
CANNES FOR FANS > 2017



SPONSORSHIP ACTIVATION, PARTNERSHIP LEVERAGE & SPORTS MARKETING

ACTIVATIVE

Introduction >**P3.** Trends, tech, politics, learnings and takeaways**Grand Prix >****P5.** C4 'Superhumans' / **P8.** AP 'Unusual Football Field' / **P11.** Adidas 'Original Is Never Finished'**Gold >****P15.** Tide 'Bradhsaw Stain' / **P18.** Nike 'Unlimited Stadium' / **P21.** Under Armour 'Break The Game' / **P24.** Coca-Cola 'The Line Up Song' / **P27.** Heineken 'The Cliche' / **P30.** Nike 'What Are Girls Made Of' / **P33.** Nike 'Unlimited' / **P38.** Nike 'Da Da Ding'**Silver >****P41.** Adidas 'Odds' / **P44.** Gatorade 'Match Point' / **P47.** Nike 'My Sole Story' / **P50.** Adidas 'Glitch' / **P53.** Lucozade 'Made To Move' / **P56.** Nike 'Words' / **P59.** NikeiD 'VR Studio' / **P61.** Intel 'Super Bowl Drone'**Bronze >****P64.** Virgin Media '9.58' / **P68.** Powerade 'The Corner' / Paddy Power 'Coach Driver' / Dick's Sporting Goods 'Keepers....' / Caixa Economica 'Sounds Of Conquest' / **P69.** Nike 'The Switch' / Skoda 'Little Bit Of The Tour' / 84 Lumber 'The Journey' / MLB 'Ponle Acento'**About Us >****P72.****Activative Briefing Reports >**

Our briefing reports are free to subscribers and available to buy for £500 each for non-subscribers. We would also be delighted to bring our briefings to life for your team or clients through a live, private briefing presentation for £1,000 (excluding travel & accommodation etc).

Subscribe To Activative >

To subscribe to Activative's sponsorship, partnership and sports and entertainment marketing insights and intelligence service simply fill out this form and scan/email/send it to the addresses below.
(Or go to our website at www.activative.co.uk.)

> Name:

> Position:

> Company:

> Email:

> Tel:

> Adress:

> Tier One: 1-25 users = £2,000.00 > Tier Two: 26-50 users = £2,750.00 > Tier Two: 51-100 users = £3,250.00

* Subscriptions run on an annual basis (12 months).

* Subscriptions are tiered according to the size of the client team.

> Signature:

contact@activative.co.uk

or

Activative Ltd
New Hibernia House
Winchester Walk
London
SE1 9AG

Then Activative will be in touch to activate your service.

After prowling the Palais and cruising the Croisette, we bring you all the lion-winning leverage and award-winning activation from the sports marketing space.

‘Cannes For Fans’ isn’t restricted by award categories, titles, or silos, our mission is to search right across the sponsorship, rights holder and sportbiz landscape for the world’s best initiatives that are enhancing the fan experience?

Our review includes great work around the blockbuster properties like the Super Bowl, the Champions League, the Tour, the Olympics and Paralympics, and spans markets such as Brazil, China, Egypt, India, Phillipines, Singapore and Thailand, as well as the US and UK.

Cannes 2017 saw gongs given to campaigns linked to contemporary buzzwords: like ‘avatars’ (Nike ‘Unlimited Stadium’), ‘data storytelling’ (Nike ‘My Sole Story’), ‘drones’ (Intel at the Super Bowl), ‘real-time’ (Under Armour ‘Break The Game’) and ‘virtual reality’ (NikeiD VR Studio).

But on-trend terminology and tech alone doesn’t make a category-changing, sector-shifting campaign.



That is something more usually achieved via a blend of fan understanding, sport’s knowledge, creative craftsmanship, originality, invention and taking a stand.

In fact, much of the work that won big at Cannes in this most turbulent of political times did so by taking a brave, values-led, socio-cultural stand.

Regardless of what some administrators, managers and owners say, sport (like art, literature, music....) is inextricably linked to politics.

Sport is about achievement, passion, people, commu-

nities and culture and the best rights holders, sponsors, broadcasters and sports brands know in the current political climate you must take a stand and demonstrate your beliefs and values with passion and purpose if you want your messages, content, products and services to connect, engage and enhance the fan experience.

So we salute the award-winning class of 2017 for taking a stand on disability (Chanel 4 'Superhumans' and Adidas Odds), gender (Nike 'Da Da Ding' & 'What Are Girls Made Of' and Heineken 'The Cliche'), transgender and ageism (Nike 'Unlimited'), poverty (AP Thailand 'Unusual Football Field'), immigration (84 & Lumber) and unity (Coca-Cola 'The Line Up Song').

Talking of great work, and as Cannes always comes with a dose of self congratulatory back-slapping, we're delighted to say that every single sports space campaign awarded a Lion at the 2017 festival had already been analysed and showcased by Activative during the year as the work broke.

Which is great for our subscribers and a great reason to subscribe! <

LEARNINGS/TAKEAWAYS

1 > Not Politics As Usual

In these turbulent political times more sports stars, sponsors and brands are standing up for their beliefs via values-led campaigns balancing passion and purpose.

2 > Leading-Edge Tech Infatuation

Our obsession with new tech, first-of-its-kind campaigns continues to intrigue and impress judges and juries.

3 > Data-Driven Creativity

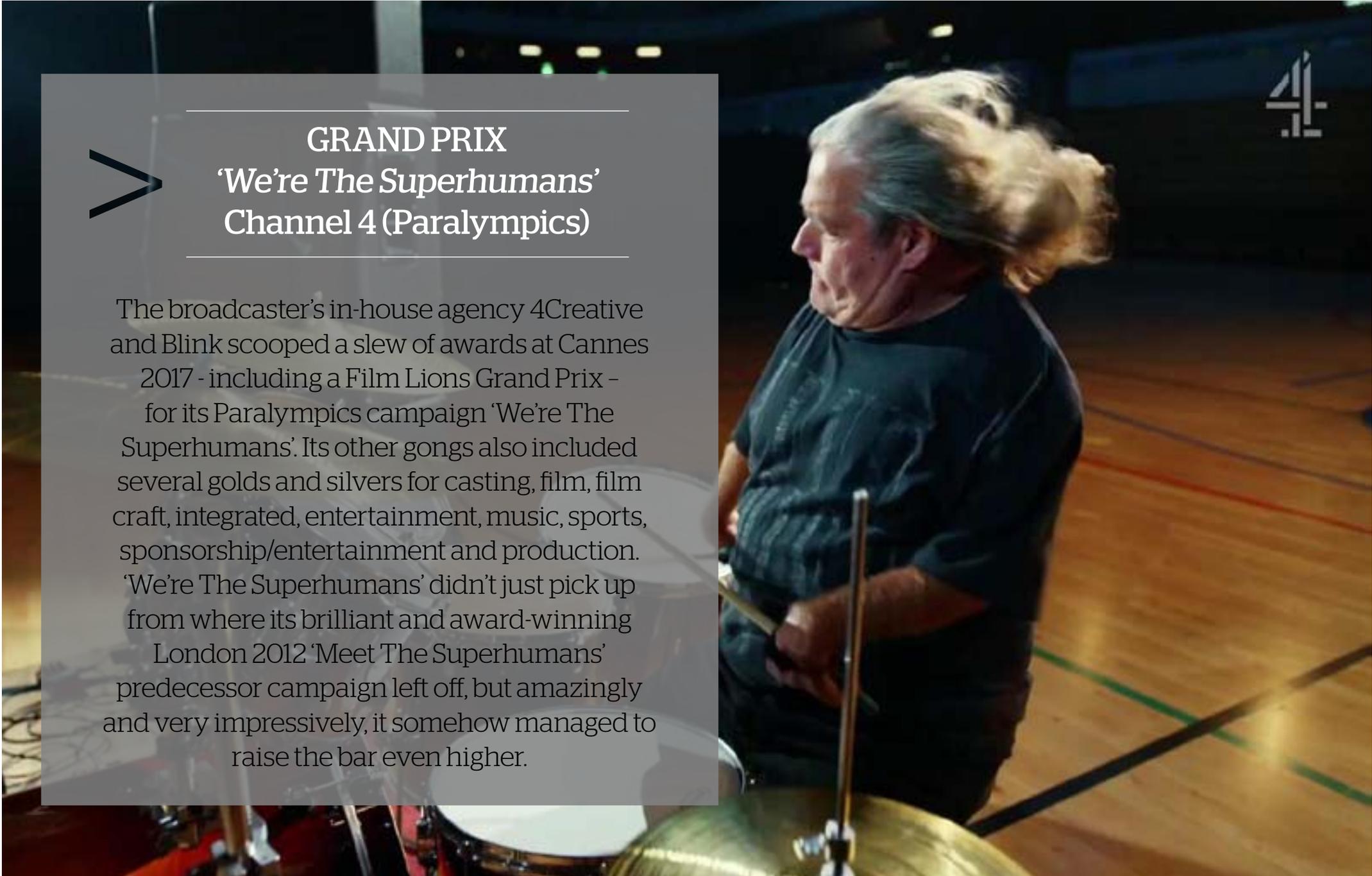
Data is not just the most effective right-person, right-time, right-place resource, but also a tool for creative inspiration.

4 > R&D Merging With Marketing

From design through development to delivery, the production process has now become part of the promotion.

5 > Activative's 100% Record

Every single Cannes-winning sports campaign from the 2017 festival was already analysed, showcased and shared with our subscribers during the year.



GRAND PRIX

'We're The Superhumans' Channel 4 (Paralympics)

The broadcaster's in-house agency 4Creative and Blink scooped a slew of awards at Cannes 2017 - including a Film Lions Grand Prix - for its Paralympics campaign 'We're The Superhumans'. Its other gongs also included several golds and silvers for casting, film, film craft, integrated, entertainment, music, sports, sponsorship/entertainment and production. 'We're The Superhumans' didn't just pick up from where its brilliant and award-winning London 2012 'Meet The Superhumans' predecessor campaign left off, but amazingly and very impressively, it somehow managed to raise the bar even higher.

Fronted by a fantastic film directed by Dougal Wilson, the hero spot also became the first ad for the hard of hearing in cinemas and came in subtitled and sign language interpreter cinema versions, this campaign was Cannes Lions 2017's biggest sports space winner.

It was in Mid July that Channel 4 launched its Rio 2016 Paralympic Games trailer 'We're The Superhumans' – a blockbuster sequel to its London 2012 campaign that blends music with sport and stars 120 people with disabilities including athletes, musicians and members of the public.

The spot forms the core of Channel 4's 'Year of Disability' and aims to show that everyone with a disability can be superhuman – not just the Paralympians competing in Brazil.

Developed by the broadcaster's in-house team, 4Creative, the commercial was directed by Blink's Dougal Wilson and features a swinging Sammy Davis Jr 'Yes, I Can' soundtrack recorded by a band of disabled musicians.

The track can be downloaded at <http://wearethesuperhumans.com> from 16 July with all profits going to the British Paralympic Association.

The core three-minute film premièred on Facebook, Twitter and YouTube on 14 July and was first broadcast on air the following evening

Media is being handled by OMD UK and, in a tactic designed to ensure most of the UK sees the ad well before the start of the Olympics, it is running heavily in primetime throughout the first week of the campaign.

It comes in various other formats – from 30-second and 60-second cut downs, to subtitled, signed and audio-described versions (the latter by 'The Last Leg' presenter Adam Hills who's show will return daily during the Paralympics), while shorter versions and clips are running across social media platforms.

The flagship film was supported by a comprehensive set of multi-platform assets and executions.

There is a set of web-led 'Super Human Story' spots – each focusing on a stand-out, inspiring individual from the fields of sport and entertainment (many of whom feature in the central film).

For example, while some of the biggest names in Paralympic sport discuss what the word 'disability' means to them, other story spots include racing driver Bartek Ostalowski, Down's syndrome MMA Fighter G Money, 8-year-old footballer Cody Rayner, as well as drumming sensation Alvin Law, Welsh pianist Rachel Starrit, and lead singer of 'The Superhuman Band' Tony Dee.

Plus, during the fortnight break between the end of the Olympics and the start of the Paralympics on 7 September, Channel 4 will roll out outdoor ads shot by Nadav Kander that feature disabled athletes and non-athletes.

'Before the Olympics even start, we want to remind people that the Paralympics is this amazing event – we want to capture that in people's minds,' explains Dan Brooke, Channel 4's chief marketing and communications officer.

'If you've got on the agenda before the Olympics start, then people end the Olympics with energy left to go through the handover period and will be ready.'

Comment

How do you follow up an award-winning campaign like 'Superhumans'?

Well, according to Channel 4 you do it by extending the message beyond its original core out in to the wider community.

After all, aren't most entertainment silos blending with one another these days anyway?

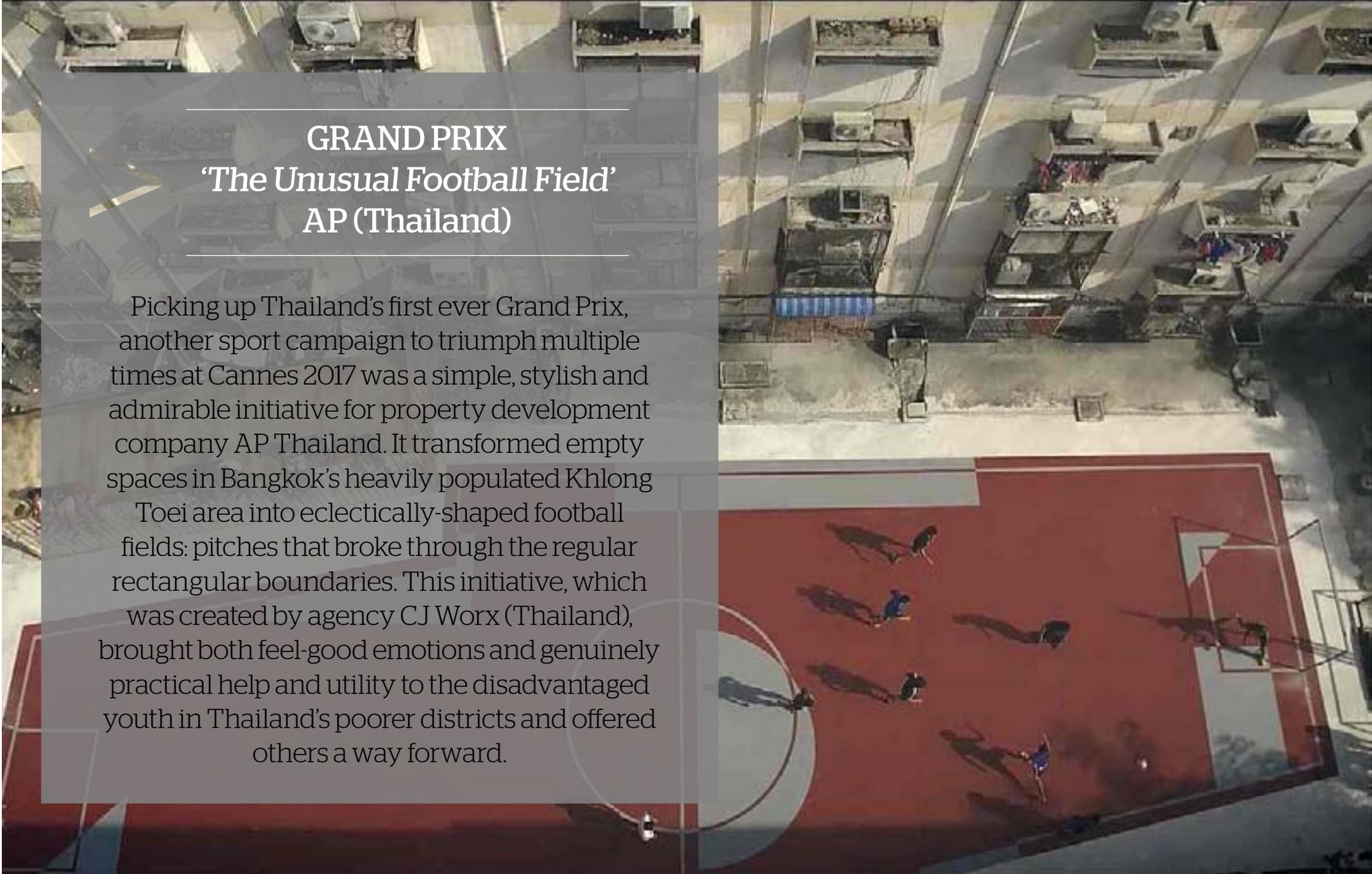
And, after watching this fantastic, inspiring film, we at Activative can't help but get a bit over excited about September's Paralympics.

