

ACTIVATIVE

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We look back at 2015's best work and key trends and peer into 2016

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Instead of ambushing events, simply ambush the event ads instead

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The rise and rise of immersive, leading-edge sport/ent experiences

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Welcome to the 2015/16 Activative Annual.

Our yearly review looks back at the sponsorship, sports and entertainment industry's marketing highlights and explores the stand out sponsorship strategies, pioneering partnerships, key trends and tactics that will mature over the coming 12 months.

This Annual showcases some of the industry's most innovative activation, its brave work and most original thinking.

The report spans campaigns aand activation from teams, leagues and property owners, as well as sponsors, commercial partners, broadcasters and sports brands.

It analyses the year's key trends and looks at the sociocultural and economic drivers behind them.

The objective is to stimulate and inspire through a snapshot of the work that shaped the landscape over the last 12 months and to offer a glimpse into the future of sponsorship activation and sports and entertainment marketing.

Please feel free to share the Annual and pass it on. <





Battling The Behemoths: due to a combination of absence, scandal, corruption, ambition and the maturing of new technologies, 2015 was a year of opportunity for challengers to take on the top titans of the sport and entertainment.

With no Olympic Games and no (men's) World Cup it was a fallow year for sports' two biggest beasts, while the planet's top property FIFA was mired in corruption and the biggest market's biggest league, the NFL, was tainted by a concussion crises and a slew of player scandals.

Absence and chaos mean opportunity and in 2015 opportunity certainly knocked for properties, leagues, sponsors and sports brands looking to challenge the market leaders across the land-scape and move towards the top table.

Results were mixed.

Two World Cup properties laying claim to the title 'The World's Third Biggest Sports Event' - those belonging to the International Cricket Council and World Rugby - both saw a chance to move closer to the very top table.

Both focused on moving to the global main-

stream (Rather than on the existing core fan) by working with new big brand partners and international media organisations to truly take their events into the mass market - with mixed success.

First up in January, Australia and New Zealand hosted an ICC Cricket World Cup that was pitched at the global mass market with plenty of accessible razzmatazz campaigns from big brands like LG (#110GreatestFans), Hyundai (through initiative like #PowerPlays) and Emirates (and activations such as 'Umpire Testing').

But none quite matched up to Tui's outstanding and award winning 'Catch A Million' campaign.

More than a billion people tuned in to watch India beat Pakistan in February and broadcasters like Star Sports (and its 'Mauka Mauka' clips) and brands like Lays' (via its 'Yeh Game Hi Hai...Taste Ka campaign) were keen to leverage the stunning audience size.

Far fewer fans globally tuned in to the final to see Australia win against co-hosts New Zealand.

In September it was the Rugby World Cup's turn to bid for mainstream global domination.

Despite some great marketing, plus record ticket sales, new attendance records, record total audience and record TV audiences in France and Japan, as well as the doubling of online merchandising sales compared to 2011 - many will feel the event didn't quite succeed in breaking through into the elite top tier of mass market global events.

On the pitch, heavyweight hosts England exited all-too-early for their legion of commercial partners trying to link to the host team to the mass market. This was a bit of a blow to primary partner O2 and shirt supplier Canterbury (although the former declared its 'Wear The Rose' campaign a success citing 5m acts of fan support, while the latter compensated by supplying several other sides' shirts - including that of the tournament's underdog darlings Japan).

Australian team partners offered fans a range of tools and incentives to heelp fans stay up for the 3am kick-off: from Land Rover Australia's personalised pyjama giveaway, to Qantas' 'Late Night Match Guides' and Samsung's 'We Rise Together' alarm apps (New Zealand sponsor Steinlager even launched a caffeine fuelled 'Steinlatte').

But, somewhat inevitably, the mighty All Blacks and their #WeBelong campaign won.

Which was a boost for the team's partners which rolled out some great work: from Adidas' #ForceOfBlack and Steinlager's 'Originals', to Air New Zealand's 'Men In Black Safety Defenders' parody.

Taking the work as a whole, itr seemed as if the tournament organising committee and property owners had worked with mass market sponsors on activations that primarily played on the sport's 'values' in order to appeal to the mainstream by positioning the property as a more down-to-earth, accessible and acceptable alternative to FIFA's corruption and the increasingly dethatched from the fan and hyper-commercial football juggernaut.

And it is no surprise if rivals saw an opportunity to attack football in 2015.

After all, corruption at global governing body FIFA came to the surface. It was also, finally, the year that FIFA sponsors (with the help of the FBI) understood active engagement against corruption

and scandal is a necessary part of activation.

But there were positives for football too.

On the back of 2014' FIFA World Cup's USA success, the MLS continued its impressive rise and attracted several big brand, mainstream sponsors.

Some, like Audi's 'The Game' and Heineken through its 'Work vs Soccer' and #SupporterSundays campaigns, linked with the sport in the US primarily to engage with increasingly desirable and influential 'millennials' segment.

While others, such as Johnson & Johnson with its health-led activation 'Commitment To Support The Great Family Sport Of Soccer', saw football in the US as an increasingly rare opportunity to connect through 'families-together' moments – from kids and young adults, through to soccer mums

Traditional football brands began the fight back through new campaigns: Adidas encouraged and enabled amateurs to 'Create Your Own Game' and carve their own paths rather than aspire to be like the stars (and even to #Unfollow Messi).

Adidas' strategy (along with Nike's new 'Better For It' women's initiative and even Reebok's 'Be More Human') was partly a response to getting overtaken by Under Armour in the USA.

In 2015 Under Amour followed its much awarded 'Womanifesto' and 'I Will What I Want' initiative with a Cannes Lions Cyber Grand Prix winning Gisele Bundchen led 'Will Beats Noise' work and a 'Rule Yourself campaign that helped it overtake Adidas as the USA's number two sports brand.

But perhaps the pinnacle of the football year - the Women's World Cup - was not just a major success, but also the tipping point in what was a stand-out year for women's sports.

Canada 2015 set a raft of new records: total attendance passed 1.35m, there were around 1bn total TV viewers and all broadcasters beat previous audience numbers, whilst all official digital platforms broke visitor records too.

There was impressive sponsorship work too – from Coca-Cola's 'Trophy Tour' to England sponsor Contentinal's #RoadToCanada campaign.

But most significant of all was Nike's integrated, multi-phase campaign – including #NoMaybes and #BetterForIt – for the launch of the US Nation-



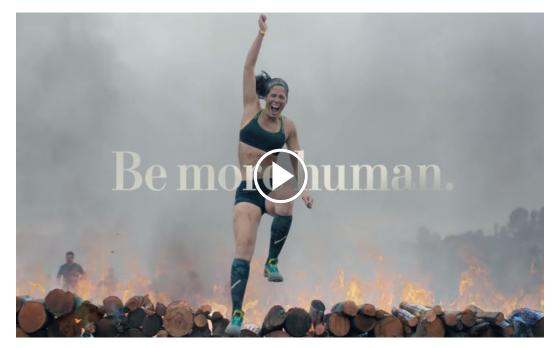




∧V Introduction













al Women's Team's World Cup kit: which, for the first time ever, was sold in men's sizes too.

If this didn't mark the tipping point for women's sport and women's sports sponsorship, then how about the fact that excitement around a possible 'Serena Slam' saw women's tickets for the US Open sell for more than men's on the secondary market, or even the Rousey vs Holm MMA fight breaking all UFC records from pay-per-view, through venue tickets to merchandising sales?

This latter bout further propelled UFC - the self-styled 'world's fastest growing sport' - to ever more impressive reach and revenue rise. A trend considerably accelerated by its 360-degree, six-Oyear, revenue sharing Reebok partnership.

Reebok's activation commitment was fantastically illustrated with its #MoreThanTape athlete hand wrap initiative built around the Rousy fight.

Battling against the rise of UFC, the old school boxing world attempted another revival, led by beer brand Tecate's 'Bold' campaign, around the Mayweather v Pacquiao 'Fight Of the Century.

Interestingly, plenty of brand activated in support of the popular Pacquiao (including Footlocker, Air Asia, Nike's 'Inner Strength', Butterfinger's 'Get In Our Corner', and wonderful Pistachios 'Get Crackin'', only Burger King was brave enough to join champ Mayweather for his ring walk.

UFC was just one of the several strategically smart, formerly niche sports that took major strides towards the mainstream in 2015.

Another was the World Surf League (formerly the Association Of Surf Professionals) which has seen its digital-first strategy prove so successful that not only has it grown to a scale where it is attracting mass market, big brand sponsors - like Jeep, Tag Heuer and Samsung(which has run brilliant work from 'Every Day Is Day One' and 'We Are Greater Than I' to its compellingly immersive VR 'Get Barrelled') but also to launch its own global campaigns 'Chaos Theory' that includes a mainstream TV activation strand.

And then there was the rise-and-rise of eSports. Whether or not you agree that it is a sport at all, eSports growth continued unchecked through the year and saw huge sponsors - make major partner investments from team owning Samsung to Coca-Cola's 'League Of Legends' partnership.

In fact, SuperData Research says the 134m global eSports audience will generate over \$612m in direct and indirect revenue in 2015 (including \$111m in corporate sponsorships).

On the tactical trends side of sponsorship, 2015 saw event marketers have to respond to the rise of ad blocking by boosting rights-relevant content and fan co-creation, as well as more activations going native by matching activation form and function to platform and generally gearing up for a more programmatic future.

In terms of new technology and alternative platform terms, sponsors and teams have got more serious about using crowd-powered amplification tools like Thunderclap (as illustrated by Canterbury's England RWC 'Launched By The Loyal' kit campaign), as well as experimenting with biometrics, sociometrics (such as Jaguar's #Feel-Wimbledon work) and lots and lots of immersive augmented and virtual reality experiences (from pretty much every major sponsor out there).

2015 even saw Samsung Galaxy support the very first 360 VR match live stream for the Port v Benfica game in September.

The last 12 months have seen more sponsors show that to get supporter subscriber details they need to 'give something to get something' and both properties and partners (like the Japan Sport Council's 'Reviving Legends' and IBM's 'US Open Sessions' music project) realised that big data isn't just useful for targeting and transactions, but also for creativity too.

In the microblog space 2015 saw fans go emoji-crazy, sports and entertainment brands get more serious about Snapchat, experiment with live event and training live streaming on Periscope (debuted by Adidas when it signed James Rodriguez) and tentatively experiment with fan-to-fan and sponsor-to-fan relationships on dating app Tinder (which saw brave, risky work from teams like the Oregon Ducks and Atlanta Hawks).

Speaking of basketball and microblogs, in 2015 the NBA became the first brand to nothc up more than 1bn Vine loops.







· Seguir



We're with @jamesdrodriguez for a special announcement. Download @periscopeco & look out for our tweet to watch live.







