



SUMMARIES

SPORTO 2017



**Discussion:
Beyond the logo
(Global vs. local)**

SPORTO

Anja Vačun | Coca-Cola, Franchise Manager Slovenia
Aleksandra Graovac | Toyota Serbia, PR & Communications Manager
Michael Cole | TrueGold Communications, Co-founder & PGA European Tour
Moderator: Dijana Vettorelli | Vettorelli

#sporto2017

SPORTO 2017: SUMMARIES OF LECTURES AND PANEL DISCUSSIONS

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MICHAEL COLE

TRUEGOLD COMMUNICATIONS, CO-FOUNDER & PGA EUROPEAN TOUR
CHIEF TECHNOLOGY OFFICER & EXECUTIVE BOARD MEMBER

PODIUM PERFORMANCE (TRUE SUCCESS = BEYOND THE LOGO)

In his lecture, Michael Cole offered insight into the sponsorship world and in-depth learnings from the Olympic sponsorship of British Telecommunications (BT) for London 2012, and showcased the alignment between the technological companies and the rights holder through the examples from the PGA European Tour.

Success for the brand and success for the commercial business case

As the former London 2012 Marketing and Communications Director for BT Global Services, Michael Cole stressed the importance of taking the extended stakeholders' family into the overall consideration; not just the rights holder and the viewing public, but also fellow sponsors and service providers. A highly visible sponsorship in major sporting events such as the Olympic Games "is not a once-in-a-lifetime opportunity but a LIFE-TIME opportunity," he said.

After reminding the audience of the importance of setting clear objectives for any sponsorship (enhance brand perceptions; encourage positive reputation and engage your people; drive incremental revenue), he shared two important lessons. "Firstly, any sponsorship needs to be interlocked across the organisation (consumer division, B2B division, wholesale division, etc.). Secondly, think about the customer journey, about the pathway you are creating and the required change in behaviour."

BT's success and the three R's

BT started activating four years prior to the event itself and told the story through their events (art exhibitions, concerts, etc.). They supported Live Sites, acted as the Cultural Olympiad partner, worked closely with 20 ambassadors, and used the existing eye-catching assets (London Taxis, BT vehicles, etc.) to drive business and public awareness. BT also worked closely with the LOCOG to synchronize on key landmark moments. They used the BT Tower and launched spectacular fireworks of the top for these landmarks, making the national news.

Michael Cole stressed the importance of working with a wide range of employees on the London 2012 activations to build pride and confidence across the organization. By engaging 99 percent of the workforce that was not directly involved in the Olympics, they were so successful that BT was "given as much focus, if not more, on the engagement of our employees as we did on the rest of the programme." The success in rising the awareness during the Paralympics (they partnered with Channel 4) BT considers as "one of the fundamental elements of our legacy story."

The true legacy of BT and its Olympic campaign, especially in reference to B2B



and the programme extending beyond the event, was, according to Cole, that at least 50 percent of the ROI came in after the Olympics. He elaborated on the three R's that brought success to their Olympic programme: reach (key for a consumer world), recall or reputation (key for corporate social responsibility and brand profiling) and ROI (critical in the B2B context). "It is really about communicat-

ing and reaching your audience, the second R is about how well your audience truly understands the messages you want to convey, and the third R is about the actual impact on their actions."

For their success in London 2012, BT was recognized as the company offering the greatest corporate contribution to the success of the Games.

Technology changing the revenue landscape

In his latest role as the PGA European Tour CTO, Michael Cole also explained the importance of product association over brand association in tech sponsorships introducing a rights holder perspective. The European Tour sees the challenges and the opportunities as a way to transform the experience from that of a fan to that of a spectator. It aims to broaden the general appeal and reach a far wider audience with Pro-Am and Hospitality, non-golf fan experiences, etc. Of course, technology can also help achieve successful outcomes and partners' objectives: "BMW is using the ticketing technology to generate sales leads at Tour events, while the Indian motorcycle company Hero is using hugely successful innovative golf events (playing under floodlights on Tuesday, the day before any of the four-day format takes place) to build their business profile internationally ..."

Michael Cole is one of the many leading experts who see a big potential in tech sponsorships, especially where "brands are able to go way beyond logo placement and become an intrinsic part and an intrinsic component of the sport and its events."