And judging by the 1.5m viewers within 24 hours of the hero spot debuting on the official C4 YouTube channel, it is clear we are not alone.

Bring it on! <







GRAND PRIX *'The Unusual Football Field'* AP (Thailand)

Picking up Thailand's first ever Grand Prix, another sport campaign to triumph multiple times at Cannes 2017 was a simple, stylish and admirable initiative for property development company AP Thailand. It transformed empty spaces in Bangkok's heavily populated Khlong Toei area into eclectically-shaped football fields: pitches that broke through the regular rectangular boundaries. This initiative, which was created by agency CJ Worx (Thailand), brought both feel-good emotions and genuinely practical help and utility to the disadvantaged youth in Thailand's poorer districts and offered others a way forward.

FOOTBALL FIELD THAT BREAKS THROUGH THE RECTANGULAR BOUNDARY

THE UNUSUAL FOOTBALL FIELD

OBJECTIVE

AP THAILAND, THE LEADING PROPERTY DEVELOPER OF THAILAND, WANTED TO PORTRAY ITS BELIEF THAT 'SPACE CAN CHANGE ONE'S LIFE' AND DEMONSTRATE HOW EFFICIENT THE COMMUNITY CAN UTILIZE SPACES IN URBAN LIVING ENVIRONMENTS.

INSIGHT

THERE ARE MANY SMALL IRREGULARLY SHAPED PLOTS SCATTERED IN THAILAND, ESPECIALLY IN THE DENSELY POPULATED AREAS. THOSE PATCHES OF LAND ARE USUALLY LEFT NEGLECTED, NOT TURNED INTO DWARF-SITES, OR AREAS THAT TEND TO BE LOITER FOR DRUG ACTIVITIES.

IDEA

THE UNUSUAL FOOTBALL FIELD AP THAILAND TURN WASTED SMALL USELESS SPACES INTO A SERIES OF IRREGULARLY SHAPED FOOTBALL PITCHES THAT FIT PERFECTLY INTO EACH OF THE LOCAL AREAS, BREAKING THE TRADITIONAL LIMITATIONS OF FOOTBALL GAME WHILE KEEPING THE PITCH SYMMETRICAL TO PROVIDE FAIR PLAY.

RESULTS

SELECTED AS 1 OF 25 BEST INVENTIONS OF 2016 IN TIME MAGAZINE

SELECTED AS 1 OF 10 BEST IDEAS OF 2016 IN AZURE MAGAZINE

SELECTED AS 1 OF 10 DESIGNBOOM BIG STORIES OF 2016

THE CAMPAIGN WAS SPREAD ACROSS THE WORLD, MAINLY IN ASIA, AUSTRALIA, USA, AND EUROPE IN JUST ONE WEEK OF CAMPAIGN LAUNCH. THE STORY WAS COVERED IN NUMEROUS BIG NEWS NETWORKS, SUCH AS BBC NEWS, THE MIRROR, THE GUARDIAN, THE SUN, NATION TV, THAIWANTV, SAILY NEWS, BUSINESS TODAY ETC.

MANY LEADING NEWS MAGAZINE IN THE DESIGN FIELD SUCH AS, INTERIEST, DESIGNMART, FUSE, IN STUDIO, DESIGN, DESIGNER, ALSO POSTED OUR CAMPAIGN ON THEIR WEBSITE. SPORTS WEBSITE SUCH AS, SKYSPORTS, ALSO TOOK THE PITCH THROUGH FOOTBALL ALSO DRAWN OUR CAMPAIGN. THE CAMPAIGN SUCCEEDED IN BRING ATTENTION THAT IT RESOURCES MORE THAN 10 MILLION VIEWERS AND BUILDING OVER 100K OF FOLLOWS.

"ONE OF 25 BEST INVENTION OF 2016" - TIME

"THE 10 BEST IDEAS OF 2016" - AZURE

"TOP 10 BIG STORIES OF 2016" - designboom

AP PROPERTY DEVELOPMENT

AP (Thailand)'s Unusual Football Field
One of TIME Magazine's 25 Best Inventions of 2016

The Unusual Football Field, which created unorthodox soccer pitches that redefined the boundaries of the traditional playing surface, originally emerged from conceptual idea called "Think Space" - who's goal was to transform a small and irregularly-shaped empty space into a practical football pitch that still ensured fair play between teams.

The core idea questions the limits of space and illustrates the real estate brand's belief that 'Space can change one's life'.

The initiative proved that this brand mantra can be applied to even the most crowded urban spaces where it seems there is no available, usable space, but in reality are numerous, useful asymmetrical spaces scattered around for the creative and inventive.

The objective is also to inspire creative people in other communities to commit to inventive thinking and imaginative approaches that will change their own irregular spaces into useful area for activity.

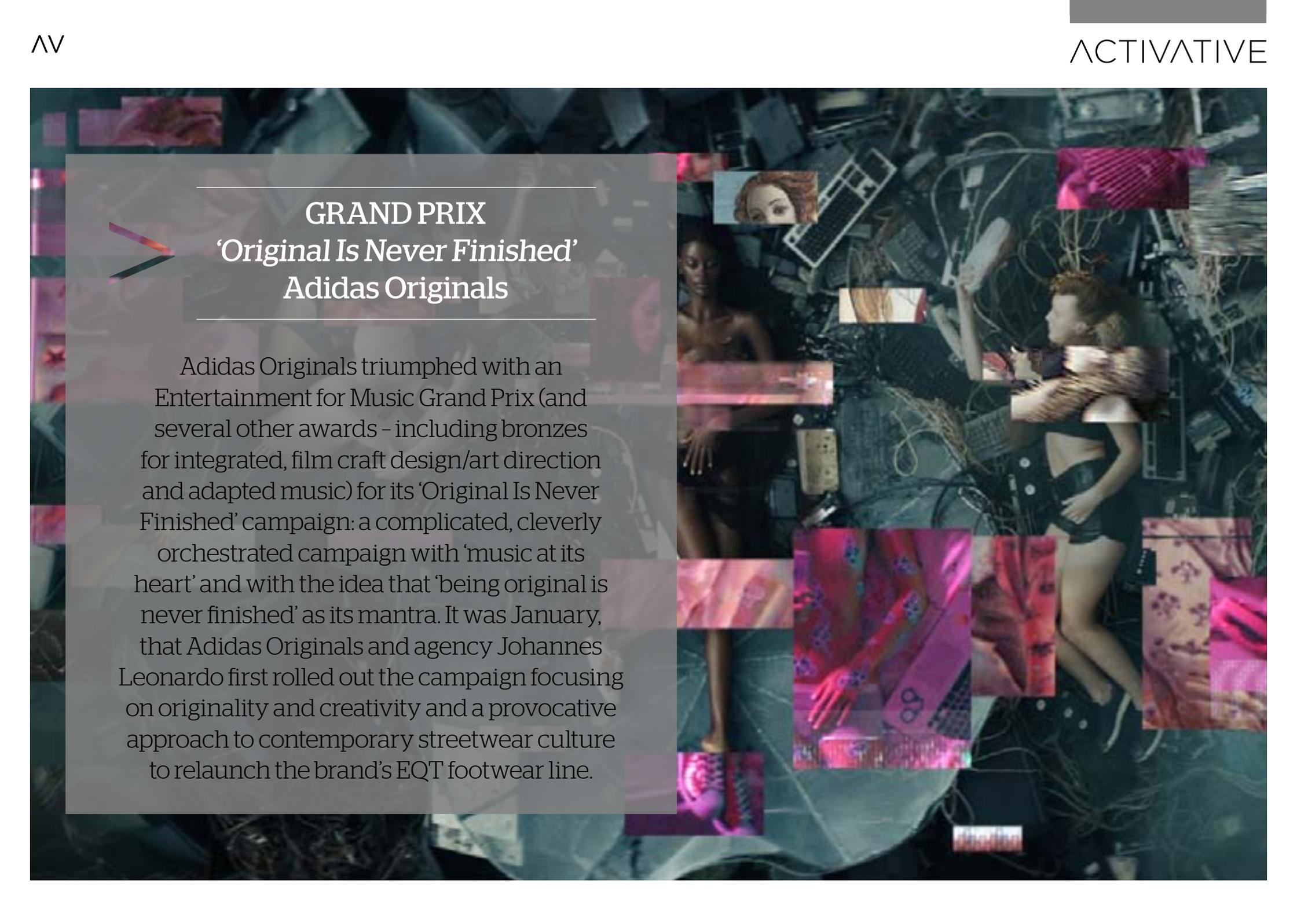
"The vision to break the norm or what is possible with an abandoned space - it's very clever," said Sandra Planeta, Design Lions jury president and founder of Planeta Design in Sweden.

"This is a perfect example of how the power of design can influence communities and culture. It's breaking the grid, it's doing something unusual, it's so smart, it's simple, it's human, it's bold. It really contains all the ingredients we're working with. All 20 of us [on the jury] want to go back home and create different football fields." <



FOOTBALL FIELD THAT BREAKS THROUGH THE RECTANGULAR BOUNDARY

THE UNUSUAL FOOTBALL FIELD



GRAND PRIX
'Original Is Never Finished'
Adidas Originals

Adidas Originals triumphed with an Entertainment for Music Grand Prix (and several other awards - including bronzes for integrated, film craft design/art direction and adapted music) for its 'Original Is Never Finished' campaign: a complicated, cleverly orchestrated campaign with 'music at its heart' and with the idea that 'being original is never finished' as its mantra. It was January, that Adidas Originals and agency Johannes Leonardo first rolled out the campaign focusing on originality and creativity and a provocative approach to contemporary streetwear culture to relaunch the brand's EQT footwear line.



This global initiative was spearheaded by a sexy and stylish 90-second opening film set to the re-mixed Frank Sinatra classic 'My Way' and featuring a blend of contemporary creators (and brand endorsers) from sport, music and art.

The spot is fronted by musicians Snoop Dogg and Stormzy, plus artist Petra Collins, while skate legend Gonz appears with French professional skater Lucas Puig in 'Lucas & The Gonz'.

Legendary basketball icon Kareem Abdul-Jabbar passes the torch to one of the future in the form of young LA Lakers star Brandon Ingram in the 'Raining Basketballs' segment, while musician Dev Hynes offers a nod to the past in his choreographed 'Mirrors' sequence.

The commercial, created by New York agency Johannes Leonardo, directed by Terence Neale via RSA and boosted by social video outfit Unruly, blends art school creativity with the eccentric and dystopian future of a Mad Max style rebellion.

The video's arresting images range from sportswear-clad teens hanging like bats from a pole to masked kids with flaming torches.

Launched on 18 January, it aims to explore the idea that driving culture forward can recreate the idea of what is truly original.

The spot showcases what it describes as 'assorted Easter Eggs' such as artist Petra Collins' re-imagining of Boticelli's famous 'Birth of Venus' painting, an homage to Kubrick's A Clockwork Orange and Snoop Dogg's own retake on his "Dog-gystyle" album cover.

First posted on the brand's YouTube channel, it is also being amplified across all the usual digital and social channels from Instagram and Facebook, to Twitter.

'Everything we do for adidas Originals is a work in progress, as true creativity is never finished. We have in the past challenged 'outward'-facing concepts like what it meant to be a superstar, or the dystopian notion of the future,' explains Adidas Originals VP of global communications Alegria O'Hare.

'For the first time ever, we decided to point the attention in, and challenge the very ethos of our brand and the notion of what it means to be a true

original.'

'We wanted the film to reflect the rich past of all creative spheres: music, art, film and sport,' adds Johannes Leonardo creative director Wes Phelan who notes that the past empowers the future.

'Starting with the music, we intentionally chose a track that had been done multiple times before to prove our point — original is never finished.'

It aims to redefine EQT footwear, a celebrated 1990s line, for a new generation.

The film is the hero spot launch for a campaign that plans to run throughout 2017.

By August the brand has rolled out the third iteration of Adidas Originals' award winning 'Original Is Never Finished' film series sees a new line up of stars – endorsers drawn from across the sport, music and fashion fraternities – front the brand's ongoing, evolving dystopian spot saga.

From the world of sports comes hoops star James Harden, from the music diaspora are Playboi Carti, 21 Savage and Young Thug, while from the celebrity influencer circuit comes Kendall Jenner and creative agency Johannes Leonardo brings them together for a third instalment of its ongoing intense and colourful 2017 Originals commercial series.

What do they all have in common? Well, Adidas believes they are all up-and-coming stars whose creativity and individuality helps them stand out in a cluttered influencer landscape.