This further demonstrates the NBA's marketing leadership - which spans its stand out social media work and stretches to its groundbreaking 2015 decision to introduce the first brand logo (Kia) onto jerseys in any of the big US sports leagues.

Have the floodgates finally opened?

Plus, after its user base passed 400 million and experimenting with brand ads, September saw Instagram open its ad service up to everyone – which led to a rush of sponsors, property owners and athletes themselves onto the platform.

Twitter's 'Moments' initiative, launched with an MLB World Series campaign, but failed to truly ignite.

In terms of brand sponsors, well Emirates stood out not just for its ever expanding property portfolio (which in 2015 saw the inclusion of the Rugby World Cup, the FA Cup and the ATP), but also for finally getting its activation act in order with some innovative work like its on-pitch, cabin crew safety spoof at Benfica.

While Pepsi's deal to replace Coca-Cola as the NBA's official partner saw it lock up all four of the big US sports leagues (NFL, MLB, NHL and now the NBA).

Furthermore, added to its ICC and IPL cricket relationships, PepsiCo also signed as the sponsor of Europe's biggest annual property, the UEFA Champions League, which it will increase its activation around in early 2016 (will we see more 'Drone Football' next year?).

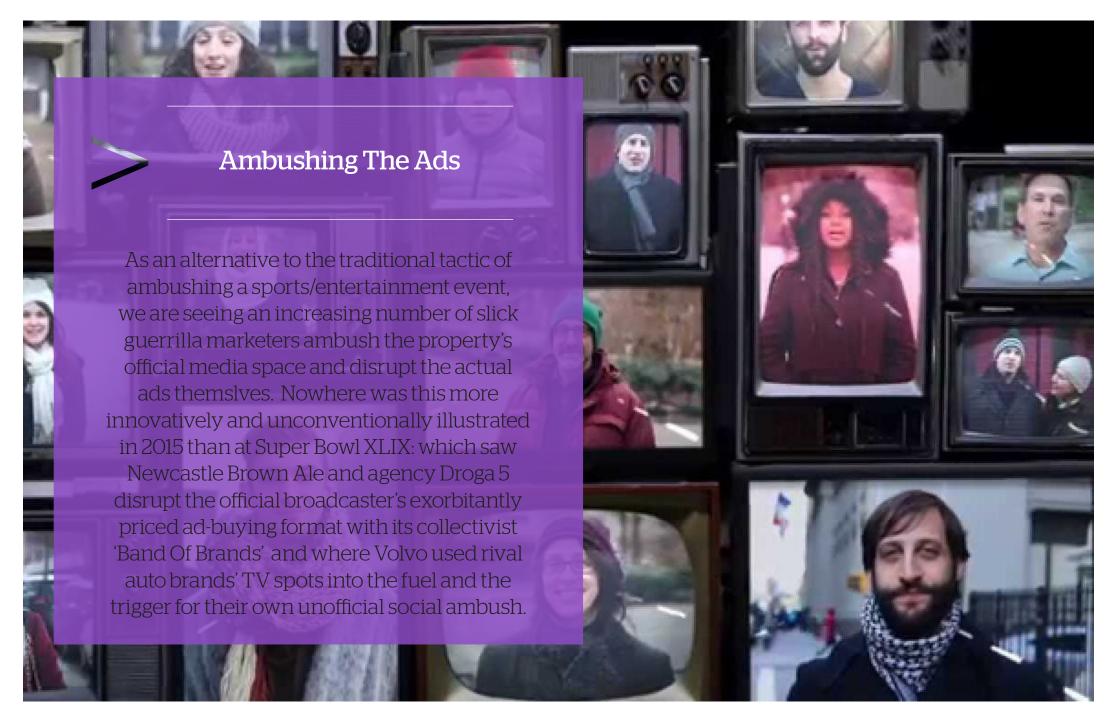
2016 is also, of course, an Olympic/ Paralympic year and early Rio activation has already begun with more due to kickoff in the New Year, plus there's Euro 2016 in France of course.

Perhaps 2016 be a year that sees the traditional top dogs of the sponsorship and sports world - the Olympic Games, FIFA, the Euros, Adidas and perhaps even (augmented) TV - begin their fight back against the challengers who dominated 2015? <









Volvo - 'Greatest Interception Ever' >

Another Cannes Grand Prix for the Swedish car manufacturer and its agency Grey NY, this North American campaign for its XC60 Crossover ambushed the USA's biggest annual television event – the NFL's Super Bowl – and, more interstingly the official Big game car ads aired by its rival automotive competitors.

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.

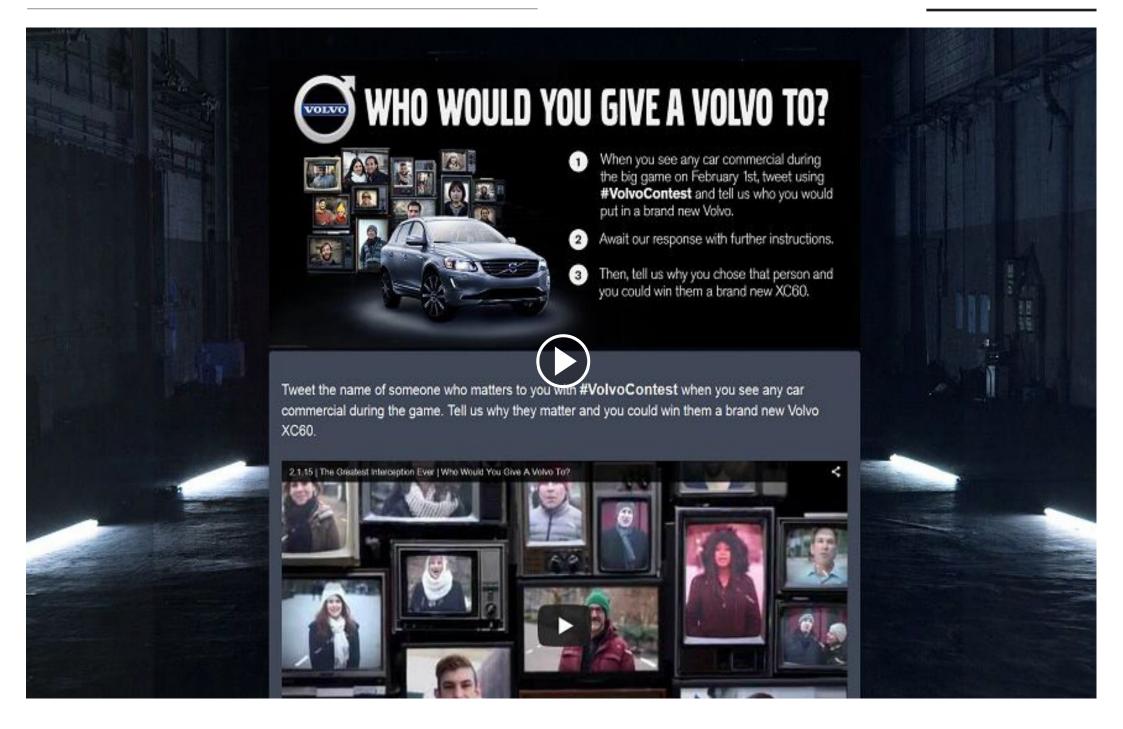
Indeed, Volvo says it helped drive a 70% sales increase in their XC60 car during the month following the game. <



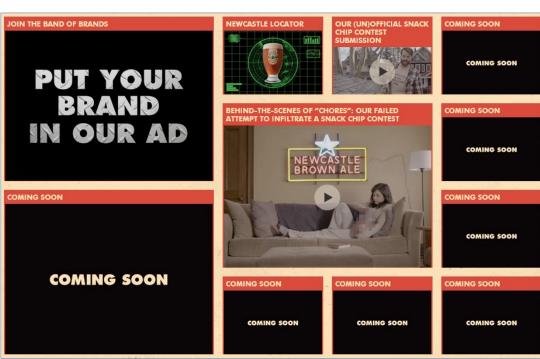


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↑V Ambushing The Ads







Newcastle Brown Ale - 'Band Of Brands' >

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.

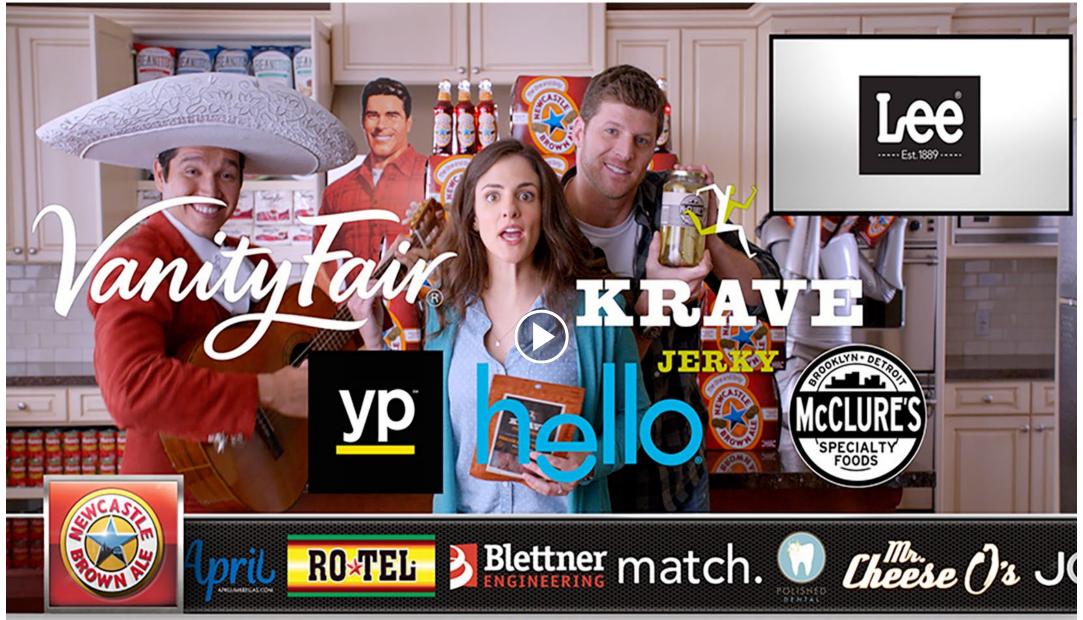
From well recognisable brands like Jockey, Boost Mobile, Lee Jeans and Match.com, to lesser known names like AprilUmbrellas.com and Arm strong Flooring and Ceilings, many were actually fellow Droga 5 clients.