ANJA VAČUN

COCA-COLA, FRANCHISE MANAGER SLOVENIA

ALEKSANDRA GRAOVAC

TOYOTA SERBIA, PR & COMMUNICATIONS MANAGER

MICHAEL COLE

TRUEGOLD COMMUNICATIONS, CO-FOUNDER & PGA EUROPEAN TOUR, CTO

MODERATOR: DIJANA VETTURELLI | VETTURELLI

DISCUSSION: BEYOND THE LOGO (GLOBAL VS LOCAL)

Olympic & Paralympic marketing programmes represent a challenge for the brands. Toyota that made a ground-breaking deal with the International Olympic Committee (IOC) and the International Paralympic Committee (IPC) till the 2024 Games and Coca-Cola, Olympic partner since 1928 (and the new sponsor of Team Slovenia), are two of the main global players. Michael Cole provided learnings about British Telecommunications' (BT) London 2012 campaign that helped secure BT's position into the Global 100 brands.

As pointed out by the moderator Dijana Vettorelli, "visibility is not reason enough to conduct sponsorship" and thinking "beyond the logo" is what is required. Among the challenges of the Olympic & Paralympic marketing (and topics discussed) was the global vs. local approach and leveraging global sponsorship on a local level.

Toyota's globalization strategy

The automotive giant Toyota launched their first global campaign ("Mobility For All" video was exclusively presented to the SPORTO conference delegates) in late 2017 within the new worldwide partnership with IOC and IPC as well as the national Olympic and Paralympic Committees around the world. "Our company wants

to provide mobility for everybody and freedom of movement is one of the most important points for humanity," says Aleksandra Graovac about the philosophy behind the global campaign. "Start Your Impossible" combines both Olympic and Paralympic platforms and the "campaign will be adapted to local markets by keeping global directions and slogan but including local athletes and local stories," explains Graovac. She also points out that different markets and committees have different maturity and different needs and that different approaches will be implemented on the local level.

Coca-Cola provides local relevance by partnering with NOC Slovenia

Coca-Cola has developed a strong tradition of creating campaigns that bring the spirit of the Games to the world. Coca-Cola is now for the first time also partnering with NOC Slovenia on the local campaign #supportalways (#vednopodpiraj). "Coca-Cola as a brand and the Olympics have very similar attributes and values. It is about equality, friendship and fairness, and Coca-Cola is a very 'happy' brand that brings



people together,” emphasizes Anja Vačun adding that their aim was “to bring Coca-Cola closer to the people in Slovenia and to show more local relevance.” Preparing and executing the local campaign was challenging, and Vačun points out that they had support from the global team but wanted to do it locally. By leveraging the local production and cooperation with the Olympic Committee of Slovenia, they created a campaign that introduced Team Slovenia’s limited edition of products and at the same time “helped younger athletes to build their personal brands” through their activation.

BT’s local success leads the way to a global success at London 2012

Commenting on British Telecommunications’ achievements during and after London 2012, Cole highlights alignment, creative thinking and interlocking across all divisions of the organization as crucial. He further elaborates that in order for a campaign to be a success, all aspects, i.e. marketing, branding and operations, need to be balanced. Another challenge was to include 25,000 employees working outside the UK in the sponsorship journey and they managed to do that by delivering some

of the Olympic-themed events through British embassies. “It is very important to remain within the commercial contracts, but often there is a way for the domestic players to still get the messages out that isn’t infringing across the wider restrictions in place. And it just works,” explains Cole by pointing out that “the audience at the Olympics is like no other, so the local success will also deliver success on a global scale, if done strategically.”



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A large audience is seated in a conference room, facing a stage area. The room is dimly lit with blue ambient lighting. The audience members are mostly men, some looking towards the front of the room. The stage area is partially visible in the background, with some equipment and lights.

JERAMIE MCPEEK

JMC COMMUNICATIONS & SUPERBOWL 51 HOST COMMITTEE,
HEAD OF DIGITAL

SOCIAL MEDIA: IT IS MORE THAN A GAME!

A 20+ year veteran of the sports digital space (Phoenix Suns, Super Bowl Host Committees) and award-winning digital consultant Jeramie McPeek took a closer look at the strategy behind social media and discussed the 10 ways in which sports teams should be utilizing social to tell their brand story and grow their business. “The biggest changes I saw in professional sport are in two areas; one: technology and two: communication,” said McPeek and pointed out social media in particular.