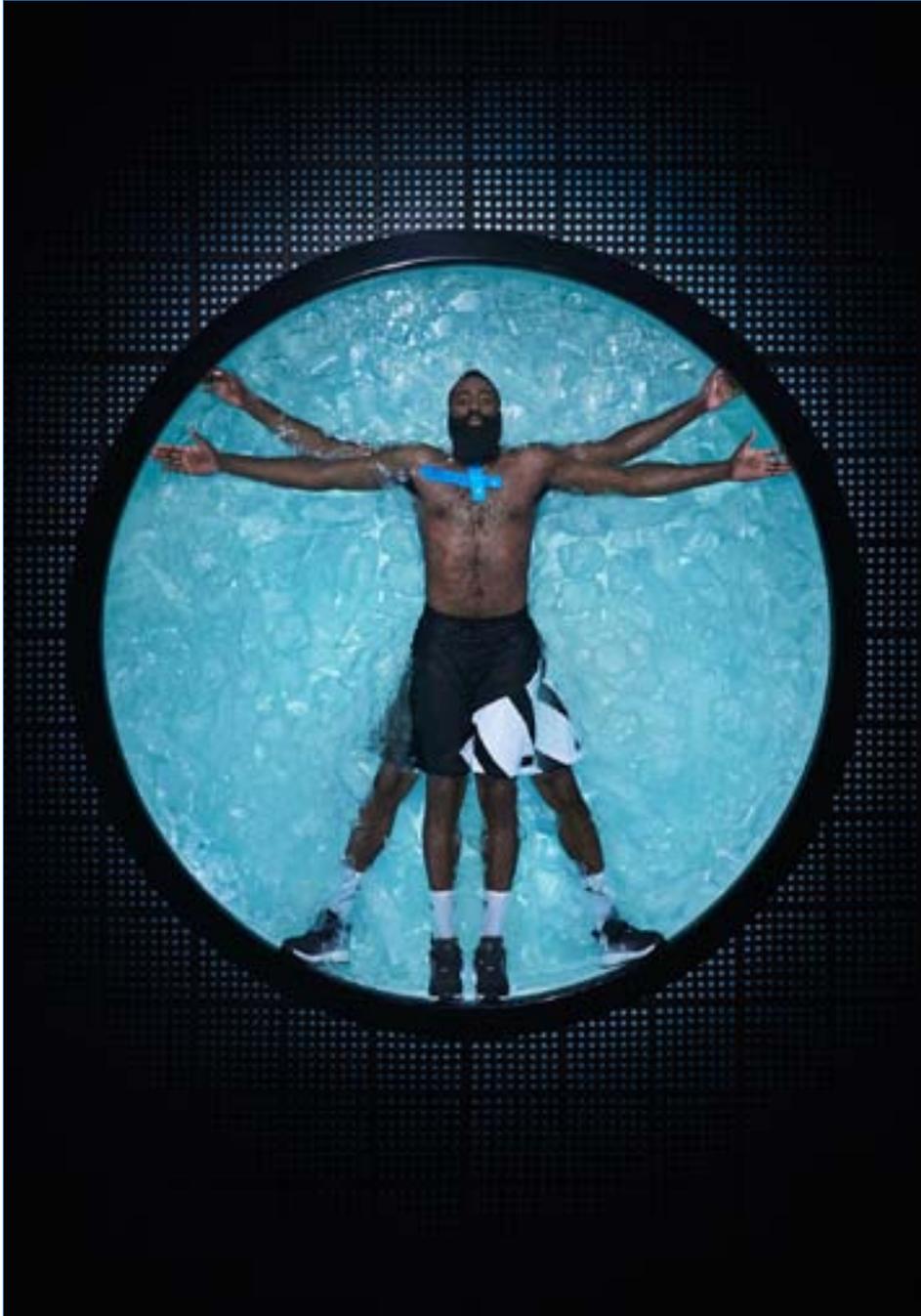
Fresh, rich, opulent, challenging, gritty and even a touch aggressive, the latest ad is again set to a remix of Frank Sinatra's classic 'My Way', the ad is helmed by the director of the previous two spots Terence Neale of RSA Films.

The objective of the new film, which launched on 10 August, is being amplified across all the brand's digital and social platforms from YouTube, Twitter and Instagram.

is the same as its predecessors – to reflect the brand's design philosophy of of constant reinterpretation.

"Adidas Originals always wants to stay true to the ethos of endless creativity, and it is important to stay centric to our DNA in that a real original, and authentic creativity, is always a work in prog-





ress,” explains Adidas Originals VP of global Communications Alegra O’Hare.

“The great and unique thing about Adidas is the diversity that we embody both from a product point of view and also through the community of people that we work with. For the first time, Adidas Originals has had the privilege of working with a new group of creators, each of whom are a reference point for the current generations. Collectively they, alongside the powerful voice of Frank Sinatra, bring a new and fresh perspective on the meaning of doing it your way,” O’Hare continues.

“It’s a continuation of a story that started in 2015,” said Leo Premutico, chief creative officer for Johannes Leonardo. “What the three stripes campaign is about is removing the mental barriers that keep creators from producing their best work and being true to themselves.”

The first spot in the series, launched in January and which won the Grand Prix in Entertainment for Music at Cannes Lions this year, saw Snoop Dogg and other stars in a video salute set to Sinatra’s ‘My Way’ classic ode to independence and individuality (see case study).

The April follow-up spot featured an all-female cast, while August’s third ad features some of the images already familiar in the series (such as Botticelli’s ‘Birth of Venus’), but this time sees Jenner emerge from a reworked image that looks as much like an Alien-style sleep chamber as a work by the Early Renaissance Italian painter.

Is it a brave or a foolhardy move to feature Jenner after her recent, high profile Pepsi commercial fiasco?

Plus, consumers are questioning whether she genuinely an ‘original’?

But adidas claim the choice is deliberate.

“Kendall Jenner’s courage is something we wanted to celebrate,” says agency co-founder Leo Premutico – citing the media

pressure that surrounds the reality star.

Comment:

With 8,342,053 YouTube views in its first week, plus hundreds of thousands of further consumer engagements across other platforms and touch points, the first film quickly turned into something of a phenomenon.

With those numbers it certainly not just appealing to an art school crowd.

It certainly stands apart from so many other big-budget sports brand spots and differentiates the Adidas sub-brand from the likes of Nike and Under Armour as it aims to carve out of genre of its own.

The creative approach adds a fresh twist to Adidas Originals’ positioning as a brand for creators and follows in the footsteps of its recent ad heritage honing this message that includes last year’s ‘Your Future Is Not Mine’ – also by Johannes Leonardo.

The company is in the middle of developing its revival strategy partly around fashion partnerships with artists and creatives such as Kanye West and the approach looks to be succeeding with Adidas reporting a 20% rise in North American sales for the third quarter of 2016 (according to NPD Group). <

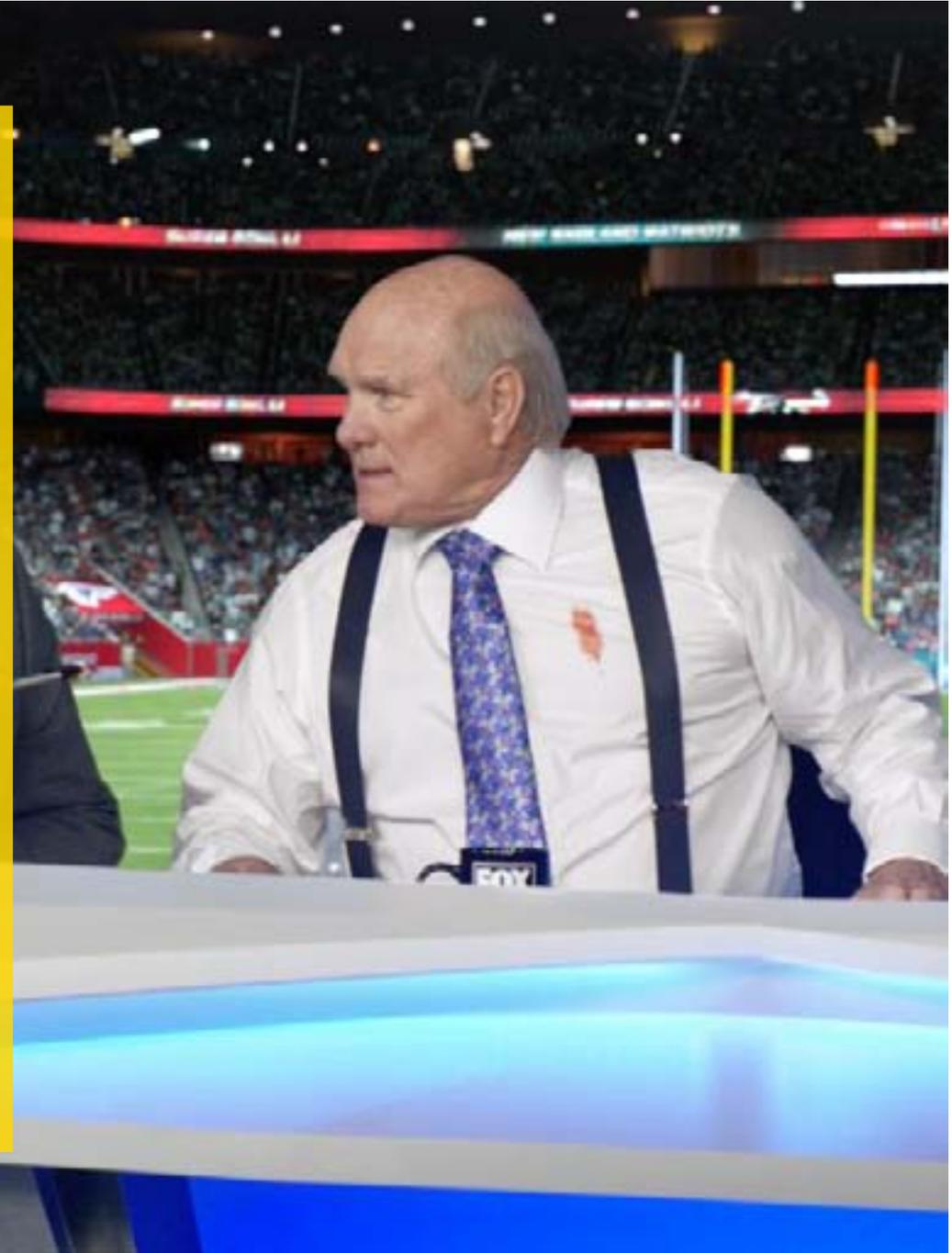


GOLD

'Bradshaw Stain'
Tide - P&G (Super Bowl)

Agency Saatchi & Saatchi NY and P&G's Tide brand lifted at least four golds and four silvers at Cannes Lions 2017 for the brilliant Super Bowl sponsorship 'Bradshaw Stain' campaign.

Activating the Procter & Gamble laundry/cleaning brand's NFL rights, this initiative won gongs for events, media, promo and activation, integrated, direct, brand integration into a sports property and film. This Super Bowl surprise spill began with brand endorser, former NFL star and current commentator Terry Bradshaw, showing up for what seemed to be a live TV broadcast on Fox's big game coverage with a prominent shirt stain.





GOLD***'Unlimited Stadium'***
Nike Lunar (Singapore)

It took 80,000 hours for Nike to build the world's coolest and most futuristic running track as the centrepiece of its multi-Gold Lion winning 'Unlimited Stadium' participatory experience. Working with BBH Singapore, the pop-up, high-tech running track was erected on a city block in Manila (Philippines) during the Rio 2016 Olympic Games (thus leveraging/ambushing the Olympics) and it was designed specifically to match the exact dimensions of a Nike Lunar Epic footprint for the launch of the sportswear brand's new Nike Running footwear range). It was, of course, just much, much bigger than a normal sized Lunat Epic shoe.





This project saw the construction of a 200-meter long, usable running track, lined with LED screens, which enabled local runners to engage in a virtual race against avatars of themselves: a campaign that fused the virtual and physical worlds.

For a period of 17 days, up to 30 local amateur runners at any one time were invited to engage in a virtual race against their own cyber selves.

After setting their pace in the first lap, a full size 'ghost self runner' appears on the screens and, via a series of time and distance challenges runners aimed to beat their avatar (which, then, responds to the real person's performance and again ups the stakes to push them beyond their limits).

This initiative won as many as 15 Cannes Lions - spanning the cyber, outdoor, creative data, promo & Activation and entertainment categories.

The experience was created in parallel to the launch of Nike's Olympic led 'Unlimited' campaign which challenged and celebrated athletes everywhere to push their limits.

David Webster, Managing Partner, BBH Singapore said: "We are very proud to have brought home to Singapore 15 Cannes Lions. That an agency from Singapore is recognised on the global stage is testament to the fact that creativity is alive and well in Singapore and that some of the world's best talent is found here." <



THE WORLD'S MOST INNOVATIVE
TRAINING ENVIRONMENT



GOLD
'Break The Game'
Under Armour (Steph Curry)

Scooping gongs for real-time response (gold for cyber, bronze for mobile), Under Armour's #BreakTheGame initiative followed hoops endorser Steph Curry's 2015/16 championship-winning, history-making, MVP season, in which he smashed his own three-point NBA record and changed the way pro ball was played. (The NBA's official 2K16 video game even raised video-game Curry's ratings for its 7 million weekly global players mid-season to reflect the degree to which he changed the sport). The campaign understood the way Americans were watching TV/sport was changing: as they surfed social second screens whilst watching.



The project was based on initial campaign research showing, unsurprisingly, that online Curry chat spiked while he was actually playing.

So Under Armour creative agency Droga5 turned each and every single Steph Curry three-pointer during his Golden State Warriors' 2016 playoffs run into its own Under Armour experience by tweeting a new three-second social clip (ad) the moment each shot drops.

Thus creating a real-time, second-screen social experience complementing Curry's real-life performance.

Comment

This may well be an era of content overload, but this Under Armour social Steph Curry campaign seems to cut through most of the noise.

Little surprise as the Golden State Warriors' point guard stock is at a peak after leading the team to a record-breaking single season record of 73 wins this year and establishing the squad as the favourites to win back-to-back titles.

Curry averaged more than five three-pointers per game this season (a record also celebrated via Twitter by Under Armour) - so expect plenty more micro spots.

Indeed, this offers Under Armour the opportunity to run around five new ads in every game as it endeavours to engage the millions of fans following the Warriors matches on television and via online streaming and social media.

Such short spots have authenticity and synergy as they link to Curry's key strength, but they also don't require long, expensive film sessions and thus keep resources and expenses low.

Thus Under Armour is seizing on Curry's momentum and fame to bring attention to the brand through the playoffs.

It is an inventive, low-latency and relevant tentpole ambassador led campaign responds to the on-court action in close to real-time.

While Under Armour have an impressive line-up of big name sports endorsers - including golfer Jordan Spieth (see case study), NFL quarterbacks Tom Brady and Cam Newton (see case study), and Olympic swimmer Michael Phelps (see case study) - it is Curry who is the biggest and brightest star at this point in time in the US market.

This is the kind of switched-on marketing strategy that has helped drive Under Armour towards the top of the sportswear tree in under 20 years - an impressive feat in such a competitive industry.

The company's latest financial figures show a further 30% revenue rise - coincidentally a figure which matches Curry's jersey number.

Indeed, Under Armour expects to top \$1bn in revenue in all four quarters this year - partly due to the fact that the Curry 2 is outselling every other model of basketball shoe other than Nike Jordans.

How Nike must regret its decision to pass on signing up Curry a few years back. <





A close-up, high-contrast photograph of a man's face, focusing on his nose, a thick dark mustache, and his lips. The lighting is dramatic, with deep shadows and bright highlights, creating a textured and intense appearance. The background is blurred.

GOLD

> *'The Line Up Song'*
Coca-Cola (Egypt/Africa Cup)

Coca-Cola Egypt's creative agency FP7/CAI won cyber gold and film silver at Cannes 2017 for its 'Line Up Song': a campaign launched around the country's biggest domestic football match, leveraging its national team partnership for the Africa Cup Of Nations Cup and which aimed to get Egyptians to memorise their team line up and thus leverage the tournament hype and build national support. The background to the campaign was Coca-Cola's decision to focus on football again: but also to rethink its whole approach to sports partnerships and also to link the national uprising spirit in Egypt to (re)build support the national team again.