In reality, the Heineken-owned brand's commercial was released online ahead of the Super Bowl, although it did also buy some in-game, onair 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. >

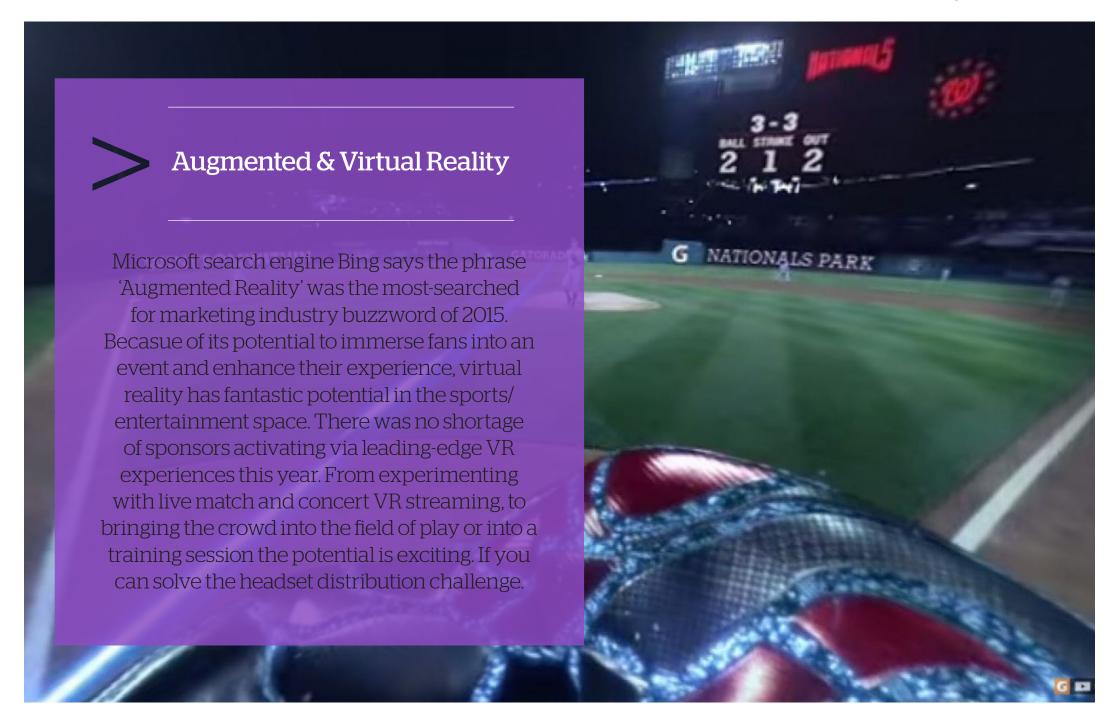


N Ambushing The Ads



ita > Krave Jerky > Sharper Image > Lee Jeans 🍪 Boost Mobile > Detroit Beard Collective > Quilted N





AIG - 'Haka 360' >

Leveraging the Rugby World Cup. All Blacks shirt sponsor AIG (American International Group) kicked off its tournament-led campaign when the team assembled on London's South Bank for the launch of the Haka 360° Experience.

The financial brand, the major global sponsor of the All Blacks, hosted a live event to launch the Haka 360° Experience: an app which uses 360-degree film to ensure the viewer has a genuine experience of being on the pitch with the All Blacks during the pre-match haka.

An impressive line up of current NZRU stars - including Kieran Read, Wyatt Crockett, Aaron Smith, Liam Messam, TJ Perenara, Sam Cane and Codie Taylor - were on-hand to launch the Haka 360° Experience Event at AIG Touchline.

The players arrived to a Powhiri - a traditional Maori welcome performed by London Maori Group Ngati Ranana - before performing the haka itself.

At the launch event, All Blacks' flanker Liam Messam commented: 'Performing the haka is a huge source of pride for the All Blacks - it unites us as a team and creates an energy that we take into the game. To be able to share that feeling with our fans means a lot to the players.'

Rugby fans can visit the AIG Touchline on the South Bank in London throughout the September/October tournament where they can face the Haka 360° Experience in a fully immersive setting.

For those not able to make the live outdoor event, fans can get a matching at-home viewing experience through a custom made Haka 360° headset and AIG is giving away more than 1,000 limited edition headsets through the RWC.

Rugby lovers and All Blacks supporters can claim a free, limited edition Haka 360° headset (while stocks last) at www.aig.com/ haka-360headset

Alternatively, fans can build their own viewer using freely available schematics at Google Cardboard.

And for those unable to win, or unwilling to build, there is a mass market app version available for smart phones.

Designed for smartphones, the app itself is available via www.aig.com/haka360, as well as via the App Store and Google Play.

In addition to the player-led launch event, the app is also promoted across AIG digital platforms - including a 'Making Of' web video posted on AIG's YouTube channel.

And it was heavily supported, promoted and shared across social platforms too

'This electrifying world first experience of being transported onto the rugby field with the team is not to be missed,' commented AIG global head of sponsorship Daniel Glantz.

'We wanted to bring fans closer to the All Blacks and what better way to do that than to harness the power of 360 degree video technology to bring them face to face with the legendary haka. The video enables users to look anywhere and control their own experience; allowing them to truly feel like they have taken their place on the field with the All Blacks.'

While New Zealand Rugby CEO Steve Tew said: 'The Haka 360° Experience is an amazing opportunity for All Blacks fans and rugby enthusiasts all over the world to see what it is like to face the power of the haka. It's a fantastic innovation to bring fans one step closer to the team."

The campaign has been developed with agency Octagon and its success is being evaluated in harness with Repucom.

This wasn't the only, or even the first virtual reality led activation at the 2015 Rugby World Cup - others include Samsung's 'School Of Rugby 360 Degree Video' leveraging its England Rugby sponsorship - but it is one of the best.

The objective, as is the case with most other contemporary virtual reality experiences, is to bring fans closers to the team (and the game of rugby) than ever before.

AIG is almost three years into its current NZR sponsorship deal.

The AIG All Blacks jersey partnership obviously provides brand exposure - indeed, it has driven plenty of exposure not only on the pitch and at events, but also through other NZR campaigns around RWC2015 such as Steinlager's









Originals' (see case study), Air New Zealand's 'Men In Black' (see case study) and 'Adidas' 'Force Of Black' (see case study).

But AIG global head of sponsorships Danny Glantz says it only works because it is a good fit in terms of brand values, geographic and demographic reach and aligned business strategies.

According to Glantz, AIG's partnership with NZR is built on shared values and positioning: resliance, following adversity with success, valuing tenacity, and dedication to being leaders in their fields.

He also highlights the fact that the NZR partnership offers AIG a powerful opportunity to tell its story of strength and teamwork, and to engage employees and customers in new, exciting ways.

Rugby's growth rate in many of AIG's established and emerging markets is another factor in the brand/property fit. <

American Express - 'You vs Sharapova' >

Maria Sharapova, the face of sponsor American Express at this year's US Open, fronts a virtual reality gaming experience that offers fans a chance to return her services using 'live action and computer generated imagery'.

'You vs Sharapova' sees AmEx craft a VR experience enabling tennis lovers and amateur players to square off on the other side of the net from a CGI Sharapova and try and swing a virtual racket to return her serve.

The 28-year-old former champion and current world number two serves at speeds in excess of 100mph.

The experience is being made available between 31 August and 13 September to all US Open ticket holders and attendees at the USTA Billie Jean King National Tennis Center.

This four-minute immersive experience is built on HTC Vive – one of the earliest consumeroriented VR devices to reach the mass market – and also uses Steam VR technology.

There are three stationed being placed at different points around the US venue where fans can get a better feel for what it is like to be on court competing in the tournament. For those unable to make it in person, the campaign is amplified via an online video that approximates the experience.

This film is further supported by the de rigour 'Making Of' behind-the-scenes video.

The initiative is further supported through American Express' social channels and digital platforms.

'Over the last several years, we've been immersing fans through technology in the game,' says VP of global sponsorships and experiential marketing at American Express Deborah Curtis.

'For us, virtual reality is sort of the next evolution of what we have been doing, which is put the fan at the centre of the experience. And in this case, we're allowing the fan to join this virtual world of being on the court with one of tennis' greats, Maria Sharapova.'

While most VR experience to dates have been largely passive experiences in which headset wearers simply watch the 3D action, the key difference with this activation is that it allows fans to step into a whole new world, interact and play with it.

It is an engrossing and immersive experience, How long will be it be before it is a crucial coaching tool? In fact, might it even ever become a sport in its own right and one that attracts sponsors too? <

Esso - 'Fuel Your Senses' >

Fuel partner Esso leveraged its McLaren Honda F1 partnership at the British Grand Prix with a #FuelYourSenses campaign spearheaded by an immersive virtual reality experience that put fans into an F1 cockpit.

With the objective of enabling race lovers 'feel the excitement that drives the McLaren F1 team', the campaign is led by a VR film experience starring Jenson Button.

The 'Fuel Your Senses' film is a 360 virtual reality experience that enables veiwers to race on the legendary Silverstone track in the seat of Button's F race car.

The work, which was shot on location at Silverstone National Park, features a race between a

Honda Civic Sport, a McLaren 650S and a McLaren F1 Car.

The idea is to bring to life and fully demonstrate the power of the F1 car.

Button (and the viewer) are in the F1 cockpit, while Stoffel Vandoorne and Kevin Magnussen in the Civic Sport and 650S respectively.

The activation was initially teased through a YouTube trailer.

Then 'Fuel Your Senses' was premiered at London's Race Week event (30 June) that saw guests sitting in a real F1 car while watching the film on a big screen.

In the digital space, the immersive experience was pushed through both Esso's and McLaren Honda F1's own social channels - including You-Tube (with 108,522 views), Twitter and Instagram.

For the full virtual reality experience it was best viewed on Android or iOS devices (iPhone 5 or newer) and/or through the accompanying Google Cardboard branded viewing device.

Directed by Jonathan Pearson and developed in collaboration with UNIT9 Films and PR agency Weber Shandwick, the sound was by Wave's Ed Downham, editing from Marshall St Editors' Toby Conway-Hughes and colour by Rich Fearon of MPC.

'F1 racing is about power, speed and precision. Unless you are a pilot there is no better way to experience it than in VR. I had to hold on to my seat,' explains UNIT 9 chairman Piero Frescobaldi.

'It was fantastic to be able to combine filmmaking and next gen technology. Exploring new adds director Jonathan Pearson

A further Esso activation initiative at the British Grand Prix, saw Esso and McLaren Honda F1 team up with legendary racing commentator Murray Walker to bring fan tweets and Facebook posts to life through the most iconic voice in UK motor sport.

For one day, on 4 July, the campaign, called #MurrayYourTweet, enabled those following Esso on Twitter, or liking it on Facebook, to send in their 140 character requests for what they'd like Walker to say for them and the Esso/McLaren team 'Murraved The Tweet' and posted it on YouTube.

