partnership and the paint is promoted through an integrated, multi-phase campaign which is based on taking the Monster out of the park to local schools and even as far afield as New York City.

The activation began with a regional commercial showing a West Roxbury (Massachusetts) little league team being surprised with an upgraded baseball field and its own Green Monster wall and scoreboard.

The spot's soundtrack is 'Dirty Water' by The Standells – the song played at Fenway Park whenever the Red Sox win.

As well as TV work, the campaign boasts a microsite ([monstereverywhere.com](http://monstereverywhere.com)) that enables users to type in their postcodes to locate retailers stocking the paint and to watch online films featuring a cast of Boston-area characters.

There is also a gallery showing how customers are using the 'Green Monster' shade in their lives – from bedroom walls and murals to graffiti (fans are encouraged to share their own paint pictures through the hashtag #monstereverywhere).

The campaign continued in 2015 when the Benjamin Moore and The Martin Agency team took the Monster deep into Yankee territory – the streets of New York City are the home of the Red Sox's fiercest rivals.

The initiative also includes a baseball-led

cause strand: with each gallon bought from its Fenway Collection, Benjamin Moore donates a sum to its community initiative to renovate youth league baseball fields in the Boston area.

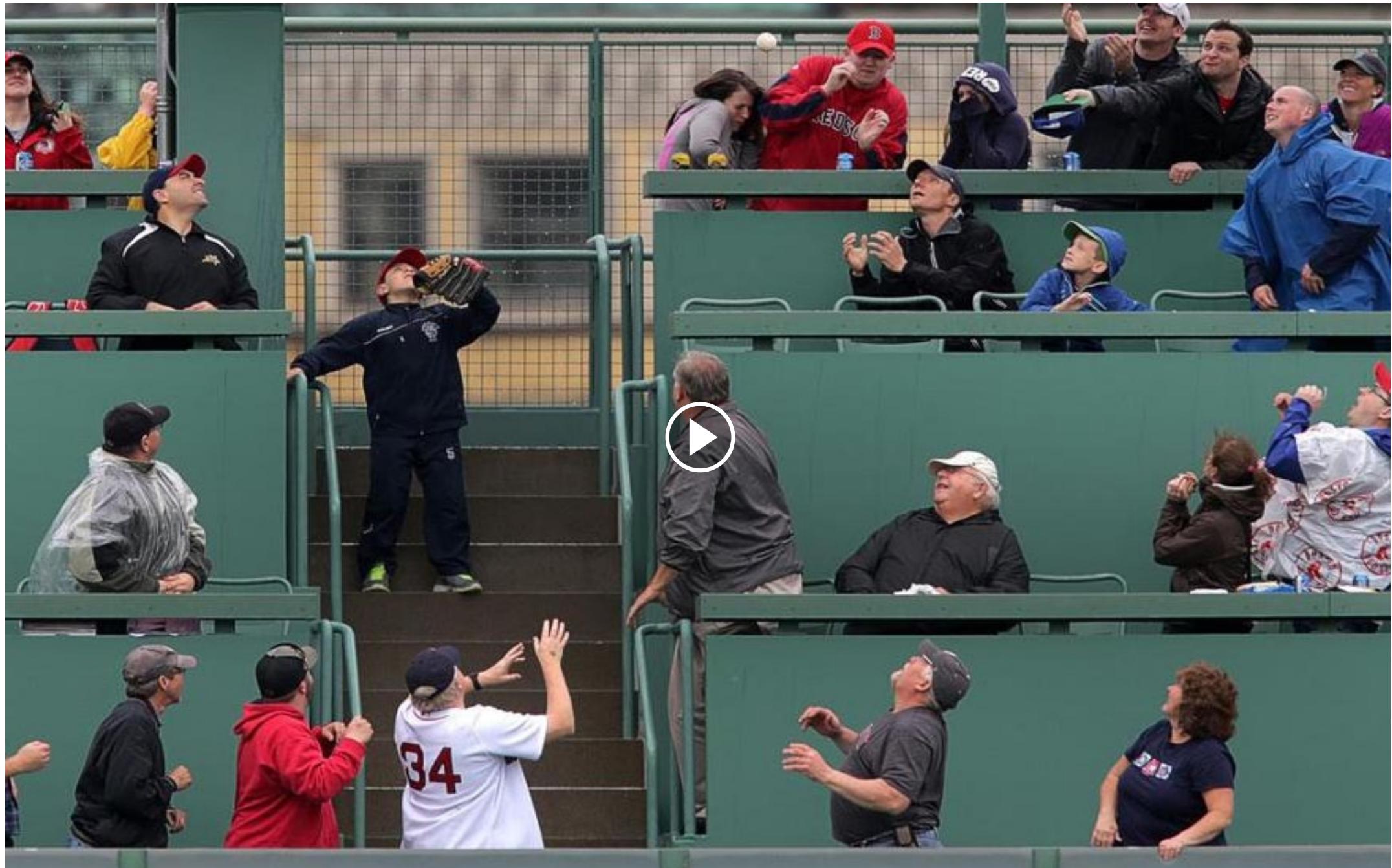
Nick Harris, Benjamin Moore's vice president of marketing said that campaign was a result of a challenge he made to The Martin Agency to make more of the company's long-time Red Sox sponsorship.