INFORM

“You should use your social media channels to inform your fan base,” said McPeek. Social media is a communication platform, but even social media is changing quickly. “In the past, the teams primarily used text, but now ... now it’s really important that you use strong visuals, graphics, images, videos, photos or ‘live’ video to get attention,” he said. With the visuals/graphics, the posts are getting more impressions, more interaction and fan engagement than just plain text.

ENTERTAIN

“You should use your social media channels to entertain your fans, because this is what it’s all about. We watch sport because we want to be entertained,” he said. Through social media channels, the sports properties can give fans a different perspective. Be interactive. “Create funny photos, gifs, videos, Instastories, livestream or use emojis, drawings or creative way to part with influencers ... Have fun with your fans and create good content,” he emphasized.

INVITE

“You can invite your fans to participate with your organization. Invite them to the games, to charity events, invite them to participate in your marketing campaigns, etc.” All those things can be done through social media channels but you have to be good at it.

LISTEN

“Social media is not just a one-way conversation, it’s more than that. You really need to listen what the fans are saying and respond,” said McPeek. It’s important to pay attention to what the fans are saying, commenting and posting, and preparing a quick reply has a huge impact on them. The fans appreciate that and are feeling more connected with the club or organization.

SHARE

“You should use social media to share great content. It can make your channel stronger,” McPeek suggested, adding: “Fans are creating content all year long. They love your team, your brand and players, so take advantage of that. Keep an eye up on that and share that content on your channels.”

CELEBRATE

“Celebrate with your fans, they are sport fans and they are excited with your team. Celebrate big wins, big moments, anniversaries, birthdays and holidays. This is a great way to show emotions and passion, and can also be a great opportunity for including your sponsor partners,” McPeek pointed out the importance of celebration. It’s ok to have fun and to find the right content which can be connected to the brand.

REMIND

“It’s important to remind fans on social media why they became fans in the first place,” said McPeek and added that you can show and share historical things, big moments from the past, great players or their birthdays ... It’s always important that we remind fans of the things that are part of the team’s history and legacy, especially when the results are less successful.

INSPIRE

“You should use social media channels to inspire your fans. Maybe to catch a good moment including your fans or to feature the players’ community work,” he said. It’s important for the social media team to see the content and to communicate it in the right way.

MONETIZE

“We always tell the social team members to move the fans away from the social media to the web page, because that is where we sell tickets and where the sponsors are. You can use social media to promote the tickets or the merchandise. Create the need, create the urgency,” emphasized McPeek. To include sponsors into the posts is part of creativity but do it in a fun way and the fans will love it.

THANK

Last but not least – it is really important to use social media to thank your fans. “You can do that in a lot of different ways, but show them your gratitude,” concluded McPeek.



In the discussion with Matej Praprotnik, Assistant Director for Radio Strategies at Val 202, Jeramie McPeek shared some further views and insights about digital space. “Authenticity on social media can be learned,” he emphasizes, adding that athletes have to think twice and be careful about what they are posting, no matter how strong their opinion is. “If you are angry, you respond quickly or say something controversial that can change people’s opinion about you,” says McPeek.

As for resources and budgets, McPeek thinks that “every team in every country

would say that they needed more people.” He believes that even a small team can make an impact on social media. “You can do a lot with smartphones, there are little tricks you can do when you have a small team.” When asked about the top three social media platforms, he chooses those that have the most reach – Facebook, Twitter and Instagram. He finds Snapchat is still powerful for younger people. And when is it time to “eliminate the platform”? “If you invest a lot of time and effort and achieve poor results, you have to make the difficult decision and move on to something more efficient,” he concludes.

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FREDDA HURWITZ
GINGERNUT THINKING, FOUNDER & CHIEF NUT

SMART INSIGHTS, GREAT WORK, LASTING TRENDS: STUFF I LIKE AND WHY

Fredda Hurwitz, a renowned brand and sponsorship strategist who has worked on a diverse group of brands throughout her career, shared a few of her favourite case studies from around the world, demonstrating why smart insights lead to great work and, as a result, intelligent trends that brands are positively embracing and fans are benefitting from.