After not competing in any international football competitions for six years, most players from the previous Egyptian squad had long retired and the new footballers were largely unknown.

So memorising the names of the new side fast was a challenge - especially amidst a tournament cluttered with commercials and millions invested in multiple marketing initiatives.

The nursery rhyme style solution was to ensure Coke's team tribute stood out with simple, catchy music every single Egyptian could pick up and memorise.

The campaign chose an iconic nursery rhyme that all Egyptians grew up memorising - so the mass market would easily be able to remember the tune, the lyrics and the team line up.

And a few hours before the big Ahly and Zamalek Egyptian derby between the two most successful clubs in Egypt and Africa (known locally as the Egyptian Clasic), Coca Cola Egypt launched an ad using the nostalgic Italian Nella Vecchia Fattoria melody which made in Arabic lyrics by Mohamed Tharwat titled "Gedo Ali".

The spot included a suggested team formation for the Egyptian national football team: the song's lyrics mirroring the players' names.

The final word was left to former Argentine star player and current Egyptian team manager Hector Cooper.

Days ahead of the African Cup of Nations kick-off, Coca-Cola began helping fans familiarise themselves with the team's new line-up.

This fantastic, Facebook-led initiative - <https://www.facebook.com/CocaColaEgypt/videos/1223> - culminated with the Coca-Cola Facebook page ad views reaching 1,500 in just an hour (building to 451,000 views in 5hrs). <



GOLD

'The Cliche'

Heineken (UEFA Champions League)

Heineken's 'The Cliché' campaign won a gold lion for 'outdoor - live advertising and events'. This Brazilian gender twist stunt was part of its activation around the UEFA Champions League - the world's biggest club football tournament and the planet's most watched annual sports event. Activating around the final in Milan, Heineken and agency Publicis tackled pervasive gender stereotypes head-on in a three-minute social spot that starts out a week before the big game by posing a question to unsuspecting male football fans: 'what if you had the perfect excuse to watch the match without your girlfriend?'



The narrative sees sets of couples out for dinner in São Paulo and the men's menus included a card with an enticing proposition: 'Would you like to be free to watch the UEFA Champions League Final at a Heineken party? Gift your lady a weekend at this spa.'

The card comes with a genuine voucher for the aforementioned spa.

The creative then sees each of the men find a dishonest way to suggest the proposition to his girlfriend: one even cheekily claimed to have bought her a gift after plenty of research and thought.

As ever with such Heineken spoof spots, this is no simple give-away and the stunt has a twist: when the blokes arrive at the UEFA Champions League Final Heineken party they are in for a surprise.

The online film was initially posted on YouTube and was also amplified across the beer brand's other social sites.

As the ad continues, the guys head to the event and celebrate their deceitful caper under a #ChampionTheMatch banner by clinking glasses.

But the twist ending finds that their female partners are also at the game and the film closes with an endline message: 'Have you ever considered that she might like football as much as much as you do?'

And yet, despite being tricked and betrayed, the girlfriends tell their deceiving partners to look under their seats – where they find tickets to Champions League 2017 for all of them to go together.

The campaign was created for Heineken by agency Publicis Brazil, with production by Hungry Man and Efecttor and sound by Jamute.

Comment

Rewarding sexist deceit? Is this really the right message?

Those familiar with Heineken current activation strategy won't be that surprised by the twist.

After all, the setup runs along similar lines as previous Heineken/Publicis' soccer sponsorship prankvertising stunts such as 'The Dilemma' (see case study).

But nevertheless, the approach is intriguing and the message valid.

It is also an approach needed for Heineken in Brazil, after all, this gender role reversal continues Heineken's attempts to address some of the sexist criticism levelled at the brand for its 2014 'Shoe Sales' Champions League initiative in Brazil.

And with more than 3.5m views to date on the brand's own official Brazilian YouTube channels it certainly has generated plenty of interest and engagement. <

Heineken
SPECIALLY

THE CLICHÉ

HAVE YOU EVER CONSIDERED SHE MIGHT LIKE SOCCER AS MUCH AS YOU DO?

THE CLICHÉ:
It's Brazil. Football is still seen as a guy's thing only. It used to be common thinking your girlfriend may prefer to "shop".

THE OPPORTUNITY:
We give 3 guys the perfect excuse to watch the UEFA Champions League Final in a VIP party without being "ghettoed" by their girlfriends. It's a complete stress management technique. The secret is to come with a special gift for her. In this case, the UEFA Champions League Final weekend. So, they asked their girlfriends to go home alone.

THE TRICK:
At the Heineken party, the guys received a special letter from their girlfriends. There was one thing. The guys were invited to the final. Because it had to watch the UEFA Champions League Final in person. The video ended with the message: "Have you ever considered she might like soccer as much as you do?"

© 2016 Heineken. All rights reserved. www.heineken.com.br

22 MILLION VIEWS

9.2 MILLION ORGANIC VIEWS
out of 100%

MOST SHARED HEINEKEN VIDEO OF ALL TIME

201K SHARES
347K LIKES
80K COMMENTS

+145 ARTICLES IN 20 COUNTRIES

"HEINEKEN DID IT AGAIN" ADWEEK

Heineken
SPECIALLY

THE CLICHÉ

THE MOST SHARED, COMMENTED AND WATCHED HEINEKEN VIDEO OF ALL TIME.



THE CLICHÉ



GOLD
'What Are Girls Made Of'
Nike (Russia)

This Russian Nike ad, which won a film Gold Lion (in the clothing, footwear and accessories section), challenges the old school, traditional notion of 'what girls are made of'. In doing so, it offers a modern perspective on one of the country's most recognizable and loved children's songs. Developed for Nike by Wieden+Kennedy Amsterdam, it puts a fresh, modern and equality-loaded slant on the traditional Russian song which believes little girls are made of 'flowers', 'gossip' and 'marmalade' - a perspective which certainly doesn't seem to leave much room for 'toughness', 'determination' and 'strength'.



And of battles



Forget all about the flowers and orange based spreads, because little girls are made of....

'Bruises, punches, bravery, clenched fists, independence, skills, passion and heart, dignity and made of will that's harder than flint, of strength, fire and freedom from other people's opinions, they are made of accomplishments and of achievements.'

This is what our girls are made of.

The creative shows a level of well-dressed grown-up confusion rise in proportion to the diminutive singer's confidence.

The Russian ad, like Nike's recent 2017 campaign across the Middle East sees the swoosh challenge cultural tradition and is a welcome addition to Nike's growing list of ads celebrating a more equal view of women in sport and society. <





GOLD
'Unlimited'
Nike (Olympic Ambush)

Nike leveraged (ambushed) the Rio 2016 Olympics with an athlete ambassador led, multi-platform, multi-phase 'Unlimited' initiative, developed with agency Wieden + Kennedy, which won a Campaign Film Gold at Cannes Lions 2017. Nike's definition of 'Unlimited' means being and doing without limits and when it comes to athletes it means endless possibility. The umbrella idea here is that Nike and Nike's customers never define themselves by what has come before, or by the past, but rather by defying their own expectations: that there is never 'too far', only 'what's next?'

UNLIMITED FUTURE



'The end is really just the beginning for someone who's looking to go beyond their limits, and that's what that shattering logo represents,' explains Nike Global Corporate Communications Director Brian Strong.

Nike is also busy applying this 'Unlimited' creative concept and brand belief not only to its marketing, but also to its design and products - such as the 'Unlimited Colorway' which is inspired by bodies in motion and the vibrant flora and fauna of tropical rainforests (hint - Rio Olympics and Brazil).

The umbrella Unlimited campaign was actually initially teased with a Serena Williams focused spot around Wimbledon, before its central, hero commercial (fronted by actor Bobby Cannavale) - called 'Unlimited' Future' - launched to kick-start the core phase campaign.

'Champions Aren't Born, They're Made!' is one of several rousing line in Cannavale's baby nursery, pre Olympic pep talk - which takes the sports locker room motivational speech onto a hospitality baby ward.

The recipients of the inspiration lines are of baby-me versions of some of Nike most famous endorsers about to compete at the Olympic Games: including Serena Williams, LeBron James, Neymar Jr, Mo Farah and Zhou Qi.

The little kids lie in their cots while sharp suited actor Bobby Cannavale tells them that life is messed up, that they don't choose where they are born or their names, but that they do get a say in their future.

Released globally two weeks ahead of the Summer Games, the spot was helmed by independent film director Damien Chazelle (Whiplash) and developed in harness with regular Nike agency Wieden & Kennedy, Portland.

The W+K team working for Nike's Senior director global brand communication Ean Lensch included global creative directors Alberto Ponte and Ryan O'Rourke, copywriter Josh Bogdan and art director Pedro Izique.

The spot is amplified socially, while the wider 'Unlimited' campaign evolves across multiple platforms and via the brand's Unlimited digital hub (where it explores the determination and struggle

on the road to greatness with athlete specific films hosted at <http://news.nike.com/just-do-it-2016>)

Like most of Nike sports spots, this hero ad is certainly inspirational, but the cuteness and humour reflects a slightly different approach from the sports behemoth's usual ad approach.

Yet it follows the usual, tried and tested Nike sports event ambush strategy: fronting stunning films with property relevant Nike athlete endorsers.

And Nike (with long-time agency W+K) sure know how to make stylish guerrilla spots.

They succeeded at Euro 2016 with Ronaldo fronted 'The Switch' and they are succeeding here with this Rio 2016 ambush.

After all, with 20,737,123 YouTube views (and 18.5k thumbs up), plus 3.8k retweets and 5.8k likes on Twitter and 6.6k likes and 4.7k shares on Facebook in its first 24 hours, this spot is certainly gaining the usual Nike traction.

Albeit with a more direct Olympic connection, it continues the brand's ongoing 'Unlimited' concept which has already included athlete-specific strands including a post Wimbledon win Serena Williams spot (see case study) and creative focusing on Allyson Felix,

focusing on Allyson Felix, Mo Farah, Ashton Eaton and Shelly-Ann Fraser-Pryce.

The next phase of Unlimited rolled out a day ahead of the Games with the non-celebrity, everyman/everywoman 'Unlimited You' spot timed to leverage interest in the Opening Ceremony.

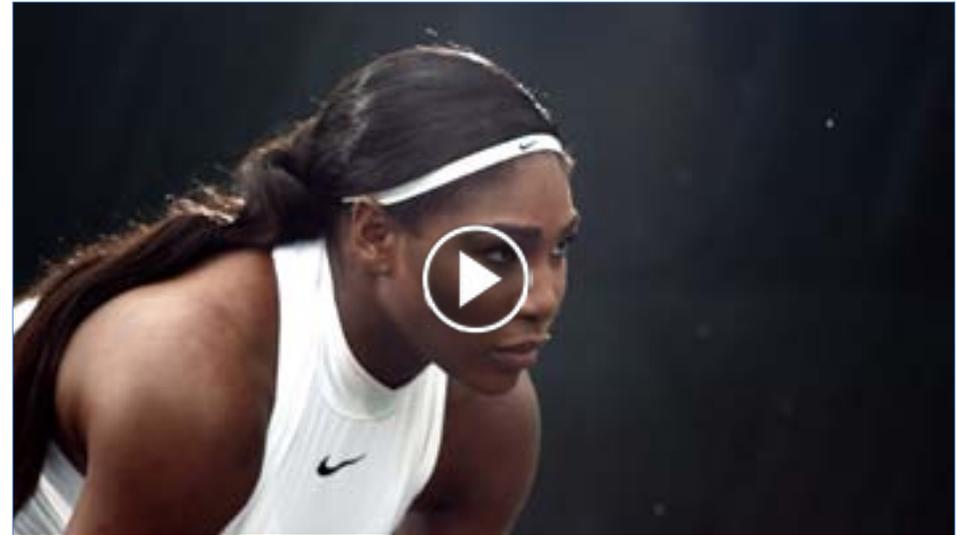
This spot depicts everyday athletes as well as sports stars achieving incredible goals.

The commercial, called 'Unlimited You', focuses the attention on the consumer everyman rather than Nike's stable of star sports endorsers.

While it also features endorsers like Kevin Durant, Serena Williams, Giancarlo Stanton, Nyjah Huston and Neymar Jr, it is the so called 'Average Joes' who inspire through stunning sporting achievements and push the limits of possible.

It's just as much about amateur marathons and youngsters' personal bests as Olympic medals.

Narrated by 'Star Wars: The Force Awakens'



actor Oscar Isaac and at mid point in the ad Isaac's voiceover begs them to stop and exclaims 'everybody is going way to far', but, of course, there is no stopping these youngsters.

The voiceover at the campaign climax closes with: 'When everyone pushes their limit they reach their maximum potential and live happily ever after!'

'Unlimited You', while still created by regular Nike agency Wieden+Kennedy, was shot in their own unique creative style by Daniels (the working name of the director partnership between Dan Kwan and Daniel Scheinert - best known for indie movie 'Swiss Army Man').

Despite having to jump through all the usual strict Nike approval hoops, the directors and W+K fought hard to retain as much creative control as possible - considering this was a Nike project.

'The spot is about athletes pushing their limits more than they thought they could, and then doing more and more and more,' says Wieden & Kennedy Copywriter Edward Harrison.

'It made sense to us that as the athletes did more and more, that things would get crazier and more frantic to match.'

While the Daniels themselves report that it was actually the logistical issues that were the biggest challenge in making a spot involving more than 20 locations, 70 characters and roughly 500 extras.

'We tried to be really upfront with all those changes and make sure everyone was excited about how far we could push things and how playful it could be for a Nike spot,' explains Kwan.

'We like working with non-actors, but athletes are a very special genre of non-actor,' Scheinert adds.

The 'Unlimited You' phase follows the previous 'Unlimited Future' spot that saw US actor Bobby Cannavale address and inspire a nursery full of 'famous' babies (see case study).

Which itself followed on from a lengthy series of individual athlete 'Unlimited' spots: each focusing on a specific Nike athlete ambassador - like Serena Williams (see case study) and Mo Farah and many more.

With 23.1m YouTube views in its first week, it

seems Nike's Unlimited Olympic athlete ambassador ambush gained good traction.

More iterations and further phases of Unlimited rolled out through August when Nike celebrated trans Olympians and the concept of contemporary patriotism with two further Olympic-themed spots: 'Courage' (featuring transgender Olympian Chris Mosier) and 'Together' (starring Chance the rapper).

Seemingly markedly different subject matters, both commercials align neatly under the sportswear behemoth's long-running inspirational 'Unlimited' initiative.

In 'Unlimited Courage' duathlete Chris Mosier, the first transgender athlete to compete as part of the USA's Men's Olympic team replies to the type of questions asked by those who know very little about what being transgender actually means:

'How did you know you were fast enough to compete with men?' 'How did you know you were strong enough?' 'How did you know they'd accept you?' And each time his reply is the same: 'I didn't'

This spot cuts through partly because it isn't an overwrought story of stress and struggle alongside a swelling string-led orchestral score, but is a touch jaunty and even light-hearted in its approach.