'Benjamin Moore paint has been used on the Monster for many years. The colour is mixed in a scientific matter - precisely and consistently,' explains Harris. 'So The Martin Agency asked "Why don't you highlight that?"'

'We thought, let's put the idea in a can, so to speak, and give the Green Monster to the fans,' adds Vanessa Fortier, senior vice president creative director at The Martin Agency. 'You can take it home now and put it in your house.'

The campaign's Cannes awards were partly due to the fact that this campaign was deemed to have a genuine human purpose built in – 'creating a thing (like a utility, a cultural moment or a product like Green Monster Paint), shows that the best work transcends advertising and gives people something of more value. <

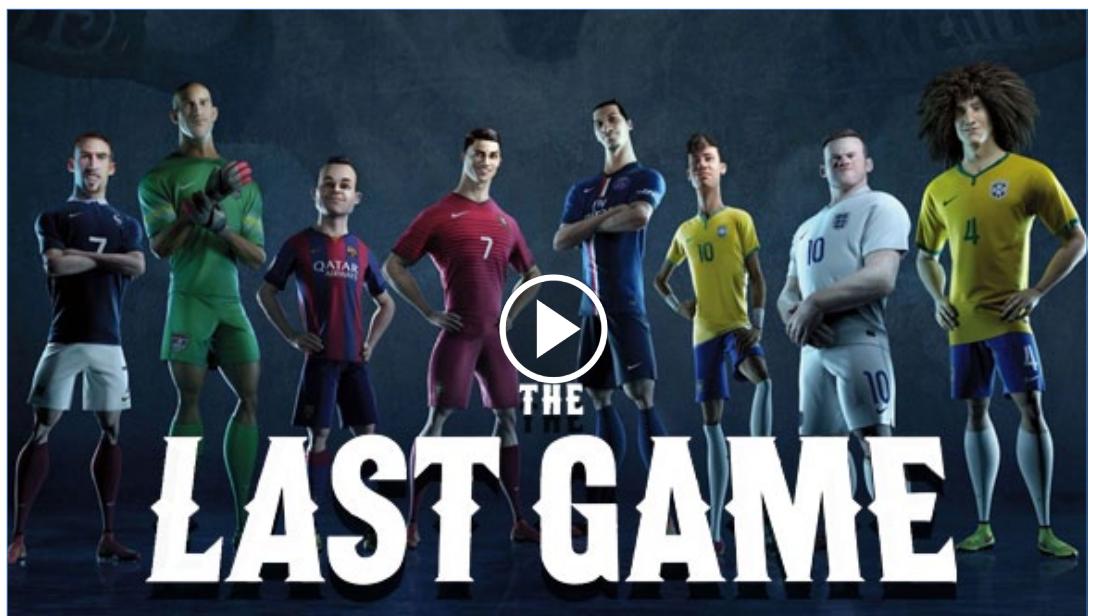




NIKE > 'Risk Everything' >  
Wieden + Kennedy Portland  
> Titanium & Integrated Bronze