Race fans sent in entries spanning everything from birthday greetings to good luck messages.

360 degree virtual reality has been one of the 'go to' tech platforms for sports sponsorship work in 2015 and this initiative keeps the bandwagon rollina.

McLaren Honda might be having one of its worst seasons in living memory, but the team and its sponsors can usually be relied upon to produce some of the most innovative and sophisticated activation campaigns on the grid.

And this campaign continues its impressive track record. <

Gatorade - 'Bryce Harper 360' >

The regular season was ending and the playoffs just beginning when MLB partner Gatorade offered fans a chance to experience just what it is really like to face a MLB fastball?

At least that's what MLB sponsor Gatorade thinks as it rolls out its innovative 'Go to Bat As Bryce Harper' virtual reality experience: a 360-degree video flagged as a 'first of its kind' athletic experience.

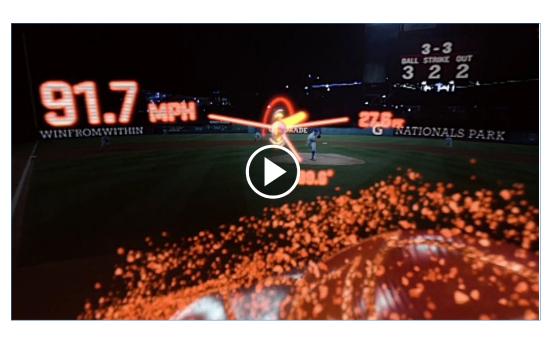
The campaign features Washington Nationals star Bryce Harper and aims to enable fans to step into his shoes at the plate by blending realaction footage, computer-generated imagery, crowd noise and Harper's internal monologue to provide a 360-degree, all-round experience that spans vision, sound and feel.

Shot from multiple angles with a 14-camera visual mediums is what we do best at UNIT9', rig, the film can be viewed on on YouTube 360 from a computer or mobile, but it is best experienced in full VR via Google Cardboard, Oculus Rift or other headset devices.

> The campaign is supported by paid digital advertising and it is also promoted across Gatorade's own digital and social platforms.

> Another strand of the campaign saw Gatorade congratulate the amateur side 'Prince George RBI' on a great season by inviting them to experience the epic Bryce Harper Virtual Reality Experience and then surprising them with a visit from Bryce Harper himself.





There is further support in the form of a 'behind-the-scenes' video.

As well as The Mill, the Gatorade team worked with OMD agency Zero Code and The Mill.

According to Gatorade, the drinks giant has begun experimenting with the 360 technology to stay on the communications cutting edge.

'We're always looking for new technologies and new ways to leverage platforms to bring a unique experience to our consumers and to athletes. We feel like this is going to be one of the platforms of the future to really give immersive and unique experiences to consumers,' says Kenny Mitchell, Gatorade's senior director-consumer engagement.

'So we want to make sure we have a very. very strong grasp on it and can really help tell our brand stories through it.'

Indeed, this initiative follows a similar 360-degree experiences from Gatorade earlier this year revolving around the training regimes of Serena Williams. JJ Watt and Usain Bolt.

This is a dizzying, visually compelling campaign with multiple phases that is one of the earliest activations to explore the YouTube 360 technology.

YouTube 360 was launched earlier this year and aims to allow consumers to explore various angles and perspectives by dragging a mouse or shifting the position of their phone.

It is just a shame (and something of a surprise) that Harper's Washington Nationals didn't make this season's play-offs.

Gatorade parent company PepsiCo extended its sponsorship of Major League Baseball earlier in 2015 and the deal includes marketing rights for Gatorade, Pepsi, Aquafina and its snack portfolio brands such as Frito-Lay sunflower seeds and Cracker Jack.

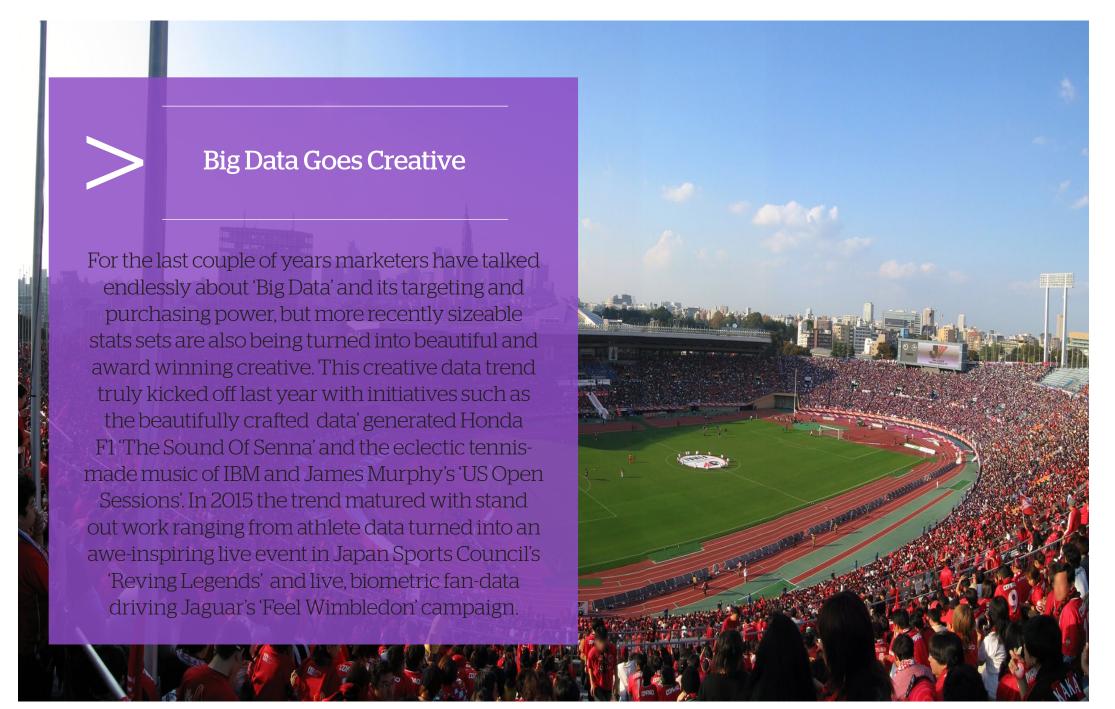
Other notable VR activations in 2015 ranged from Visa/bank Of America's "New England Patriots Training Day' experience, North Face's South Korean North Pole in-store stunt, Steve Waugh's 'Captain's Ride' virtual fundraising ride-along with Fiteness First and Yorkshire Tea's 'Jimmy Anderson' virtual reality face-off. <











/ (Dig Data)

Japan Sports Council - 'Reviving Legends' >

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 – timing records, physical autographs, historical videos etc – the campaign recreated some of the most famous sports 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 icon - ic 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.

At Cannes it won Dentsu Tokyo Creative Data Gold, plus other Silver and Bronze Lions.

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)? <



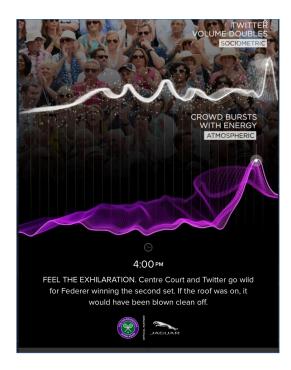












Jaguar - 'Feel Wimbledon' >

Jaguar, the official car of Wimbledon, used biometrics and sociometrics in its #FeelWimbledon campaign to offer real-time mood analysis.

The official partner of the self-styled 'Greatest Grand Slam' has dished out wristbands with biometric sensors to tennis fans at the All England Lawn Tennis Club to explore and showcase their emotional disposition.

These link to a set of pre-placed, built inground sensors that monitor the live energy around the courts thus enabling the brand to track fan sentiment.

The system measures crowd movement, audio levels and heart rate data and collates this with sociometric tracking from social media to create a 'live mood picture'.

Thus enabling fans to access daily live Wimbledon mood and emotion feed via the car brand's own social media channels.

The campaign, being promoting by an online spot, runs with the explanatory tagline: 'Pulse Racing. Breathtaking. History Making. Jaguar at The Championships. Experience Wimbledon like never before, as we capture all the emotion, as it happens. #FeelWimbledon'

Fans and consumers are encouraged to explore the mood via the campaign's digital hub at www.feelwimbledon.co.uk and/or via jaguar's Twitter feed at www.twitter.com/jaguaruk.

The campaign is running across Jaguar's social channels - including Twitter, daily YouTube mood summary clips, and its recently launched Instagram channel.

The campaign was initially teased at Jaguar's pre-Wimbledon party with the Women's Tennis Association (WTA) – which included a biometric purple carpet at the Kensington Roof Gardens entrance for the celebs and tennis stars to enter over.

This bioreactive carpet included a sensor screen and came in harness with motion capture technology and audio sensors placed at key locations (such as the fan zone and the press area) to monitor the mood of the quests.

Together these measured reaction to the

women tennis players and other celebrities and VIP guests and the results were then shown live on a giant screen.

Jaguar is working on the campaign with agency Mindshare UK, in harness with creative tech from digital agency Maido and data analysis by Lightwave.

The initiative drives awareness of both the brand and specifically its new Jaguar XE sports saloon.

'Wimbledon evokes lots of emotions and captures our imaginations in so many different ways, so we're very excited to celebrate what makes Wimbledon so special,' explains Jaguar Land Rover's UK marketing director Laura Schwab.

'With 500,000 people attending Wimbledon this year, it provides Jaguar with incredible exposure in London, and a fantastic platform to showcase our products, especially the Jaguar XE.'

Capturing real time data through wearable technology is clearly a growing activation trend – from getting closer to a sport (like Foxtel's 'Alert Shirt' to creating art like Porsche's 'The Thrill Visualised'.

But perhaps the more innovative strand with #FeelWimbledon is collating this data with social media sociemetrics.

It certainly carries a technically sophisticated message and brings alive Jaguar's dedication to mood enhancement (and the partnership fit makes sense as it aligns two quintessentially British premium brands).

This is the brand's first big year for Wimbledon activation – after it signed its official car partnership deal back on 21 April.

That announcement itself was trumpeted via an online spot fronted by twin Jaguar ambassadors Tim Henman and Jose Mourinho (complete with a 'special one' joke).

Jaguar and Land Rover are supplying 170 luxury and high performance vehicles to support tournament operations – including the new Jaguar XE and XF, as well as successful XF Sportbrake and XJ models will be seen in London at this year's Championships. <

NV Big Data Goes Creative







Water For Africa - 'The Marathon Walker' >

At April's Paris marathon global headlines were hogged not by elite runners but by a Gambian woman, Siabatou Sanneh, walking the 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 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 - 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.