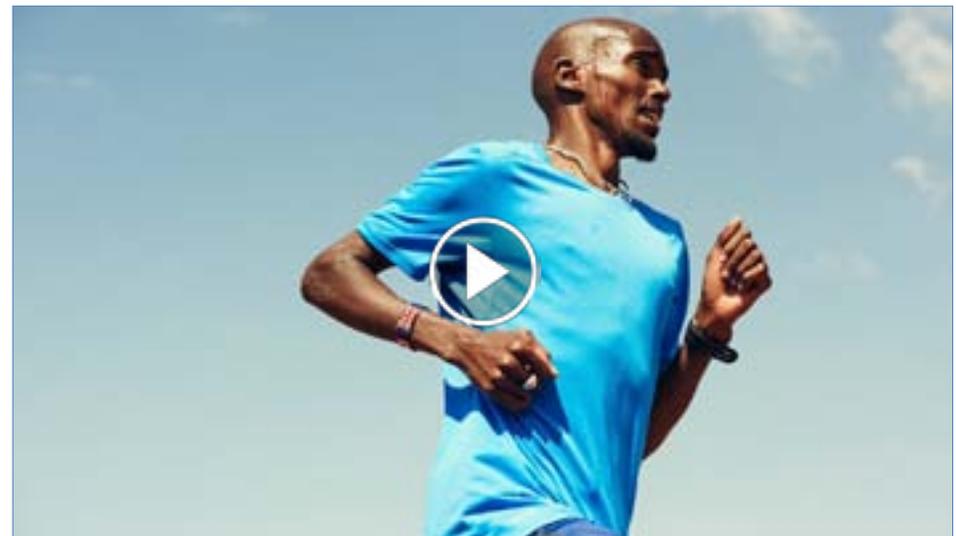
The other spot in the series, released around 10 August, is 'Unlimited Together' and actually activates around the USA Men's and Women's National Basketball teams (without specific Team USA rights, but with plenty of Nike sports star endorsers).

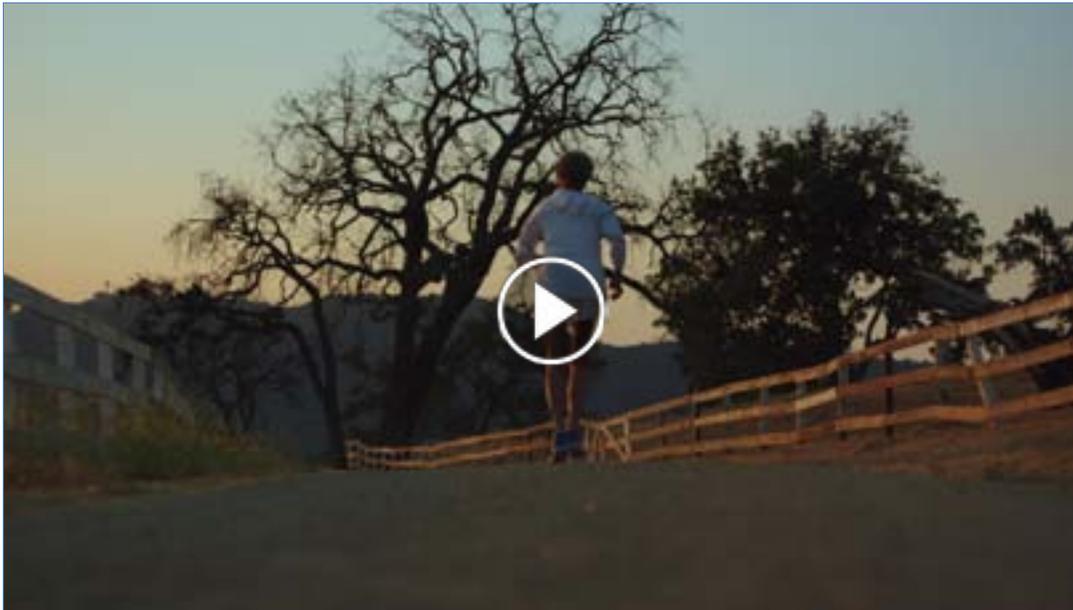
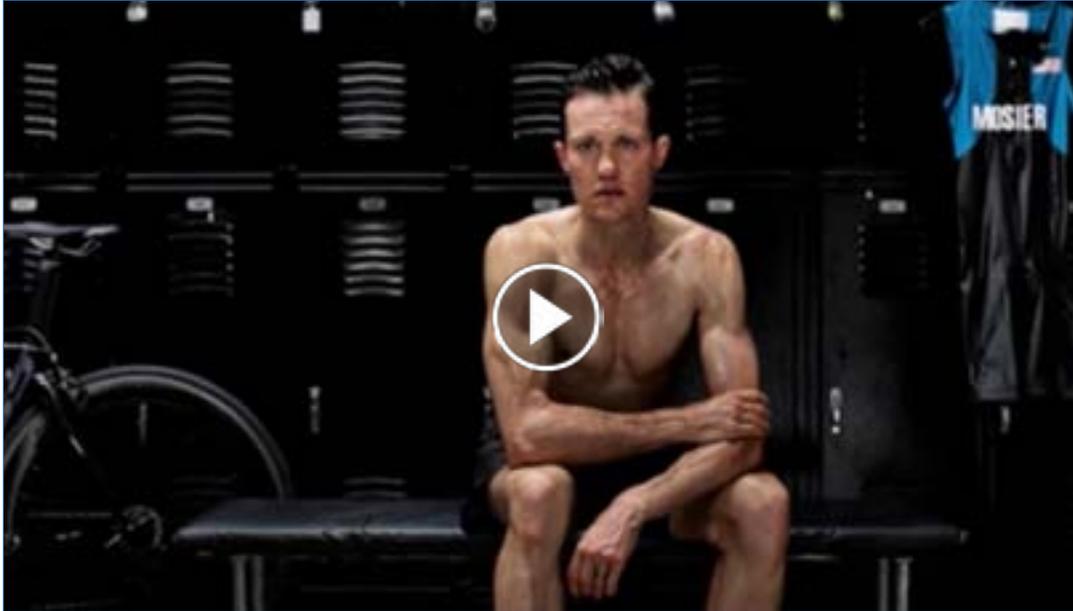
A more sombre, black-and-white piece of creative in the form of an all-new spoken/sung/rapped minor-key piano ballad from Chicago-born rapper Chance.

Whilst it does include an image of the star and stripes, it actually talks a less traditionally Americana-style approach to US patriotism.

America—playground basketball courts, southern porches, city streets—peppered throughout, offering a different take on the patriotism than the Olympics offers, but one that feels very legitimate.

These individual 'Unlimited' commercials have been rolling out globally on broadcast tele-





vision and across a variety of digital channels and social platforms since July's Serena Williams and Mo Farah ads (see case study), then culminating in the immediately eve of Rio games hero 'Unlimited Future' commercial (see case study), and the in-Games 'Unlimited You' work that switched the focus to the consumer/watcher rather than the famous athlete endorsers (see case study).

Within a week both 'Courage' and 'Together' racked up around 3m YouTube views each – a mightily impressive number (especially considering that there are 10s and 10s of spots in Nike's Unlimited Series).

Before and during the Olympics, it seems marketers promoting all types of brands and businesses are agreed that one route to sure-fire sports star sponsor success is to produce inspirational spots revolving around athlete stories of commitment.

How many pieces of creative have we sat through featuring athletes overcoming hardship, pushing their bodies to the limits and striving for greatness against the odds?

Some, like Under Armour's darkly striking Michael Phelps film (see case study) have been spectacularly successful both in terms of engagement metrics and winning awards.

Whilst others have just passed us by in the athlete-led advertising avalanche.

Yet several of the spots in Nike's 'Unlimited' series truly stand out and these are two such examples.

Not least because they feel legitimate and don't overplay their hand.

They might take a similar creative and tactical approach to other work, but they are so finely crafted and their stories so inspirational and emotional that they can be hard to ignore.

The Mosier spot also, albeit subtly, continues the current trend for sports sponsors and advertisers to take on heavy hitting social-cultural issues – an approach we have seen that spans Guinness' 'Never Alone' campaign that included tackling homosexuality via a 'Gareth Thomas' and racial prejudice via an 'Ashwin Willemse' spot at last year's Rugby World Cup (see case study), to some truly brilliant Paralympic work around Rio 2016 like the organising committee's 'MindChanger Workout' (see case study) and even Channel 4's 'We're The Super Humans'. <





>

GOLD
'Da Da Ding'
Nike (India)

Nike's 'Da Da Ding' campaign, which aims to champion, inspire and support India's next generation of female sports stars, scooped gold (film - in the clothing, footwear and accessories section) and bronze (in film craft - music) at Cannes Lions 2017. The global sportswear giant's pre-Olympic, female-focused campaign certainly succeeded in going viral right across India as it inspired India's young women and up and coming female sports stars to break with the cultural norms, defy convention and define their own success. The core film focuses on the themes of strength, discipline and confidence that sport can bring into your life.



India is a country where cricket overshadows all other sports and one in which athletics has traditionally been a male-dominated, minor affair. So Nike's objective is to inspire youngsters to take up track and field and to take a stand for girl power and put female athletes centre stage.

Posted on Nike India's YouTube channel on 10 July, the spot ends with the copy line 'It's time to lace up those shoes. It's time to go turbo!' and drives viewers to www.Nike.com and to #justdoit

The campaign features one of Bollywood's biggest stars Deepika Padukone (a former national-level badminton player), alongside leading and lesser known female athletes like hockey player Rani Rampal, footballers Jyoti Ann Burrett and Tanvie Hans, surfer Ishita Malaviya, athlete Shweta Hakke, and cricketers Harmanpreet Kaur, Smriti Mandana, and Shubhlakshmi Sharma.

The spot went viral after Padukone posted it on her Facebook page with a personal note saying that sports was a great help to her two years ago when she was struggling with depression.

'I was sinking. I almost gave up. But it was the athlete in me that gave me the strength to fight and never ever give up!'

This is the first ever Nike campaign in India for the sportswear goliath's long-term agency Wieden+Kennedy - which won the brand's business in India 2015 after a competitive pitch.

The core spot, directed by French director Francois Rousselet, features a soundtrack campaign anthem by Genera8ion and the campaign also features US rapper Gizzle.

The campaign even comes with an official lyric video (which itself has notched up more than 13,000 views).

Women across the world are embracing sports and an active lifestyle like never before,' says Keerthana Ramakrishnan, Nike India communications head

Comment

This campaign is really generation traction and could even be part of a Rio-led watershed moment for Indian sport and marketing.

The campaign was launched around a month

before India sends its largest-ever team to the Rio Olympic Games - and women make up around one third of the Indian contingent.

With 3m YouTube views and 3m Facebook hits in its first few days, while other social media channels like Snapchat and Twitter are buzzing with the campaign's message and novel theme.

Indeed, the campaign hashtag #DaDaDing has trended on Twitter in India for more than a week following the commercial's launch.

While even Facebook chief operating officer Sheryl Sandberg described the campaign as 'amazing' and said it was 'celebrating the strength and power of India's women athletes'.

Nike is part celebrating and part driving a wave of female athletes emerging from both urban and rural India. Unlike previous generations, they aren't only playing traditionally popular sports (cricket), but also those traditionally seen in India as male sports (like boxing and surfing).

'What is happening now is (that) because of these top women athletes such as (boxer) Mary Kom and (tennis star) Sania Mirza fronting for a lot of others, we are seeing the rise of the Indian sportswomen, like never before,' explained ESPNcricinfo India senior editor Sharda Ugra.

The brand's new focus follows the fact that the number of Indian sportswomen has grown fast over the last decade: particularly in outside the major cities and in rural India.

Women's participation in village, district, state, and national-level sports has grown 328% over the past four years according to research carried out in 2015 by Indiaspend.

At the national level there is major change too: for example, last year, India's female cricketers got their first residential academy and India hosted the International Cricket Council Women's World T20 tournament and India now has a women's Pro Kabaddi League backed by Star India.

While in 2014, more Indian women clinched medals (47% of all medals) at the Asian Games.

Globally, Nike's global women's wear business is growing fast (much faster than menswear) and is expected to jump from the current \$5.7bn per year to \$11 billion by 2020.





Silver 'Odds' Adidas (India)

Scooping several Lions - including silver in both direct (durable consumer goods) and design (special editions and promotional packaging), Adidas India's 'Odds' initiative is a same shoe customised footwear campaign that supports para athletes and which aims to raise the profile of blade runners. Adidas and agency Taproot Dentsu, launched a unique footwear project focusing on the needs of para-athletes: the 'Odds' is essentially a pair of shoes for the same foot. It came from a simple agency insight: that many para-athletes/blade runners need a pair of shoes on the same side (two lefts or two rights) rather than the usual left/right pair.



‘Odds’ features the Adidas Mana Bounce shoe from its 2017 Fall Winter range and, depending upon the specific customer’s need, athletes can either choose to buy a pair of shoes for the right foot or a pair of shoes for the left foot and this pair product is available for purchase via www.shop.adidas.co.in.

The initiative’s marketing campaign is positioned an ode to all athletes in the world who choose to run against the odds.

It is led by a set of inspiring pair of films – one telling a specific story and the other a more generic spot.

The launch film is fronted by India’s first blade runner Major DP Singh and is narrated by actor Kabir Bedi. It captures marathon runner Singh’s life, his war heroism, his challenges and his passion for running.

Singh believes that ‘Losing a part of the body does not lead to disability. Losing the will to fight out odds, does. Celebrate odds and be the winner. If you wish to give up anything, give up giving up. That’s the message I wish to give everyone. And that’s the reason I run every day’.

This first video in the series rolled out in the first week of September as the Rio 2016 Paralympics got under way.

This was followed by a second spot on 15 September – one more focused on the ‘Odds’ special edition shoes offering – with the shoes themselves narrating the creative.

‘At Adidas we live a simple principle, ‘No Athlete Left Behind’, and this philosophy is at the heart of Odds By Adidas,’ explains Adidas India senior marketing director Damyant Singh.

‘It is our way of encouraging and cheering para-athletes on to achieving their best on the field of play and we hope Major DP Singh’s story inspires many more to live their dreams and prove that Sports has the power to change lives.’

In addition to using interest around the Paralympics in Rio to celebrate this courageous community, the objective of this initiative is to tell an inspiring story that will lead a change in consumer behaviour.

‘I felt that a film on Major DP Singh’s life, would

definitely motivate common people to get into some form of sport or physical activity,’ adds Santosh Padhi, Chief Creative Officer, Taproot Dentsu India.

‘So our intention was to get this dual messaging through with this single campaign.’

‘Celebrating impossibly glorious feats makes all of us strive harder and look beyond our limitations. Such is the power of this story-telling’, continues Taproot Dentsu CEO Umesh Shrikhande.

Comment

Just as some consumer were beginning to feel that the traditional inspirational storytelling spot approach of the big sportswear brands was starting to wane, this powerful and practical initiative certainly leaves an impression.