SHOW US  
YOUR GAME WITH  
#RISKEVERYTHING  
[NIKE.COM/FOOTBALL](http://NIKE.COM/FOOTBALL)





Rolling out in the Spring build-up to the 2014 FIFA World Cup in Brazil, the campaign's central striking soccer spot is based on a pick-up game of 'winner stays on' and sees Nike show how every touch of the ball proves that football belongs to those who 'Risk Everything' - even when it matters the most.

Nike, which isn't a FIFA sponsor, ambushed the World Cup with a campaign led by a spearhead spot featuring an impressive phalanx of its football endorsers: including Cristiano Ronaldo, Neymar Jr, Wayne Rooney, Zlatan Ibrahimović, Mario Götze, Eden Hazard, Thiago Silva, Andrea Pirlo, David Luiz and Andrés Iniesta.

The campaign then evolved as Nike urged amateurs to 'Show us your game' by tagging their own best football moments with #RiskEverything to be in with a chance to be featured in a Nike highlight reel hosted on the campaign website (<http://www.nike.com/riskeverything>).

Long-term Nike agency Wieden + Kennedy Portland worked on the campaign with Razorfish Seattle and Passion Pictures London.

The initial, more sombre launch tease commercial, directed by Jonathan Glazer, was a 60-second film featuring Portugal's Cristiano Ronaldo, Brazil's Neymar and England's Wayne Rooney preparing for the World Cup under intense pressure to perform.

'The expectations—from a nation's hopes to the historic power of a shirt—are massive, but these are players who thrive on that responsibility,' says Davide Grasso, Nike's chief marketing officer.

'These players play on the edge because they know great moments usually spring from attempts to try something out of the ordinary. Think about Zlatan's overhead kick last year, or Rooney's goal last weekend. Those moments do not occur without fearless risk-taking.'

This work was then followed by its animated 'The Last Game' series. <



SAMSUNG > 'Slideline' >  
Branded Content/Ent. Silver +  
Promo/Activation Bronze



3. Full terms and conditions at [www.samsungslideline.com.au](http://www.samsungslideline.com.au) Permits: NSW Permit No. LTPS/14/ 04833 VIC Permit No. 14/ 4476 ACT Permit No. TP14/ 02128 SA Permit No. T14/ 1097.

**YOU & 3 MATES  
WIN SEATS**



Samsung leveraged its Australian Rugby Union deal to launch the world's first curved UHD LED TV with a two-phase Slideliner campaign bringing its immersive viewing experience to life.

Samsung first created an immersive stunt experience to place the unique screen front and centre stage and physically highlight how close the Samsung curved TV can bring you to the content you love

Secondly it showcased the richer entertainment possibilities of a Samsung curved TV to consumers' who tend to think they've already 'seen it all'.

Samsung's Slideliner campaign was built around an innovative piece of live event engineering.

The SlideLiner is a 4-person fan sofa on an 80-metre track on the pitch edge and moves along the touchline following the game as it happened.

It was also equipped with Samsung technology - from screens and mobiles - so fans could share their own real-time images through social media.