The 43-year-old mother of four, who had ever left Gambia before, said: 'I came to raise awareness and help African women get clean water for 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).

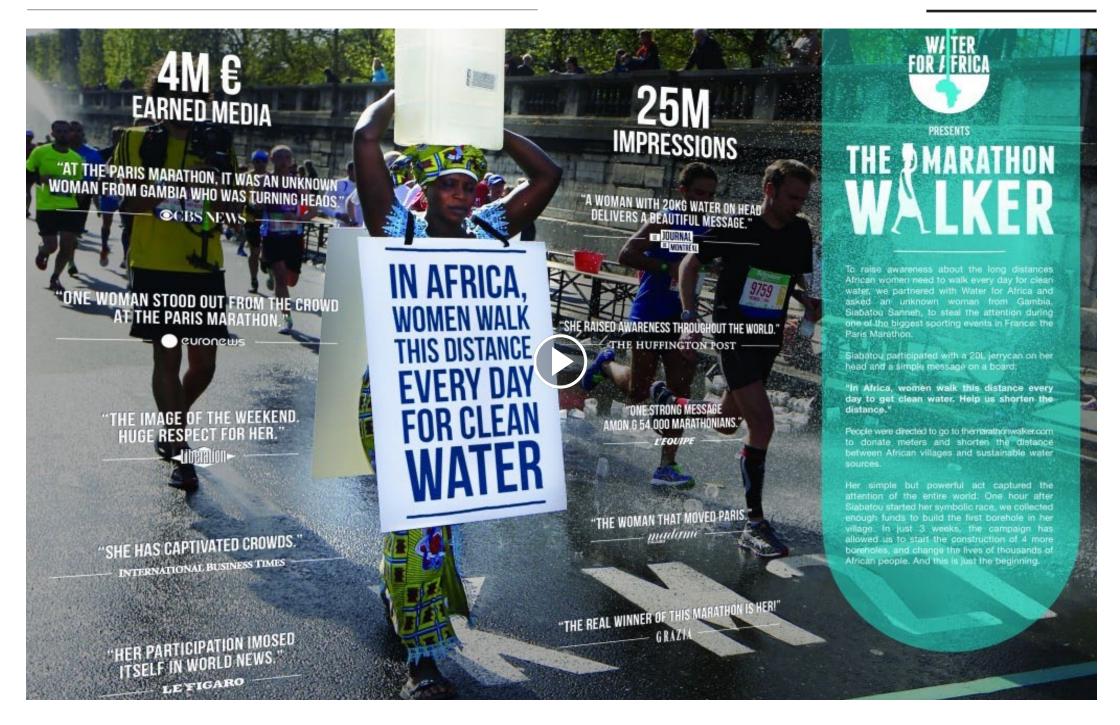
'I want them to help us dig bore holes, a sustain - able water source, but not only more holes, I want more sustainable ones too. That's all we need. I don't want my children to be collecting water from dirty wells when they are older.'

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

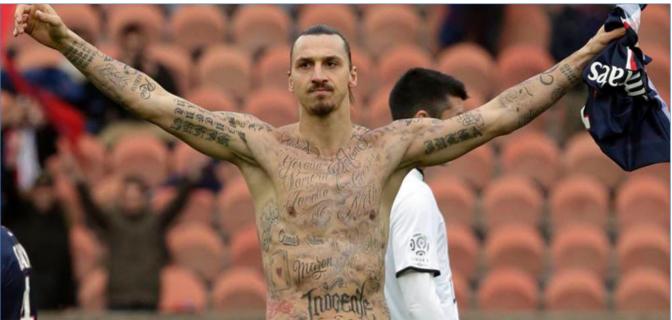
Part of the power of this campaign partly lies in its purity and its simplicity - which ensures that it stands out in an increasingly complex communications landscape. >











UN World Food Programme - '805 Million Names' >

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.

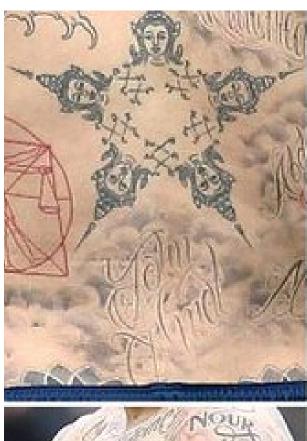
This was then followed up by an integrated marketing plan that stretched from TV spots and print ads, to PR and digital activation.

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 Ibrahimovicì.

'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. < NV In-Event Disruption











Tui - 'Catch A Million' >

New Zealand beer Tui is activating its ongoing Black Caps partnership and new ICC relationship at the World Cup 2015 with a \$1m (NZ) fan prize for anyone in the crowd who makes a clean one-handed catch from a six hit beyond the boundary during the tournament.

Launched in the days leading up to the tournament in early February, Tui's 'Catch A Million' contest is a collaboration between the brewer, creative agency Saatchi & Saatchi New Zealand and shopper marketing agency ApolloNation.

As a sponsor of New Zealand Cricket and now of the ICC, Tui wants to ensure the fans can get in on the World Cup action as well as the players.

Fans who make a one-handed catch of any ball hit over the boundary rope by a batsman during a game will share the \$1m prize pool.

The twist is that this huge cash prize is only on offer to catchers in the crowd actually wearing a 2015 Tui 'Catch A Million' T-shirt (retailing for \$30 here, or available through an on-pack promotion.

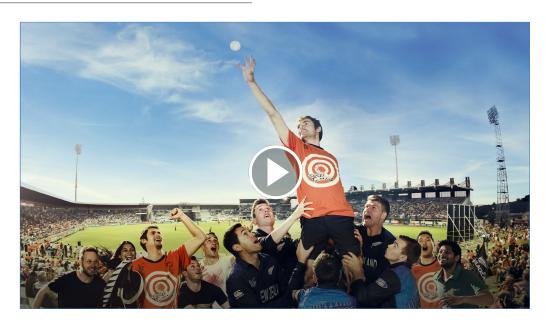
The catch must be clean and, particularly crucially as far as sponsorship reach is concerned, must be recorded on television.

Thus the DM Breweries brand's hopes to see both a sea of Tui's orange brand colour within the stands during the games, as well as to generate PR and media interest in any winning one-handed catches.

The promotional assets were fronted by Black Caps and included promo pictures, as well as TV, social media and in-store work.

As a World Cup warm-up Tui also offered fans a catching practice competition with a similar catch promotion during the ODI Series with Sri Lanka and Pakistan. With winners receiving a 'money-can't-buy-experience' for four that includes travel and tickets to the ICC Cricket World Cup 2015 final in Melbourne.

'It's fantastic to have iconic Kiwi beer brand Tui on board. We want the ICC Cricket World Cup 2015 to be a special and memorable experience for cricket fans and for those who love the excitement of major events,' says Therese Walsh, head of New Zealand for ICC Cricket World Cup 2015.





'Tui's creativity and passion will play a key role in achieving this.'

This is a re-boot of a similar \$100,000 campaign Tui ran during last year's ANZ Series - which certainly captured the imagination of players, pundits, commentators, fans and the media.

Tui knows the occasion of watching cricket is as important as the game itself, and Kiwis don't need much motivation to make things interesting in the stands,' explained Tui marketing manager William Papesch.

'This is a great collaboration with our agency partners - we're all thrilled to see the campaign in action and really galvanise not just the cricketing community, but the nation.'

This is live, in-game, crowd participation at its very best.

When a campaign becomes such a compelling part of the game that the cricket commentators themselves go crazy about it, then the brand benefits from 'money-can't-buy coverage.

And that is certainly the case with this fantastic participatory World Cup initiative.

When a version of this campaign ran last year all the TV commentators got into the spirit – providing massive (and authentic, 'part-of-thegame') publicity and even interviewing the first one-handed catch prize winner, Michael Morton, on live TV. <

Emirates - 'Benfica Pre-Game Safety Spoof' >

Benfica shirt sponsor Emirates activated its new rights with a pre-game, on-pitch live stewardess stunt based around a fun take on an airline safety video.

As 65,000 Benfica fans in the Estádio da Luz eagerly awaited the Lisbon derby kick off against rivals Sporting Lisbon, eight Emirates cabin crew assembled in the centre circle to offer a few tongue-in-cheek tips on keeping safe and sharing their passion for the club.

Following classic cues from traditional airline safety demonstrations, the crew faced the crowd and offered a witty, entertaining and even impassioned demonstration on how to support the club.

It even included the careful placement of a club scarf over the shoulders in a sign of 'Benfiquism'.

The live, in-event stunt was then posted on the airline's YouTube channel on 27 October and amplified across Emirates' social platforms.

The in stadium activation complemented Emirates' #HelloLisbon social media competition which invited fans in tthe ground or watching from home to creatively capture their passionate support for the club in order to be in with a chance to win two Economy Class flights from Lisbon to anywhere on the Emirates route network.

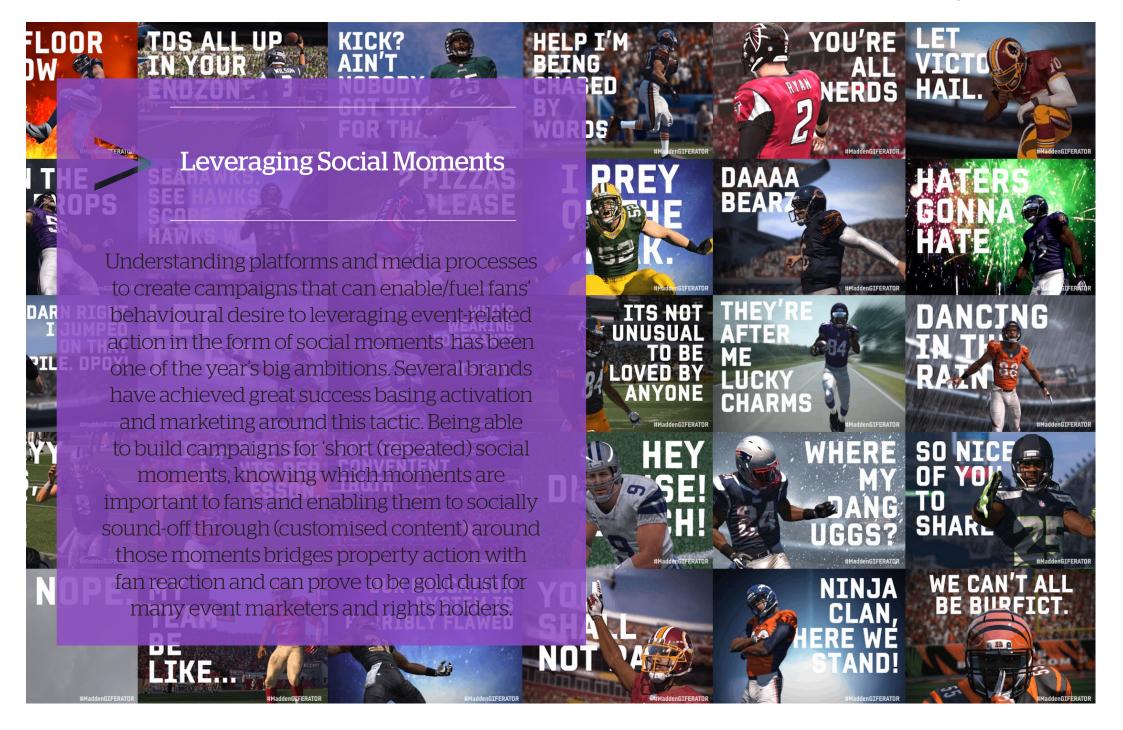
'This activation is a perfect example of the way we like to connect with our customers through sponsorship. It was light-hearted, fun and combined our passion for football with Benfica supporters' passion for their club,' outlines, Emirates' Divisional SVP of corporate communications, marketing and brand Boutros Boutros.