Even through the campaign also works as a promotional push for a new sports shoe line, it will touch many viewers and it certainly feels both positive and practical.

This is another sports brand campaign that seems to illustrate that big budget sportswear brands are reacting to/helping drive a social-cultural and attitudinal shift in the Indian sports landscape.

Other examples of this trend include Nike’s recent ‘Da Da Ding’ campaign championing women’s sport and Team India’s insurer sponsor Edelweiss’ multi-platform #iAmTeamIndia Rio 2016 campaign that is part of a mainstream push in a sports landscape so long dominated by cricket. <



odds by adidas

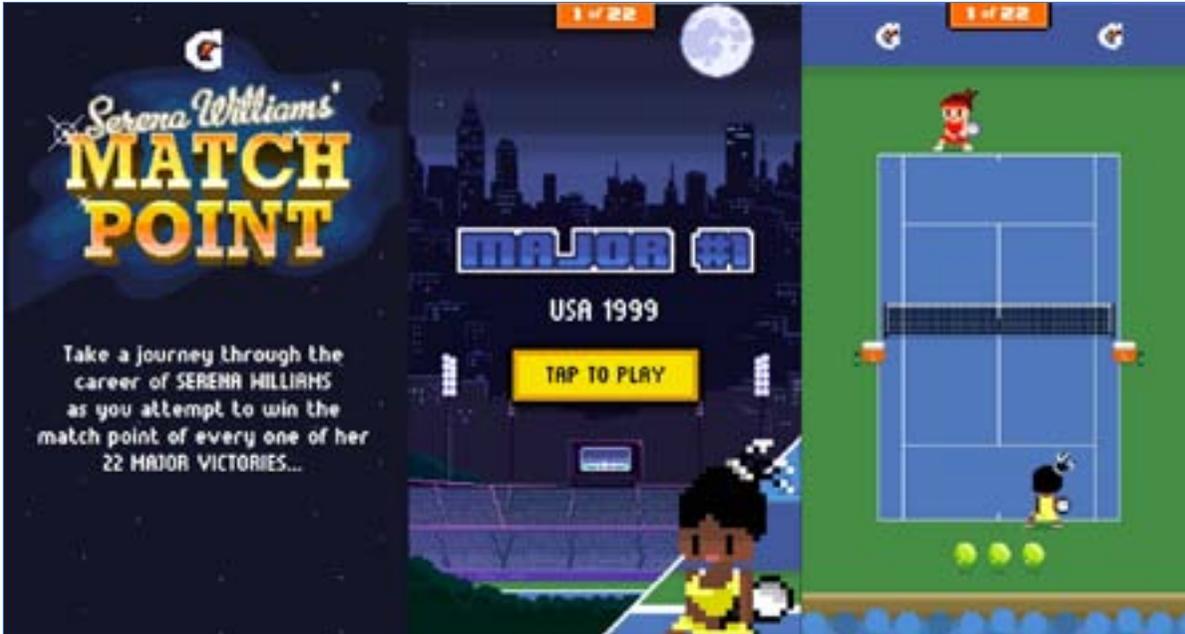




Silver
'Serena Williams > Match Point'
Gatorade (US Open)

Launched to leverage heightened tennis interest in the US Open - which spiked around the so-called (possible) 'Serena Slam' - Gatorade and ESPN linked on a Serena Williams 'Match Point' 8-Bit game and, in doing so, scooped Silver Lions for mobile (in-game marketing and influencer/talent) and Bronze for mobile content for user engagement. Tennis lovers, Serena fans, old school gamers and Snapchatters were able to replay every major title match of Serena Williams' glittering career as Gatorade leveraged excitement around the tournament with this Snapchat-led 'Match Point' retro game.





Designed to be an accessible, 8-bit style game experience recreating her legendary career of winning her Grand Slams, the campaign can be played either online or within Snapchat.

More specifically, via a broadcaster partnership the game can be accessed through ESPN's Discover channel as a Snapchat advert (when users are encouraged to 'swipe up' the advert to get directed to the in-app game), or alternatively it can be played online (on mobile or desktop) at [SerenaMatchPoint.com](http://www.gatorade.com/serenamatchpoint/) (<http://www.gatorade.com/serenamatchpoint/>).

The game itself, which unfolds across 22 levels, one for each of her victorious Grand Slam final matches, is an old-style piece of fun focused on the simple act of using the control buttons to tap the left and right sides of the screen in order to return to ball in either direction.

'Great' and 'perfect' shots are rewarded with a classic Williams' grunt.

The initiative, developed by Gatorade in tandem with creative agency TBWA/Chiat/Day LA and game designers Ludomade, aims to exploit interest in the last tennis major of 2016 and in Serena's assault on claiming her 23rd Grand Slam win.

Indeed, 'level 23' of the game will automatically unlock on 10 September (the day of the US Open Women's final) - which could be Williams' 23rd major title win.

The game is being promoted digitally and socially across Ga-

torade's own channels.

Comment

Gatorade's approach combines two addictive obsessions into a (deliberately) work-distracting, 8-bit, old-school tennis game.

And by mixing gaming with Snapchat, this initiative combines two hot button trends and some may even see it as a totem of contemporary marketer/sponsorship activation ambition.

Gatorade claims it is the first multi-level video game playable on Snapchat.

A long-time Gatorade athlete ambassador, this initiative follows the sports drinks earlier Williams fronted 'Fuel The Love Forward' campaign for the brand which rolled out in late May.

This work explores how, at a young age, Serena Williams' home away from home was the tennis court and how she fell in love with the game and now fuels this love forward by building tennis courts for kids.

This was part of the brand's pre-Olympic Games sports star spot series that also included pieces led by star sprinter Usain Bolt.

While Gatorade's 2015 US Open work featuring Serena also celebrated 21 slam wins through art, outdoor, TV and digital. <



Silver 'My Sole Story' Nike (Shanghai Marathon)

Nike Running's 'My Sole Story', activating around the 2016 Shanghai Marathon, won a Silver Lion for digital craft (in the aesthetic design class) and a Bronze for digital craft (in the data storytelling section). The initiative was based on the idea that 'through the uphill and the downhill, and the pain, the rain, and finally, at the point of your hard-earned victory, your shoes were always there'. The Nike team worked on the project with agency AKQA, and together rolled out 'My Sole Story' as a personalized run-down of each individual runner's marathon journey - as told from the perspective of their shoes.



An H5 mobile site powered by your Nike+ data was created to enable runners to customise their own training progress and every breakthrough logged in to Nike+ is reflected in the experience and enables the user to 'Relive the run. Relive the journey'.

The experience itself launched on 30 October - Shanghai Marathon race day.

At the exact moment of victory when each participate crossed the finish line, Nike aimed to remind all the runners that this was 'more than a race, more than months of training, more than a commitment made to yourself months ago'.

So it launched 'My Sole Story' films powered by each individual's Nike+ data: each customised spot retraced every stage of emotion throughout your running journey - from the shoes perspective of course.

Racers scanned a QR code at the Shanghai Marathon finish line to personalize My Sole Story.

The site combined animation with Nike+ data points, including their miles trained day and night, their finish time, as well as a photo celebrating victory with their shoes - all packaged into a digital experience that was shareable to their friends on WeChat, China's biggest social network.

30,000 racers relived their run, with 2,500 films created in just 24 hours. Conversion rate to Nike.com was 8.3%, +20% more than the average Nike activation.

My Sole Story lives on as a storytelling platform for future races around China. <





A MOBILE
FILM POWERED
BY  +

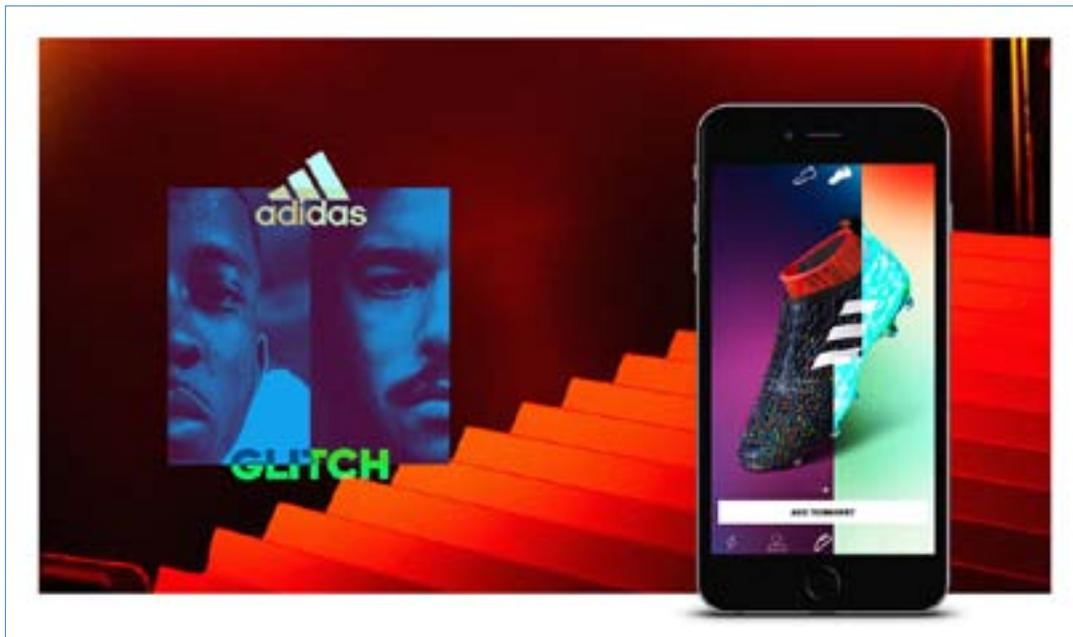
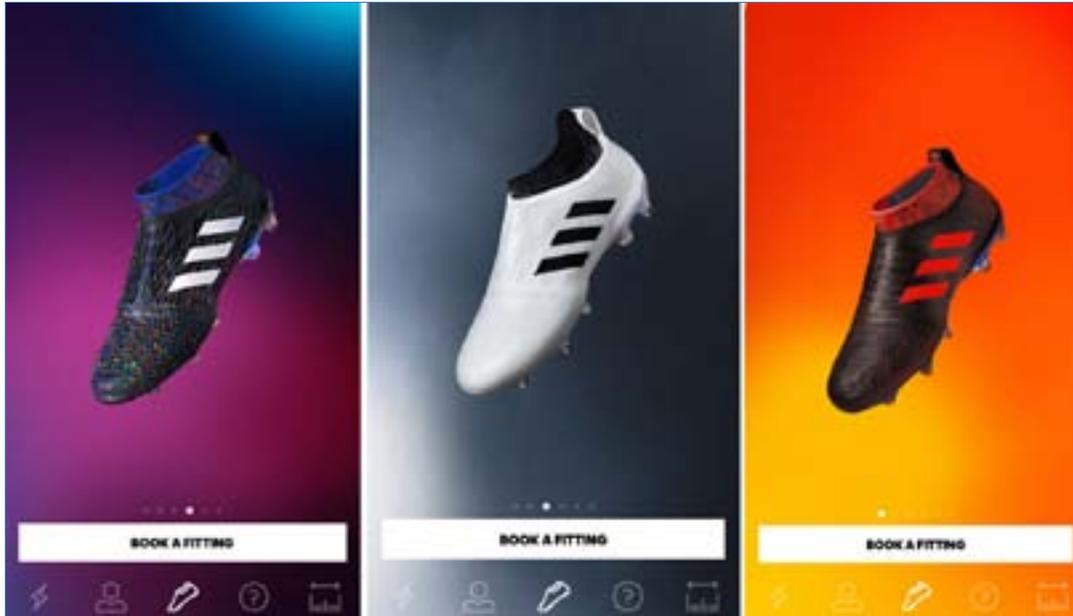


Silver 'Glitch' Adidas

Glitch, an initiative that directly set out to disrupt the norm, saw Adidas and agency Possible win both a Silver Lion (in media - for use of co-creation and user generated content) and a Bronze Lion (in digital craft - for user experience design). As Adidas itself said: 'Forget everything you know about the process of launching a product. Your standard football boot launch has been rolled out a million times.

For Glitch, we broke that pattern.' This is an initiative driven by consumer participation from the very start. Its origins stretch back to Autumn 2015 when the brand and agency brought together a group of London children.





But what is Glitch?

It is football boot can only be purchased through the product exclusive app: which is unlocked by community invite codes – a ‘revolutionary approach’.

Consumers are then able to order a ‘starter pack’ (which is essentially a one-off, three-product offering) which is sent to them within just four hours (for those involved in the London area).

Thus enabling the new owner to play in the boots the same day.

Once a consumer has code, they can create a bespoke boot by choosing a combination of an inner shoe with an outer skin.

Glitch is marketed as ‘the world’s first interchangeable boot’: the inner shoe offers a ‘snug fit and enhanced comfort’ and the laceless outer skin ‘perfect ball control’.

The sales process comes with a personal fitting and trial session. When bought before 5pm the boots will be hand-delivered to a location of the customer’s choice within four hours, if the customer lives in London.

Plus, if they aren’t convinced of the benefits, style and results, they can return them within two weeks and get a full refund – even if even if they worn and used them.

The project’s origins date back to Autumn 2015 when brand and agency brought together a group of children in London

The kids (Adidas consumers and fans – or course) gathered for what the sports-wear giant called ‘conceptual workshops’.

Then, in the following months, the team worked closely with these kids ‘to evolve and refine’ what eventually became ‘Glitch’.

Brands consumers and fans were encouraged to influence each and every aspect of the initiative: not only coming up with the product concept, name itself, but also the ‘design’ and ‘service proposition’ (even including the app).

By the time Spring 2016 came around, the kids team had begun wearing and testing the prototype footwear and feeding

back on the project.

This is a major contrast to the regular product and service development process established throughout the industry – new concepts are typically not just developed in-house with individually chosen partners, but they are also kept under wraps away from consumers and prying eyes..

The developer and test group of youngster stayed closely involved right through: with periodical CVS (Consumer Validation Sessions) being hosted agency Iris’ offices.

For the community pre-launch phase, the team linked up with London players (not the usual pro footballers and athlete endorsers) to create the campaign content.

Thus, Glitch is a start-to-finish consumer collaboration: which adidas says is completely transforming its approach to launching a new product.

Other input at the launch phase came from YouTubers and Chelsea’s Rueben Loftus Cheek, while The F2 Freestylers also helped develop and launch Glitch by promoting the boots amount their seven million-strong subscribers on YouTube.

Florian Alt, senior director of global brand communications at Adidas, said: “On-demand culture was one of the starting points when we started developing the Glitch concept.

“When we look at consumers now, kids are dictated to in when they’re buying new products by when brands drop their product lines. We thought, ‘How cool would it be to come with an approach where the kid is in control of when he wants to purchase shoes, and which shoes?’”