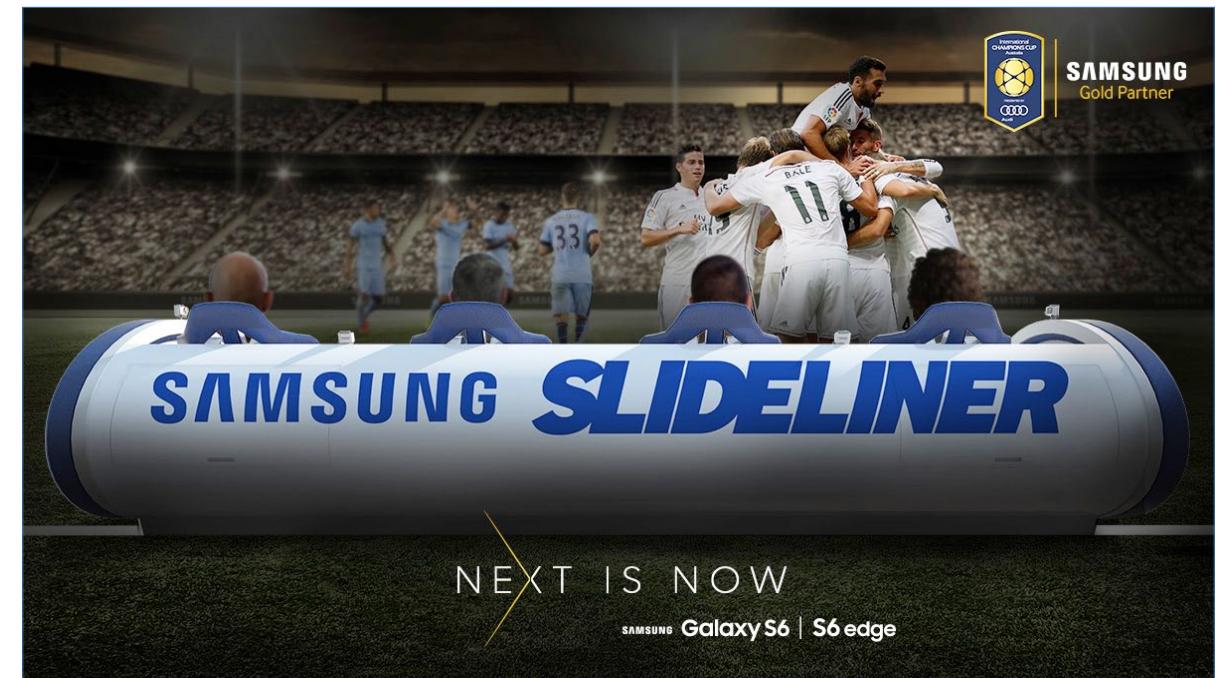
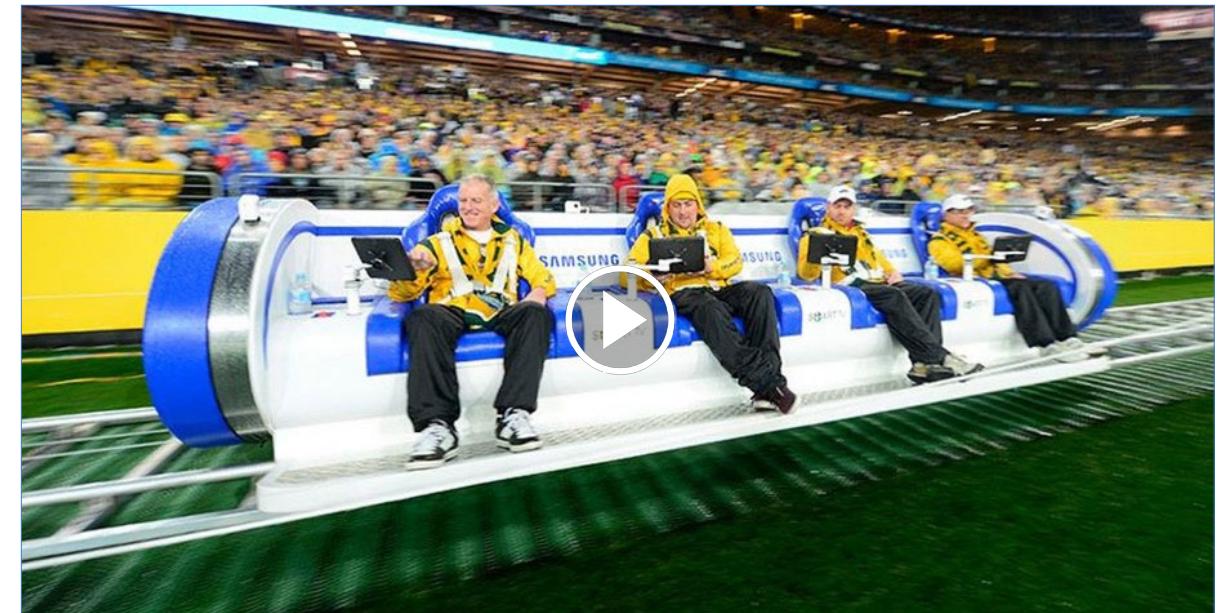
Samsung allied with The Australian Rugby Union to use this first-of-a-kind fan experience for international Wallabies Bledisloe Cup rugby games at both ANZ Stadium and Suncorp Stadium.