'We wanted to take the opportunity to do something that the fans in the stadium would remember and we think this worked. We may even try an adaption of this on one of our flights and see how the passengers react.'

The campaign follows on from the May 2015 deal between Emirates and Benfica for a three-year shirt sponsorship.

The sponsorship sees the familiar 'Fly Emirates' logo on Benfica's shirts until the end of the 2017/18 season. <





Gatorade - 'NFL Giferator' >

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) 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 high - lights 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.

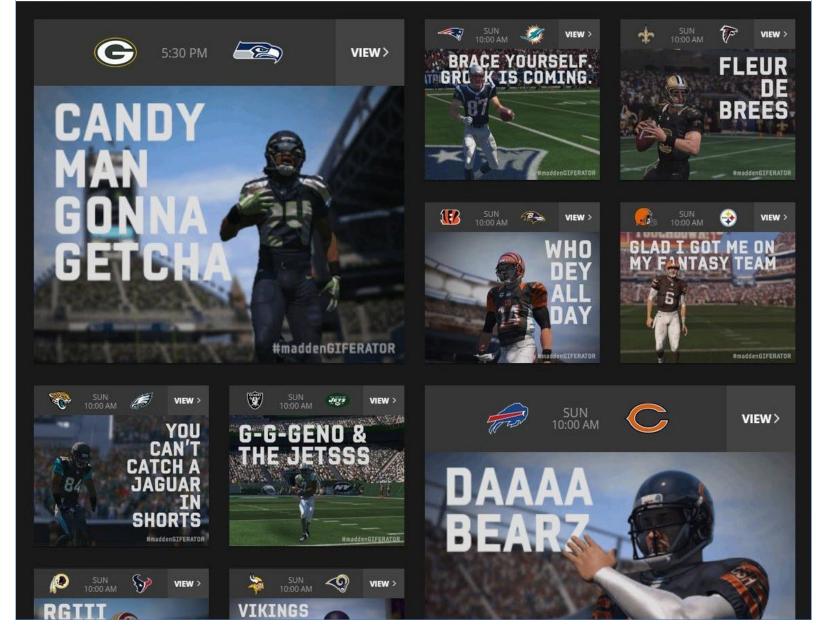
The campaign won a Creative Data Cannes Golden Lion for 'finding a clever way to create easily shareable content in the form of animated GIFs' and also scooped five other Lions in total. <



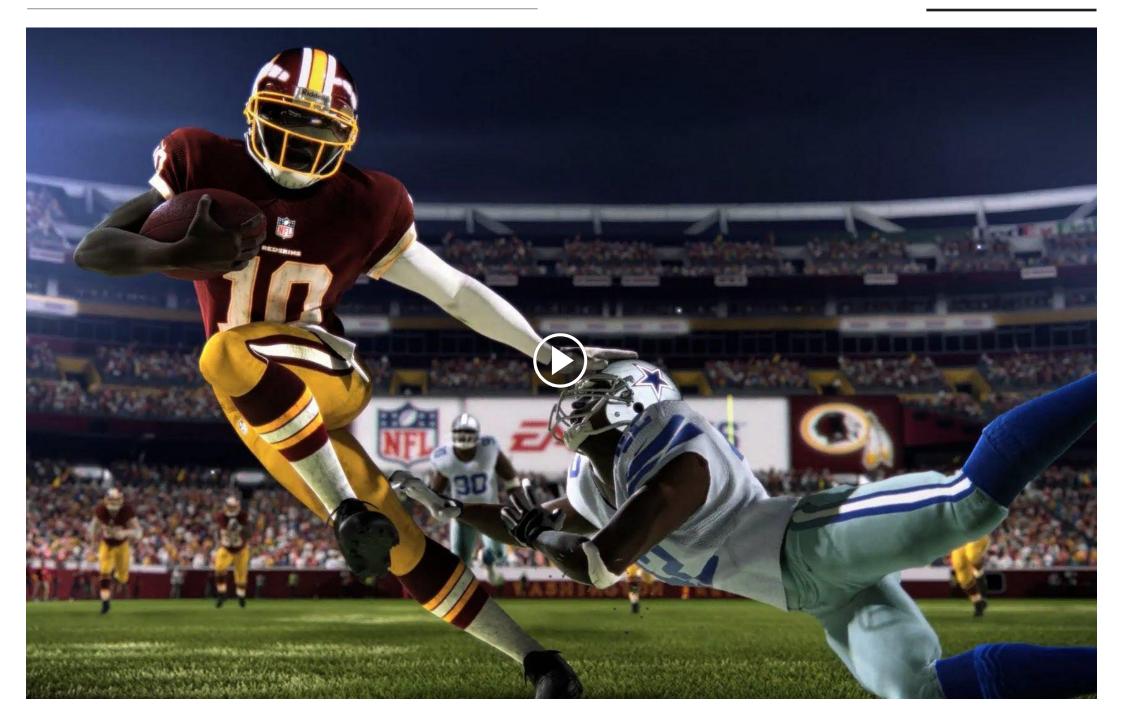








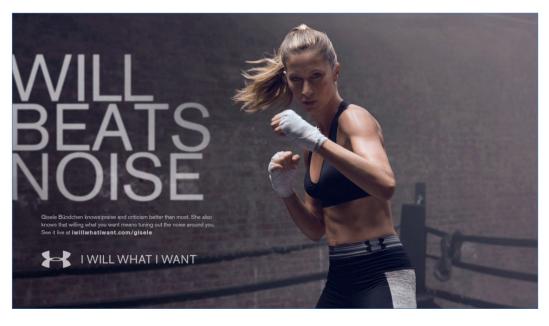
N Leveraging Social Moments



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V Leveraging Social Moments





Under Armour - 'Will Beats Noise' >

The sole 2015 Cannes Lions Cyber Grand Prix went to Droga5's Under Armour 'I Will What I Want' integrated campaign starring Gisele Bundchen.

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 be 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 they actually being posted live.

Thus creating a whole 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 every - thing'.

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 technology 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.

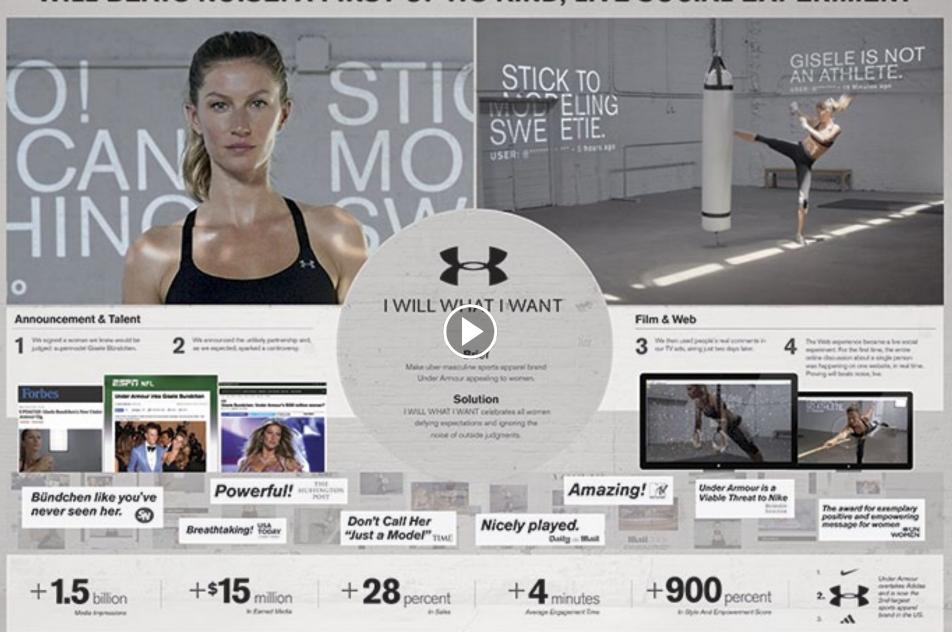
'It demonstrates how real-time data enhances creativity and tells a beautiful human story to empower its audience.'

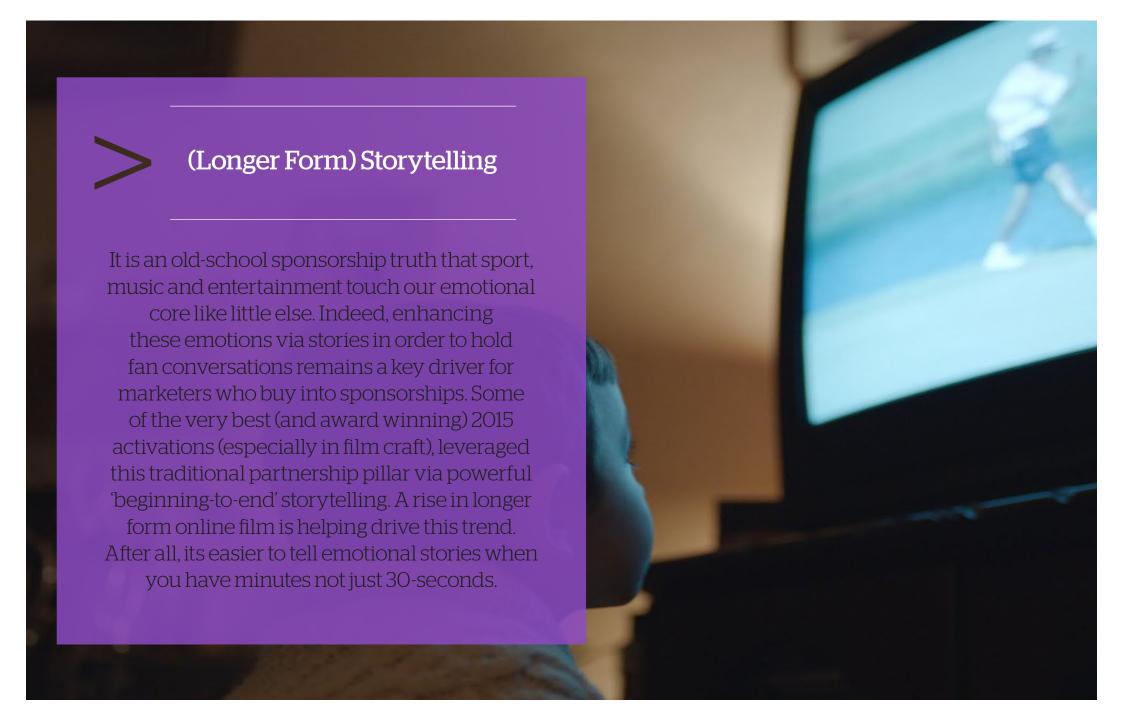
Lin argues that of the 3,700 campaigns from 54 countries judged, Under Armour stood out through demonstrating a 'totality' of what the jury was looking for.