After presenting and elaborating on examples, Fredda Hurwitz concluded her lecture with five key takeaways, presented as subsections in the following text.

It is about them (fans), not you

Brands should never lose sight, whether their objective is raising awareness or sales, that “ultimately, there is some person sitting in a stand or on a wet field loving the thing that they are there for,” says Hurwitz.

‘Fans, not numbers’ is a UK project that the Australian apparel company Skins got behind last year. Skins was mentioned as an interesting brand that is not afraid of taking on the biggest players, such as IOC or FIFA. The gist of the ‘Fans, not numbers’ project is bringing back the voice to the fans who feel that getting priced out of the thing that they are so passionate about is just wrong. The project is managed by two small organizations, Supporters direct and Sporf, joined by Skins, described by Hurwitz as the brand that is constantly taking the position “‘it is not about us, it is about you,’ and that does so with humbleness and consideration rather than just trying to be authentic.”

Be relevant, not just present

Hurwitz presented case studies where the brands “are really stretching their sponsorships and finding interesting and slightly odd ways to have a purpose for being there,” as was the case with the white good product brand Miele at the music festival Tomorrowland, where a personalized activation was realized by using a giant washing machine and a big foam party with large water splashing, during which the participants’ clothes were washed, ironed, folded and waiting for them in a package with their name on it.

Whereas Miele’s theme was playfulness, Coke succeeded with nostalgia. Coca-Cola recently positioned itself in esports, where they used a made-up virtual character Alexander for a remake of the famous commercial from 1979. “They put nostalgia through and made it relevant,” commented Hurwitz on the campaign that went beyond branding and was categorised in her presentation as the “brand relevance to create warmth.”

Measure love, not eyeballs

With this takeaway, Hurwitz points out that sponsorship should “be more about the engagement, love and experience that you are providing. It could also just be

about having some fun. Good and well-done sponsorships can also be playful.”

Common Goal, the charitable movement by streetfootballworld that was launched with the support of Juan Mata in 2016, that encourages football players to pledge one percent of their annual earnings to Common Goal, which in turn helps them fund organizations around the world, is not a sponsor-backed project but deserves mentioning since it flips the whole model around. Fredda Hurwitz explains, “The players are saying that they want to do something, rather than the sponsors always being obliged to come up with solutions for some of the challenges we have.”

Investments in CRM and primary research

A partnership between M.J. Bale and The Australian Cricket Team began with good insight and after a thoughtful consideration of the sponsors and what is really important for the team and the pitch (the Sydney Cricket Ground), they came up with the idea of dressing the team by using the wool from the sheep grazing on grass taken from the SCG. “This is a very rare example of bringing a partnership together in a very compelling and emotional way,” says Hurwitz, pointing out that the

increased sales that came as a result were not the overall objective.

Another clever example of using insight was the Canadian bank CIBC's campaign (#CIBCSoccerNation). The bank acquired sponsorship rights for World Cup 2014, for which the Canadian football team failed to qualify.

CIBC did their research and found out that over 50 percent of the fanbase in Canada were supporting other teams, therefore they decided to simply become the supporters of all the teams. Their top-performing tweet "Holy Schnitzel" had 10-times higher user engagement than any other financial institution. "You get the research right and you pull your insight out of that data. That is a gold mine of success for whatever you are going to do going forward," adds Hurwitz.

Successful personalization and customization can only be achieved through great insight, as evident from the results in the B2B or B2C environment. Hurwitz emphasizes another aspect, "Creative on its own – without good insight and KPIs (Key Performance Indicators) – is kind of meaningless, because you do not know if you have done a good job or not."

Doing good is good business

One case study really stood out. The Brazilian football team Vitoria decided to help raise awareness of insufficient blood donation in Bahia by removing the red stripes from their more than a 100-year-old black-and-red jersey and replacing them with white stripes. They said they were going to bring the red stripes back after people donate enough blood to help solve the problem. During this period, blood donations increased by 46 percent, and with an investment of only 15,000 US dollars, Vitoria achieved more than one

billion page views, reaching 130 million people, and did the right thing for the community at the same time.

"As a brand, you have the obligation to use the tools available to help others along. It grows so much more brand equity, so much more warmth for you as a brand and demonstrates that you are in it for the right reasons. If you do good, good will come back to you, either through index, sales or mentions on socials," concludes Fredda Hurwitz.