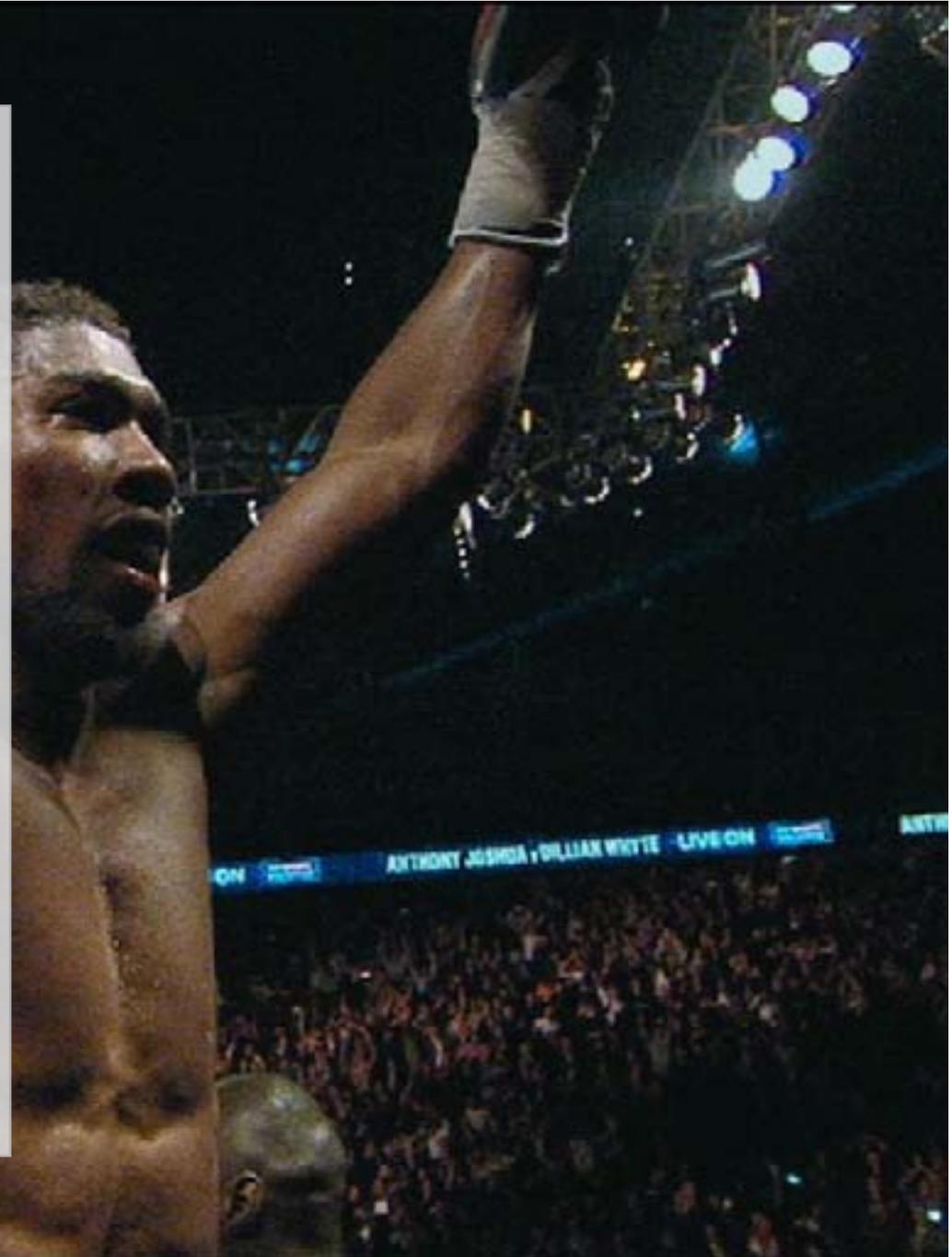
Adidas Football general manager Markus Baumann adds: “Glitch is not only a market leading innovation, it’s also a chance for us to challenge, change, and break the existing pattern in the football boot business.” <





Silver
'Made To Move'
Lucozade (Anthony Joshua)

2017 was a big year for boxing - the sport might even have made it back to the big time and the mainstream - and much of that was down to heavyweight world champion Anthony Joshua. No wonder so many brands flocked to align themselves with the new champ. One brand that did so, UK energy drink Lucozade, won a Silver Lion for editing and a Bronze Lion for film craft cinematography for the film that fronted the 'big fight' phase of its ongoing #MadeToMove initiative developed with Valenstein & Fatt: an umbrella big idea based on the belief that most consumers now expect brands to help them be more active.



Lucozade Sport linked its endorser tie-up with Anthony Joshua for a major 2017 phase of its on-going 'Made To Move' campaign.

In the week ahead of the British heavyweight boxer's world title fight against Wladimir Klitschko at a 90,000-capacity sold-out Wembley on 29 April, Joshua stars in a piece of brand-led storytelling revolving around his own life.

The campaign is led by a flagship, bio-style short film 'Anthony Joshua | Made To Move' which launched in mid April on digital and social and will air on Sky Sports immediately ahead of the fight.

It tells the tale of his life to date.

Its starts back in Watford in 1989 when Joshua was born, moves on to his teenage years, getting into trouble with the police, finding work and training to become a professional boxer.

With music by The Antlers and focusing on the idea that 'Nobody Ever Moved Forward Standing Still', the film was first posted on the brand's YouTube channel on 17 April and then evolved across Lucozade's digital sites and social channels with pieces linked by the hashtag #MadeToMove.

As well as featuring front and centre on the drinks home page, this wave of work spanned Twitter, Facebook and Instagram.

The campaign also includes a parallel ticket competition: which invites fans to post their own 30-seconds of shadowboxing with the hashtag #MoveWithAJ for a chance to win tickets (the entry deadline is 5pm on 26 April).

This initiative was developed with creative agency Grey London and aims to inspire more people to take up exercise.

This phase of the campaign builds on Joshua's previous work for the sports drink brand after initially teaming up with Lucozade Sport in June 2016 to push its 'Summer of Movement Campaign' with FitBit.

'I'm not usually one to look back but I liked the concept for the short film. It has been a real journey from growing up in Watford to fighting at Wembley Stadium,' says Joshua.

'Everything in between; all the things I have done and all the people that have supported me, have made me who I am today and this film illus-

trates that. I am excited to share my journey with my fans and I hope that it inspires the hunger in others.'

Comment:

We think this is an effective piece of brand-led content and storytelling and is amongst the brand's best work in recent years.

According to Mongoose S&E PR director Jo Long-Pockett, who is promoting the campaign, the core spot and linked campaign has generated "About nine million [social] views so far and that's not including the views where the video has been embedded in media articles" and it is also driving interest in the boxer's back story which has led to organic media content growing around the brand's film.

This campaign also dovetails with Lucozade Sport's official partner activation around the London Marathon - which also featured Joshua (see case study).

From boxing insiders and fans to the media (and Joshua himself), many fights fans are hoping and claiming that a Joshua victory will see something of a return to the glory days of professional boxing with a fighter and a personality at the tip of the pyramid with genuinely mass market, global appeal.

Indeed, Lucozade isn't Joshua's only commercial partner hoping the fans and the media are correct.

Other partner brands running campaigns featuring Joshua as an endorser ahead of the big fight. include Beats, Lynx, Land Rover, William Hill, Altitude Mask, and his sports apparel brand partner Under Armour.

Many of these initiatives run on both the brand's channels and Joshua's own platform which are building impressive follower metrics: his Facebook page has 1.5 million likes, his Instagram feed has 2.2 million followers and his Twitter feed boasts 900,000 followers. <







**Silver
'Words'
Nike**

Nike Running and Wieden + Kennedy's series of 'Text' spots, which won silver (film - clothing, footwear and accessories), aims to mock and inspire the smartphone and social media generation and urge them to get out and run.

This stark, text-based campaign - with only white text on a plain black background and a simple robotic voiceover - urges viewers to stop wasting their time on pointless social media, screen-based nonsense and get outside to run instead. This is a Trainspotting-style rant urging today's born-digital generation to stop wasting so much time on pointless screen-based drivel and to go outside and exercise instead.

ARE WE RUNNING TODAY?



This initiative marks the first time Nike has railed against contemporary cultural and the brand has ditched its signature striking visuals for black and white, copy-only simplicity.

The campaign features six different spots, each attacking one aspect of contemporary screen-led social culture.

The spearhead spot is a one-minute 'choose-life' style plea: with a Siri-esque robotic voiceover reading out the simple words on the dark background and a closing tagline that reads: 'This commercial is just one minute, compared to the ten hours a day you spend glued to your screens.'

It is followed by a set of shorter videos that mock the frivolous and senseless social media subjects that seem to dominate so much of Facebook, Instagram and Twitter (without specifically naming any of these platforms).

These include 'Opinions', 'Pictures', 'Celebrities', 'Friends' and even 'Zombies'

The campaign was created by regular Nike agency Wieden & Kennedy Portland.

Comment

We are so used to the slick, stylish and cinematic visuals in Nike's advertising output, that on the rare occasions that the brand eschews its signature style we notice it.

While we've seen this kind of speed-reading spot before – think, for example, of Honda's 'Keep Up' commercial in early 2015,

the most interesting thing about the new Nike work is the socio-cultural comment of the strategy and messaging.

Does the fact that a mass-market brand like Nike is critiquing contemporary culture suggest the start of a backlash against the social media and smartphone generation?

Probably not!

But we might be witnessing something of a socio-cultural slowdown, as Nike is not the only giant brand questioning the role of

social.

The Nike campaign launched on the same day that Coca-Cola's global CMO Marcos de Quinto championed the role of traditional TV advertising.

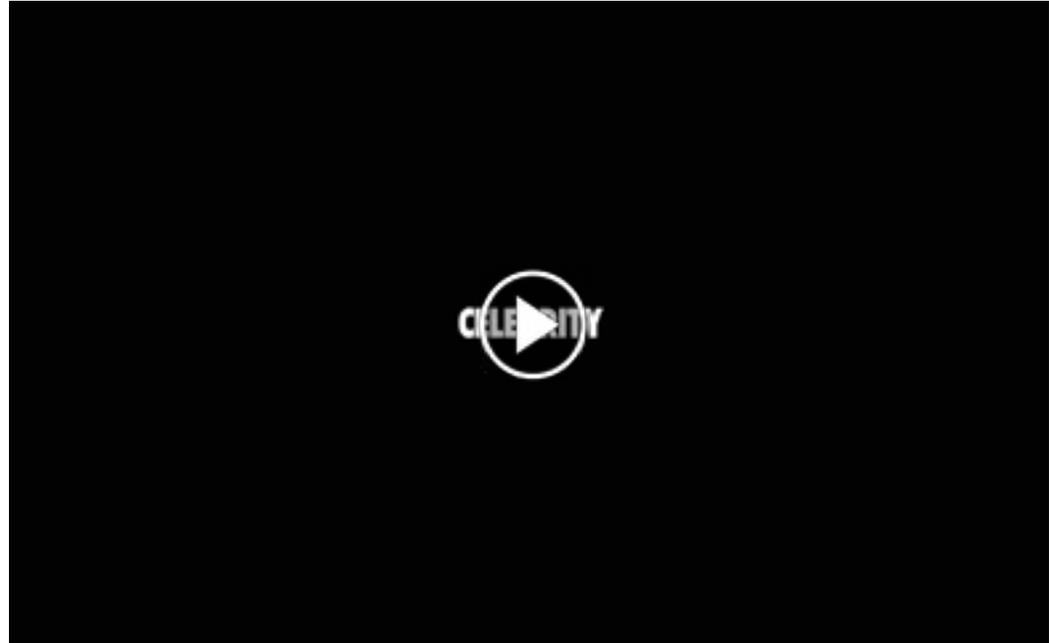
De Quinto told a drinks industry event in New York that it was television that offered the best return on investment and that the company needed a new approach to digital marketing.

His presentation included one slide showing Coca-Cola's TV investment delivered an ROI of \$2.13 per dollar spent compared with \$1.26 for digital, while another trumpeted that social media is a strategy for those who don't have a true digital strategy.

'TV is still very, very critical for our business' and that while the drinks giant is trying to make its company digital, this doesn't mean just putting ads on social media,' said De Quinto

The Nike campaign and the Coca-Cola comments also follow on from Facebook admitting (for the third time) that it had misreported metrics – adding to doubts about whether advertisers are getting what they are paying for on social channels.

An issue that also surfaced back in August when some mega advertisers pulled back on their Facebook ad spend plans and when the world's biggest advertiser P&G announced that it was rethinking its Facebook strategy and shifting spend away from targeted Facebook ads. <





Silver
'NikeiD VR Studio
Nike (Argentina)

2016 and 2017 have both been billed as 'The Year Of Virtual Reality' - especially in the world of sports sponsorship and sportsbiz marketing. And yet NikeiD's VR Studio, developed with R/GA Buenos Aires, was one of the few virtual reality led initiatives to be awarded at Cannes 2017. This campaign actually won a Silver Lion for digital craft in the new VR section. Back in 1999 when NIKEiD was first created, it was a revolution: the very first digital trainer customisation experience and service. 17 years later Nike was still at the tech cutting edge by using VR to rework how consumers interact with the platform beyond the NIKEiD website.



As with so many personalisation projects and customisable campaigns, the objective is simple. But the technology is complex.

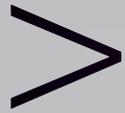
We're not going to try and explain the coding and tech behind this initiative - so we are going to keep it short, sweet and simple ourselves.

NIKEiD VR Studio is a virtual reality experience that brings personalisation to life in an innovative, intimate, and otherworldly way.

Each user creates their own personal trainers in a shop by choosing colours from animated palettes of fabrics, laces, soles, and even logo swooshes.

Once done, they are sent an email where they can view their creation and access nike.com to buy it.