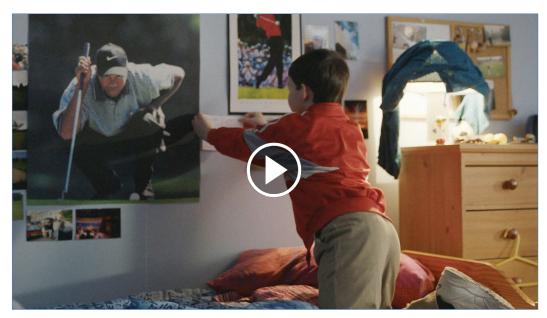
In terms of trends, Lin said the jury observed a 'confidence' in agency and brand's use of technology.

'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









Nike Golf - 'Ripple' >

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, this ad 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. <

Gatorade - 'Made In NY' >

In 2015 Cannes Lions awarded Gold in filmcraft to Gatorade's 'Made In NY' is a 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 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 iogs 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'. <

Samsung - 'WSL - Day One & We Greater Than I' >

Stores don't have to follow linear narratives. They can also tell tales of a shared spirit or emotion. In the sponsorship wworld, they can also link the first-time novice to the experienced profrssional, the old to the young, the learners to the teacher.

This is exactly the storytelling approach used by Worrld Surfing League global sponsor Samsung in its 2015 Cannes Lions award winning 'Every Day Is Day One' film.

In fact, Samsung Mobile's spectacular story was its debut activation for its Association Of Surfing Professionals (since renamed as the World Surging League - WSL) 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 - it was followed by 'We Is Greater Than I' - that spearhead its integrated campaign to celebrate surfing together.

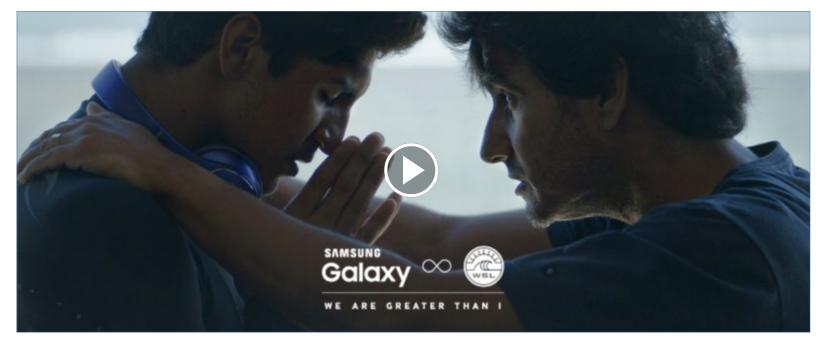
72andSunny Amsterdam created the ad which was directed by Mark Molloy, shot by DOP Greig Fraser, with production via Exit Films Melbourne and Smuggler London.

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

The film is beautifully crafted and 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.

Then in mid 2015 Samsung Galaxy followedup with another equally powerful storytelling WSL film 'We Are Greater Than I'. <







Bank Of Montreal - 'Bank That Knows Ball' >

The Bank Of Montreal (BMO) debuts its new NBA Canada sponsorship with a new commercial asking what, if anything, the bank really knows about basketball.

The spot, called 'Bank That Knows Ball', revolves around kids on courts across the country sceptically questioning if BMO even knows any basketball terminology or trash talk.

The bank's own answer to the question 'What does a bank like BMO know about basketball?' isn't about dropping dimes, double doubles, double dribbles, backdoor or alley-oops, but rather about the brand understanding of the effect of the sport on those who play it and on the human condition

'We know one thing about basketball: it teaches kids the skills they need to win in sport and in life. That's why BMO supports the NBA and vouth basketball.'

Thus the activation focus is on teaching young people essential life skills, thus dovetailing its major new sports sponsorship with its ongoing CSR strategy of supporting youth programmes.

The campaign was also amplified across BMO's social channels.

Launched in October to leverage the start of the new season, the lead 60-second ad first debuted during TSN's broadcast of the Toronto Raptors versus Los Angeles Lakers preseason game and continued throughout the games of the NBA Canada Series.

BMO is an associate partner of the NBA Canada Series: which itself is a set of preseason games played across Canada that celebrates basketball with live NBA action, interactive fan events and community outreach programs.

The campaign was developed in harness with FCB Toronto and marks the agency's first work for BMO Harris since it won the account during the summer

'We wanted to demonstrate our authenticity by asking a provocative question,' said BMO's Chief Marketing Officer, Connie Stefankiewicz,

'We are establishing with Canadians that this is the beginning and there is more to come.'

'Just as BMO strives to bring the human touch to banking, this spot focuses on the human side of a corporate sponsorship,' explained FCB Toronto chief creative officer Jon Flannery.

'The spot stars real kids and real basketball players who are passionate about the game...'

The BMO team, which included CMO Connie Stefankiewicz, plus brand advertising and sponsorship marketers Justine Fedak, Jennifer Carli, Michael Sanders and Deny Soto, worked in tandem with FCB's Jon Flannery, Nancy Crimi-Lamanna, Shelley Brown, Tracy Little, Carmen Steger and Tony De Sousa.

The production house was United Films (with executive producer Peter Davis and director Phil Brown), editorial was handled by Panic & Bob, online/transfer by Smith Creative Finishing and audio by Grayson Matthews.

BMO's basketball strategy looks set for a familiar path to its soccer strategy; leveraging its elite rights to support programs for kids.

It was back in March that BMO signed the deal to be the first official bank of NBA Canada a deal which marked the league's first partnership with a Canadian bank and also makes BMO an official partner of the Jr NBA program in Canada.

Jr NBA is an intro basketball program providing kids in 125 communities across Canada with health, fitness, and basketball instruction.

The program is expected to launch in the fall of 2015, following NBA Canada's successful pilot Jr. NBA program in 50 Canadian communities in 2014.

This moved expanded BMO's existing basketball sponsorship portfolio in Canada beyond its ongoing team relationship with the rapidly improving Toronto Raptors.

The sponsorship includes BMO activation rights at the NBA All-Star 2016 in Toronto (which marks the first NBA All-Star to be held outside of the USA)

The banking brand has also been busy in the early days of the new season activating its NBA Canada rights through the backing of the #NB-ACanadaSeries, via baller brand ambassadors, education and community game-related pro-









grammes and with basketball content across its social channels

'As the official bank of the Toronto Raptors in Canada and through local partnerships with the Chicago Bulls and Milwaukee Bucks, this agreement further builds on BMO's commitment to fostering the sport of basketball,' said BMO Financial Group Chief Marketing Officer and Head of Strategy Joanna Rotenberg.

'Basketball has established itself as one of the most popular participation sports among Canadian youth, and the future of the game in communities across Canada is even brighter.'

'With the popularity of basketball at an all-time high in Canada and NBA All-Star 2016 coming to Toronto, this is the perfect time to partner with a leader like BMO,' adds NBA Canada Managing Director Dan MacKenzie.

'In addition to aligning with our games and events, BMO will work with us to inspire Canadian youth around the country to live a healthy and fit lifestyle through our Jr. NBA program.'

It's a question that many consumers and strategists often ask about sponsorship: what does this brand have to do with this game?

Sponsors around the world, not just in Canada's \$3bn sponsorship space, usually argue that they choose to associate their brands with certain properties with which they share synergies, similarities, knowledge and values.

But being this clear about overtly questioning one's own property credibility is certainly unusual.

Interestingly, there was plenty of buzz at Cannes Lions 2015 about naivety being the new authenticity.

This a vignette of that very approach <

Neofeminism & Men's Sizes

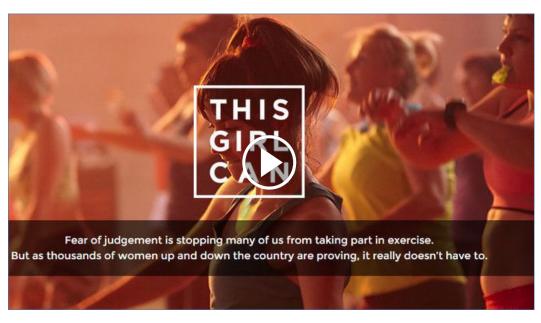
Neofeminism and female empowerment has been an emerging sports marketing trend in recent years. Did 2015 see a tipping point for womens sport and womens sports' sponsorship?

We think so (and about time too!). Cannes
Lions award work that empowered women by celebrating conventionally feminine attributes,
Under Armour's 'Womanfesto' helped it leapfrog former market leader Adidas to become the
USA's No2 sports brand, the Women's World Cup shifted 1.35m tickets and saw Nike sell a mens version of the Us womens team shirt, while Sport England's #ThisGirlCan helped drive 150,000 more UK women to participate regularly in sport.

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Neofeminism, Womanifestos & Men's Sizes





Sport England - 'This Girl Can' >

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 lead 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 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's based on the idea that anyone can partake - that it can be fun, healthy and that no one needs to look like or perform like an Olympian.

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 gender gap: two million fewer 14 to 40-yearold 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. <

Nike - 'No Maybes & American Woman' >

Using the copy line 'Built For Brilliance' and the hashtag #NoMaybes, Nike Soccer is rolling out its campaign for its new US Women's National Team uniform for FIFA's 2015 Women's World Cup – and this is no ordinary kit launch.

It's not just the heavy promotion across paid, earned and owned Nike platforms that marks it out as a 'first-of-its-kind campaign, but also the fact that this is Nike's first women's shirt that enables fans to buy men's (and youth) versions and sizes that makes it truly unique.

Previous Nike women's shirts have been available only in women's and youth sizes (while the men's Brazil 2014 kits also came in women's sizes).