The campaign was amplified in real-time through a set of social platforms (including Instagram, Twitter and Facebook) and it was also supported with TV spots, online content of the winner's experience and also a chance to experience SlideLiner at subsequent display installations across the country.

As well as using former captain Nathan Sharpe as an ambassador, the campaign also harnessed rugJohn Eales, Nick McArdle and George Gregan to broadcast live pre-game from SlideLiner and to take the experience in-store by bringing the Wallabies team into retail outlets to greet fans.

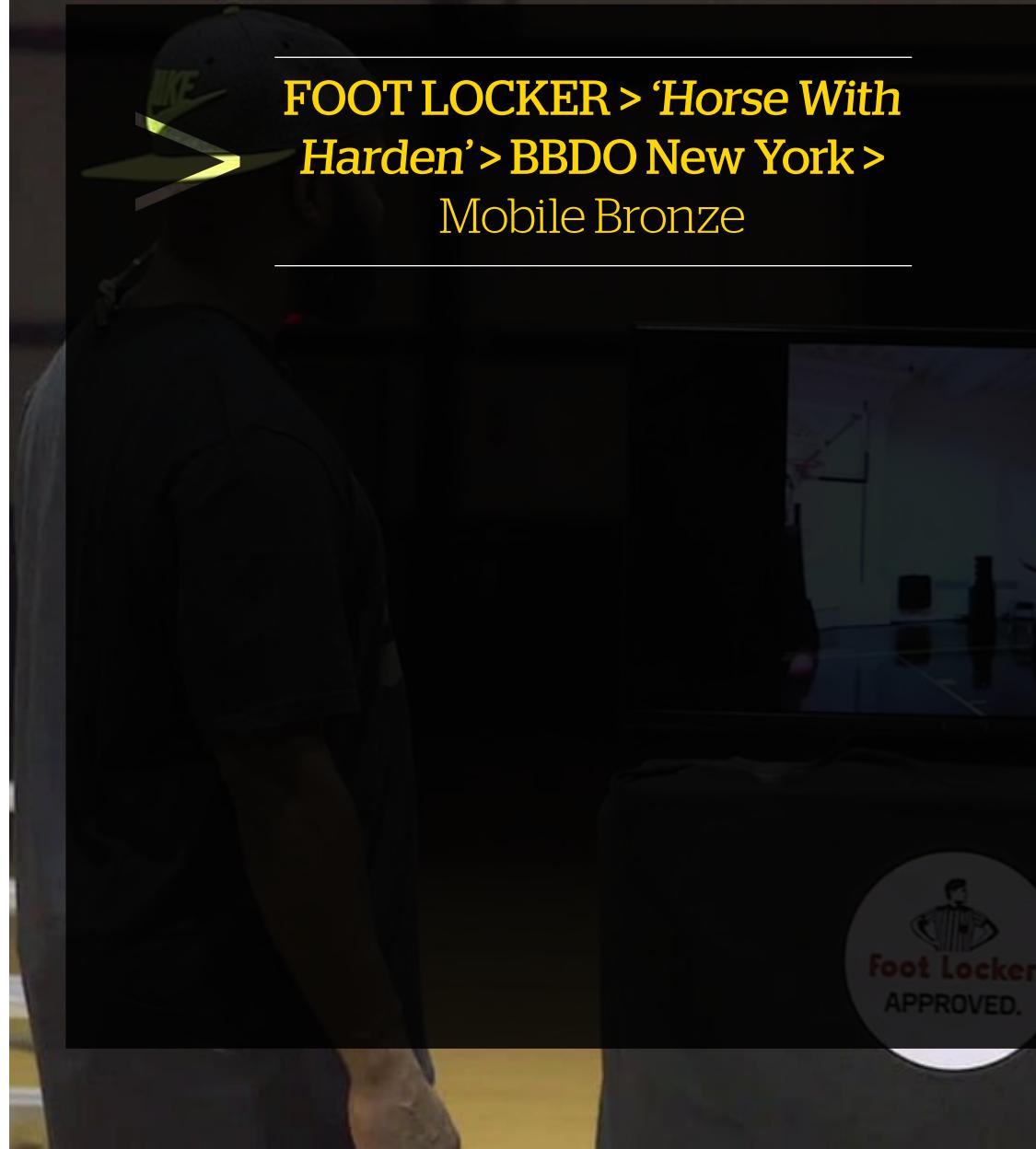
SlideLiner drove a 6% rise in volume share and 2% in value share. It was covered in 140 pieces of PR and media coverage and delivering \$11.4m in earned media value and a total in-game media value of \$101m across local and international markets.