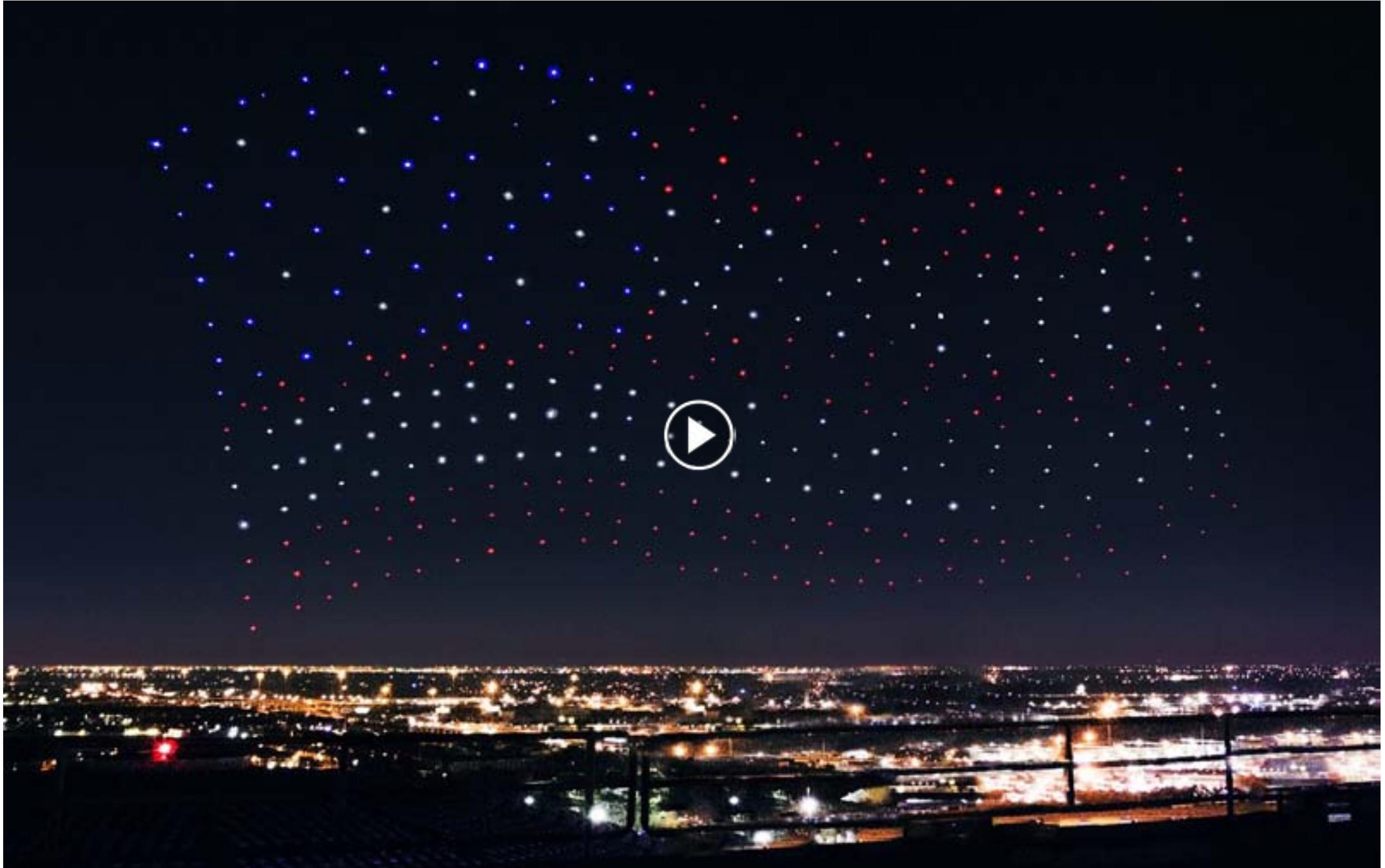




Silver
'Drones Half Time Show'
Intel (Super Bowl)

2017 has also been labelled 'The Year Of The Drone' (or maybe that's 2016, or is it 2019?). Following Intel's groundbreaking Lady Gaga partnership at the Grammy Awards (where it developed projections and holograms to transform Gaga into David Bowie in tribute to the late singer), the two teamed up again for a Super Bowl half time show that saw Intel fly a fleet of drones behind and around the singer. The tie-up saw 300 Intel Shooting Star drones hover behind Lady Gaga: each choreographed by lights and shapes in what was described as the first-ever drone integration for a Super Bowl or a televised sports event.

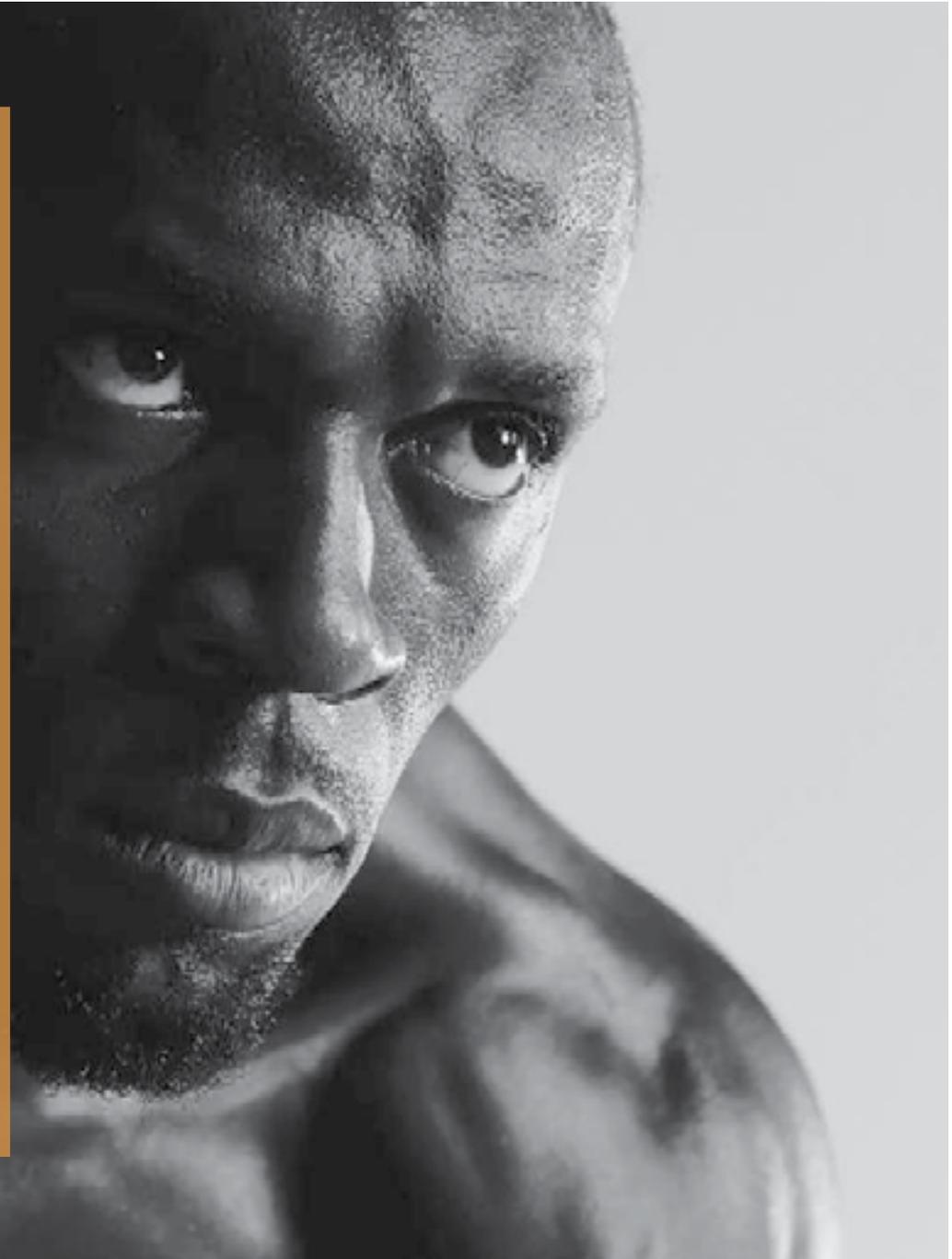






Bronze
'Be The Fastest'
Virgin Media (Usain Bolt)

9.58 seconds lasts a lifetime in Usain Bolt's #BeTheFastest Virgin Media campaign - which won the media giant (and its editing partner Trim) a Bronze Lion for film craft editing at Cannes 2017. Virgin Media leveraged rising excitement around the 2016 Rio Olympic Games with a new campaign called 'Be The Fastest' that was built on brand ambassador Usain Bolt's stunning 100-meter world record time. The UK telecoms/television/broadband business rolled out an integrated campaign that aimed to prove that Bolt's record breaking 9.58 second 100 meter time can stretch on indefinitely.



Virgin Media, which holds no official IOC or Rio Organising Committee rights, essentially ambushed the Games with a campaign featuring the brand's long-time endorser and his world record sprint at the 2009 Berlin World Championships.

The initiative, developed by agency BBH London, celebrates Bolt's stunning spring statistic and highlights the value of pure speed – a benefit linked to Virgin Media's own broadband service.

The UK campaign, which launched on 6 July, is led by a short film that essentially is edited from 10 separate 9.58-second vignettes – including some funky animated scenes (one sees a school-age Bolt as a video-game character and the other as a comic-book superhero).

As the ad says, people want fast broadband and it claims that Virgin Media gives them just that.

'Fast speed is Virgin Media's competitive edge. Our new ad is about what it feels like to experience speed, at a physical and emotional level.'

By the film's end Virgin Media's objective is to have 'shown what it feels like to be the fastest, not just for Bolt, but how that can be achieved through our VIVID 200Mbps fibre optic broadband'.

The commercial recreates that incredible 9.58 seconds over and over again and with increasing excitement as Academy Films director Seb Edwards constructs the montage out of stock footage and new material and CGI.

The video, which features a voiceover by fellow sprinter Michael Johnson, and it's very structure is created from segments focused on a different aspect of Bolt's life and experience.

This campaign from one of Bolt's longest brand partners aims to 'lift the lid on the real Bolt' and spans his preparation, training, diet, childhood, mental strength and his on track performance.

It was also amplified socially with the #BeTheFastest hashtag and emojis, including on the athlete's own social channels to engage his own 4 million Twitter followers.

Further strands ranged from print to DOOH.

'This campaign is about the power and emotion of speed, creating an emotive story around Bolt and our brand,' outlines Virgin Media chief marketing officer Kerris Bright.

The ad debuted on UK during ITV's Euro 2016 Portugal v Wales semi final (with ITV social support) and it will also air in cinemas and across various other digital platforms.

Indeed, a fun launch stunt saw Virgin Media sail a 100-meter video screen down the River Thames.

The team's working for Virgin Media CMO Kerris Bright and head of advertising and sponsorship Ellie Tory Norman was led by a BBH London group that included executive creative director Nick Gill, strategist Alana King, strategy director Elle Graham-Dixon, business lead Zoe Verrion, account manager Graham Moffat, account director Andrew Connolly, chief production officer Davud Karbassioun, creatives Davud Karbassioun, producers Alen Grebovic and Victoria Keenan and assistant producer Sarah Finnigan Walsh.

The BBH print and DOOH team included print producers Lauren Daniels and Simon Taylor, digital producers Charlie Hurlock, Chris Robertson, live creative director Chris Lawson, live creation team members Andrew Stone and Adrian Thomas, live account director Valdemar Domingos and producers Charlie Hurlock and Sarah Finnigan Walsh.

The production company was Academy Films and the spot was directed by Seb Edwards, while the DoP was Alwin Kuchler.

Post production was handled by The Electric Theatre Collective, animation by The Line, editing by Trim Editing, sound by Factory, with music by Arch Birds.

Comment

Brilliant editing and Bolt's joyful dancing will help cut through the current Bolt marketing clutter.

9.58, has become a number synonymous with the Jamaican athlete (it is even the title of 2010 autobiography) and with this powerful, playful BBH spot the brand hopes the numbers will be further etched into history and consumer mindsets.

But it is hard for any brand to own the Olympics biggest star – even one that's worked with him for many years. Indeed, Virgin's campaign launched the same week as Olympic sponsor Nissan Brazil's Usain fronted 'Bolt v Fire': which also heavily features his world record time. <







Bronze *'Various'* Showcase

Powerade 'The Corner' (W+K)

Paddy Power 'Coach Driver' (Smuggler)

Dick's Sporting Goods 'Keepers...' (Tribeca D.S.)

Caixa Economica 'Sounds Of Conquest' (Nova SB)

Nike 'The Switch' (W+K)

Skoda 'Little Bit Of The Tour' (Fallon)

84 Lumber 'The Journey' (Brunner)

MLB 'Ponle Acento' (Latin Works)

SUCCEED IS ALWAYS WELCOME HERE.





LIFE ON TWO WHEELS

WE'VE SCOURED THE ROADS OF THE UK AND MATCHED THEM TO PARTS OF THE TOUR DE FRANCE SO YOU CAN RIDE YOUR LITTLE BIT WITHOUT EVEN NEEDING A PASSPORT.

FIND IT
Simply enter your postcode and we'll search our hundreds of Little Bits of The Tour to bring you a ride near you.

RIDE IT
Get the bike ready, grab a water bottle and head out on your Little Bit of The Tour.

SHARE IT
Once you've conquered your little bit, let everyone know about your experience and how well you've done on [Facebook](#) or [Twitter](#).



#PonleAcento PUTTING THE ACCENT BACK ON BASEBALL.



In a sport where 27% of players are Hispanic, MLB's "Ponle Acento" (Put An Accent On It) campaign drove Hispanic players to embrace their heritage by adding accents to their names on their jerseys. Soon the idea became a cultural movement that celebrities and fans alike joined by the millions, changing America's pastime forever.

MORE THAN 500MM SOCIAL MEDIA IMPRESSIONS.



Dozens of celebrities joined the campaign on their own account.



In a bold move, MLB added the accent to their logo during Hispanic Heritage Month.



"Baseball Campaign Puts the Accent on Spanish Names"

ACTIVATIVE

Bring 'CANNES FOR FANS' to life with our 1hr briefing session

Every year the Activative team travels to the Cannes Lions Festival to identify and explore the year's most impactful and groundbreaking sports marketing: our unique analysis drills down deep into the most awarded sponsor, rights holder and sports brand work to help broaden and deepen your understanding of the biggest marketing shifts changing the sportsbiz landscape.

Bring our festival briefing report to life for your team and/or your clients in your offices/at your event with our one hour presentation for just £1000 (exc travel/accomodation).

Email us at contact@activative.co.uk

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

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

The old sponsorship model, based on one directional brand-biased claims, vanilla hospitality, logo badging, eyeball metrics, cost per thousand, reach and frequency, is being replaced by one based on authenticity, customisation, dialogue, interactivity and permissive engagement.

Sponsorship is flourishing in this new environment as brands seek symbiotic passionate platforms around which to build consumer conversations.

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

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

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

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

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

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

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

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

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

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

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

Subscribe To Activative >

To subscribe to Activative's tripartite - Source, Insight & Platform - sponsorship and sports marketing activation/leverage insights and intelligence service for a year simply fill out the following form and send it to the contact details below, or go to our website at www.activative.co.uk:

Name:

Position:

Company:

Email:

Tel:

Adress:

> Group License Tier One: Up to 25 users = £2,000.00

> Group License Tier Two: 26-50 users = £2,750.00

> Group License Tier Three: 51-100 users = £3,250.00

** Tick appropriate box*

Simply sign below

Signature:

and then scan and return this page by email:

jeremy.edwards@activative.co.uk

or post to

Activative Ltd
New Hibernia House
Winchester Walk
London SE1 9AG

Then Activative will be in touch to activate your service.

For more information about Activative please contact Jeremy Edwards at:

- > jeremy.edwards@activative.co.uk,
- > T +44 (0)20 8144 5345
- > M +44 (0)78 1841 6572
- > www.activative.co.uk

ACTIVATIVE

Get the most ACTIVATIVE thinking 365 days a year

Subscribe to Activative for year round access to case studies, news and views focusing on activation excellence, innovative leverage strategies and effectiveness

Activative brings daily inspiration and learning to you and your sponsorship/partnership team. Between our flagship 'Source' online intelligence tool, our curated 24/7 digital 'Platform' magazine and our 'Insight' briefing reports we connect the dots between creative activation, sponsorship objectives and real-world results.

Want a demonstration, presentation or more information?

Email us at contact@activative.co.uk

WWW.ACTIVATIVE.CO.UK



ACTIVATIVE