The jersey range can be purchased via the Nike Soccer App, Nike stores and Nike.com and the ussoccerstore.com site.

The US Women's World Cup replica kit costs \$90 for women and men and \$75 for kids.

Nike unveiled the kit that the US Women's National Team will wear at 2015 FIFA Women's World Cup at a lunch event fronted by star players Abby Wambach and Alex Morgan.

'The kit and boots feel great,' said Wambach. 'If you look good, you are ready to play well, and when I wear this on the pitch, I feel inspired to play well for my country, our team, and the fans.'

A further key strand of the campaign saw both forwards also made a 'special appearance' on blockbuster US TV show American Idol and on Fox's hit singing show the soccer stars discussed the new home jersey launch live. The launch saw a special feature shoppable microsite athttp://www.nike.com/us/en_us/c/football/usa-national-kit and was heavily promoted on Nike's own social platforms - particularly Twitter, as well as Instagram and more heavily on Pinterest.

Nike, says the kit blends new inspiration and contemporary style with the latest performance innovation and environmental sustainability.

The new white shirt has a black stripe running down the side of the body, through the jersey and shorts, to accentuate player movement. While a 'white-to-volt-yellow' gradient in the socks draws the eye to the feet and the ball.

Two stars have been stitched in on top of the US Soccer Federation crest to represent the USA's two FIFA Women's World Cup victories in 1991 and 1999 (something the men's team kit can't offer - never having won the tournament), while a black triangular insert punctuates the new streamlined V-neck collar.

Another first for this women's kit launch sees Nike create a pack of women's footwear that includes all four of Nike's boot types - Mercurial, Magista, Hypervenom and Tiempo - in a colour matching the new USWNT home uniform.

'This is a huge moment for the players and for women's sports. It was a privilege to design this uniform for the best team in the world,' said Nike Soccer global creative director Martin Lotti.

'When creating for this amazing event so close to home, we wanted to create real impact and make sure it was built for brilliance in every way. This is also the first time we've designed an integrated look from the cleats up. We see the combination of the new uniform and footwear collection as an expression of our commitment to performance, innovation and style.'

While the inside back of the neck features a blue triangular pennant design with 13 white stars. a numeric reference to the original US colonies and a visual reference to the American flag.

In an environmental nod, all the kits are made from recycled plastic water bottles, while the shorts are 100% recycled polyester. An average of 18 recycled plastic make up each uniform.

Nike also produced a full range of matching training apparel, plus off-field and travel wear.

This World Cup was a key platform for female athletes and for sports brands and sponsors to market around elite women's sport.

Nike's tournament activation included a US women's soccer campaign and experience called 'No Maybes' and an 'American Woman' spot.

As well as a 'Better For It" strand where US players Christen Press, Ali Krieger, and Carli Lloyd will be sharing their workout routines on the Nike+ training app. "We truly see this as a great opportunity for the women's business," says Lotti.

To break through beyond this summer, says

Grazutis, the U.S. not only has to win but provide plenty of drama along the way. "Nike are going to try to push it as long as they can," he says, "but if there is not a good story behind it, it's difficult."

The black and white kit colour scheme may have caused a bit of a stir (as they are a change from the traditional US red, white and blue), but it's the introduction of men's versions that may be the biggest change with the new launch.

Surely this is a change that will be welcomed by all supporters of the women's national team!

It's also another sign of a big shift in focus at Nike, other sportswear brands and sponsors too.

After decades as an afterthought, women are now at least co-driving the sport marketplace

'The industry has under-served women for years. Only in the last few have we seen brands and retailers really start to give women equal weight,' argues NPD industry analyst Matt Powell.

'The explosive growth of Lululemon demonstrated a new female customer was ready to spend and when a brand can come out of nowhere and capture the mindshare that they did, as quickly as they did it woke everybody up.

This drove Under Armour's search for a more female focus, wwhich was quickly followed by fresh approaches by Adidas, Nike, and also by brands like Foot Looker, Dick's Sporting Goods.

At Nike, women accounted for sales of around \$5bn - around 21% of its total \$24bn revenue.

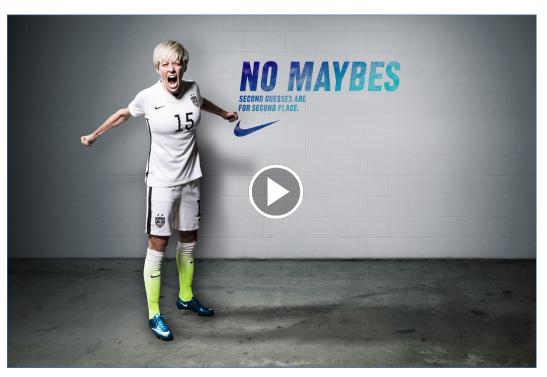
The company is now aiming to grow its women's apparel sector by 12% per year - spearheaded not only by its new US Women's Soccer Kit, but also by the recent launch of its largest ever ad campaign targeted at women 'Better For It'.

While the World Cup kit rollout reflects traditional Nike marketing, the new ad campaign reflects a distinctly fresh approach for women.

Canada 2015 could prove a tipping point for women's sports sponsorships and partnerships.

Nike US Women's Team kit launch isn't the only campaign first associated with the upcoming tournament. Other stand out marketing 'firsts' range from Coca-Cola's first Women's World Cup Trophy Tour to Continental Tyres England Women's Team #RoadToCanadacampaign. <





Neofeminism, Womanifestos & Men's Sizes













Benjamin Moore - 'Monster Everywhere' >

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 leverages Benjamin Moore's role in repainting the ballpark (and the Monster) every year, but it also promotes its special edition 'Green Monster' paint from its Fenway Collection.

The Fenway Park Collection enables hard core Red Sox fans to paint their 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 NYC.

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 when - ever the Red Sox win.

As well as TV work, the campaign boasts a microsite (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 marketing VP 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.

'Ben Moore paint has been used on the Monster for many years. The colour is mixed 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 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 Jordan - 'Re2pect' >

In 2015 Nike's extensive 'Re2pect' campaign revolving around the retirement of New Yankees captain and genuine baseball legend Derek Jeter won awards around the world - incoluding at Cannesl Lions.

'2' is/was Jeter's NY Yankees shirt number.

Using 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 Red Six pitcher Jon Lester), to Billy Crystal, Jay-Z, NY mayor and police 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.

This wasn't simply a campaign that ticked off content across a check list of different channels, this initiative genuinely used a mix of channels to create cultural impact at scale.

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

Volvo - 'Lifepaint' >

This is not a piece of sponsorship activation, but it certainly could or perhaps should have been. Which UCI Pro Cycling sponsor doesn't wish they'd thought of it?

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 more visible to car drivers at night.

Part campaign, part entrepreneurial new product design, it was led 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 UK bike shops 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, 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.

LifePaint is one of a range of products produced by Grey (with other partners) to promote different aspects of Volvo's cars. The approach certainly caught fire globally: LifePaint received heavy media coverage across the globe.

The aim was to change brand perception out - side 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.

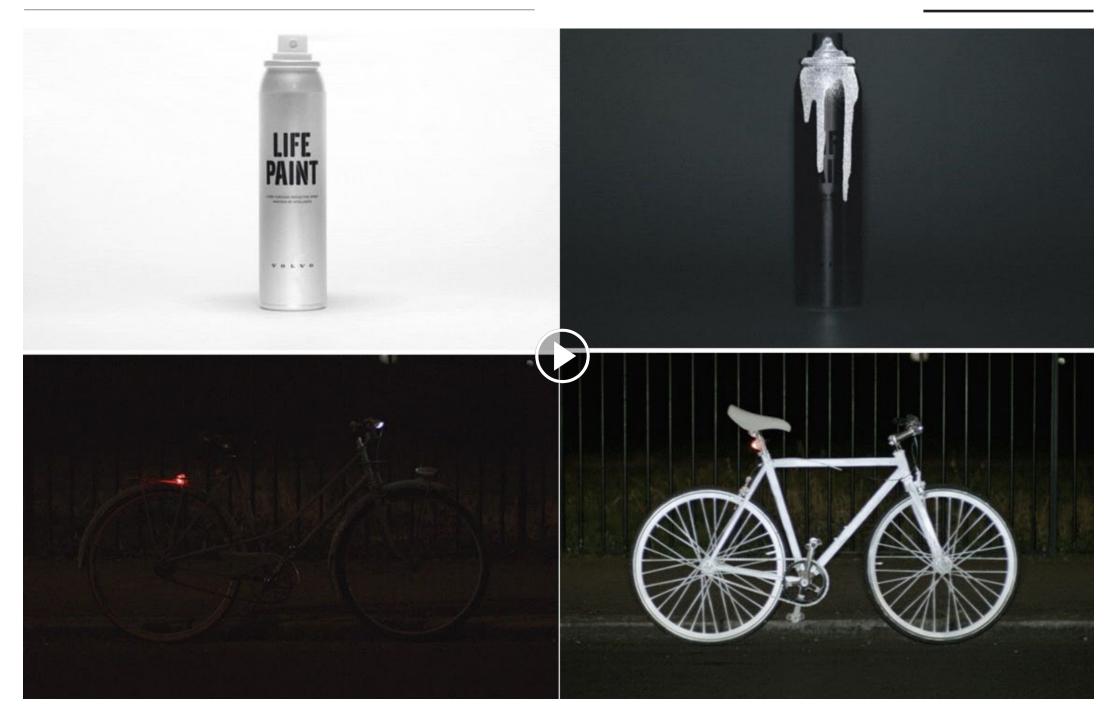
There has been some criticism from web sleuths who have pointed out that Albedo 100 already has a similar product on the market called Invisible Bright and other have pointed out the very limited availability of the LifePaint product.

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'.

Even if it was something of a retro-fitted Volvo 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'. <

N Prroducts As Campaigns



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 brandbiased 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 mouthpiece 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.

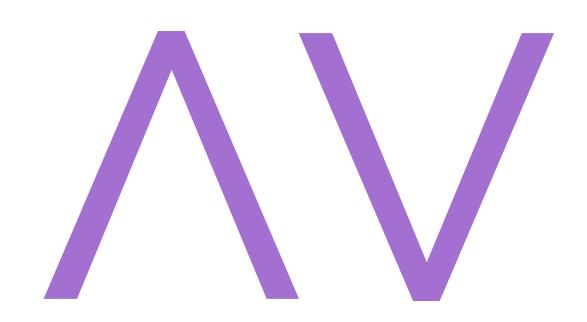
From property activation reviews and brand/industry reports, to stimulus showcases, strategy/trend presentations, briefings and workshops, plus responding to specific client project briefs ,our bespoke services are priced according to brief and budget. <

ACTIVATIVE

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