The coverage reached 34m and secured a 3854% media ROI. On social it garnered 1.85m trend impressions, 392,000 mention exposures, 84,000 active engagements and 2m+ impressions. Facebook saw Samsung's highest ever click-thru-rate of 2.3% - with 39,883 people requesting further information. <





FOOT LOCKER > 'Horse With  
Harden' > BBDO New York >  
Mobile Bronze





This funky campaign saw Foot Locker give US hoops fans the chance to play the schoolyard-style basketball game 'Horse' with NBA superstar James Harden.

Consumers simply had to tweet (or Instagram) videos of them doing their favourite and best basketball shots to the campaign using the hashtag #HorseWithHarden and the Houston Rockets star shooting guard himself had to match the shots.

Harden's attempts to replicate the fan shots were then live-tweeted - along with the ongoing fans vs Harden score.

Horse, for those who don't know, is a well-known, US schoolyard staple: a game played by kids that requires one player to match the basketball shot of another.

The campaign began through promotion on the retailer's Twitter feed (<https://twitter.com/footlocker/status/518058802323546113>) in late September. Then on 1 October, Harden and friends took to the court (with cameras and a cheering squad) and tried to match the best submitted shots.

Each shot Harden attempted was filmed and tweeted back out to the person who originally submitted that shot.

Whilst Harden didn't make every shot - by the end of campaign he beat the Internet in two out of three rounds.

Impressively, this campaign reached 61 million people and according to the footwear retailer it helped drive 10-times the normal traffic to Foot Locker's website. <



Tom Wilkinson



## TAKEAWAYS

### 01 > Social By Nature & Real-Time By Design

More great campaigns are social by nature and real-time by design: creating live, shareable fan experience. This trend manifests across the space: from Under Armour's star-led 'Will Beats Noise', to official partner work like EA's Madden 'Giferator' and even event ambush activity such as Volvo's 'Greatest Interception'.

### 02 > Utility Morphs Into Purchasable Products & Campaigns Become Ticketed Events

Brand utility campaigns now extend beyond services, advice and tips to developing products and ticketed events. Volvo's 'LifePaint', Benjamin Moore's 'Green Monster' & Japan Sports Council's stadium farewell - more and more campaigns now involve a product fans can purchase or an event they can buy a ticket to.

### 03 > Simplicity Powers Cause

The most powerful cause campaigns that won at Cannes 2015 were, at their core, essentially simple. From Water For Africa's 'Marathon Walker' to UN's '805m Names' - the simple ideas are the most powerful.

### 04 > Empowering Women Means Changing Perception & Then Behaviour

Always' 'Like A Girl' and Sport England's 'The Girl Can' show brilliant campaigns can drive societal change. But to do this, work must be based on insights and strategies derived from genuine, professional research.

### 05 > Saying Goodbye To A Legend Is Emotional

From Derek Jeter's retirement to the closure of Japan's National Stadium, emotional farewells win awards.

**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

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