CREATING CONTENT TO GET AND KEEP FANS' ATTENTION (CONSTANT CURIOSITY)

Content needs to engage fans' curiosity to capture and retain their attention. It has to be brave, actionable, likeable, long-lasting, surprising, and you-centric – or, in one word, it has to be “ballsy”, claims content strategist Jon Burkhart.

“Engaging content is more about brains than budget. The most dangerous phrase in marketing world is ‘we’ve always done it this way,’” said Jon Burkhart. According to the B2C Content Benchmark Study, 56 percent of marketers claim that creating engaging content is their top challenge. Burkhart has an answer to get and keep the attention of fans or any other target group, and he describes it with an acronym BALLSY.

How to make BALLSY content?

When creating content to engage people, you should ask yourself the following questions, says Burkhart:

1. **Is it brave?** Is your content taking risks? Is it telling the truth in a bold, extraordinary way?
2. **Is it actionable?** Does it inspire people to act and interact positively? Is this action building the brand?
3. **Is it likeable?** Is it engaging? Did you enjoy it? Did it connect with you on an emotional level?
4. **Is it long-lasting?** How memorable or enduring is it? Will you forget it existed next week or next year?

5. **Is it surprising?** Does it take you to an unexpected place? Does it grab and keep your attention?

6. **Is it you-centric?** Is it just another brand saying “look at me, me”, or is it all about You, the customer?

“BALLSY content should be very easy. If you apply these principles to your content, your fans will be drawn to you,” claims Burkhart. His favorite example of daring and brave content is ArsenalFan TV, one of the fastest growing YouTube channels, created by Arsenal fans for Arsenal fans. “Its content is not always positive, it can be very critical. Fans have a right to say what they want; it is very authentic and raw, and that is why it is very appealing for a younger audience,” says Burkhart.

Keep calm and be QUIET

Burkhart has another acronym, which can help content creators make engaging and relevant content. “QUIET” stands for questions (QU), imagination (I), empathy (E) and trust (T). “If you don’t question things, you are just spinning around in a circle and not going anywhere. Be inquisitive. This will help you spot problems quicker. Ask important **questions** and find creative ways to do it,” advises Burkhart.



Imagination means connecting new ideas and possibilities to solve problems. “Be imaginative and fight fear,” encourages Burkhart. In his words, **empathy** is not just a buzzword. It means that you connect emotionally with those you’re trying to help. He substantiated his claims with the question posed by Ann Handley (Marketingproofs): “What would your content look like if your customers signed the paycheck?”

If you gain your audience’s **trust**, you earn the right to sell to them. “Stop talking about yourself. Put testimonials on your web page, and use your fans’ videos. Customer video is the future,” says Burkhart.

Technologically advanced teams and unusual promotions

He also mentioned a few examples of the most important moments in sports, such as the Dodgers’ High Five from the 1970s, which, in his words, brought joy to sports; and now, this American professional baseball team even has its own start-up accelerator. They are the first sports brand ever to invite start-ups and present their final pitch at their Blue Diamond Gala. The club partnered with some of the influential YouTubers and had their own show to get younger people to baseball games. The Dodgers also offer live experiences and unusual promotions, such as Justin Turner Chia Pet, terracotta figurines used to sprout chia, where the chia sprouts grow to resem-

ble hair. In this case, they used the beard of their baseball player Justin Turner.

Burkhart’s favourite constant curiosity case study is ‘Rink Bingo’ by the Swiss ice hockey club Davos. During the match, players crash into the rink panels about 100 times, so they turned the rink panels into bingo fields. They created the Rink Bingo App, and the fans were able to play live and in real time during the matches, even at home via a second screen. The winners of this entertaining game received discount vouchers via the app to buy merchandise or beverage and food. The sale of the merchandise through their fan store increased by 128 percent, beverages by 34 percent, and food by 46 percent. ‘Rink Bingo’ was a huge success for the club in addition to the fantastic response from the fans, and it had a real impact on the club’s business, said Burkhart.

Final tips to get and keep attention

In conclusion, Burkhart offered a few final tips to get and keep the attention of your fans: plan slowly to create quickly; find tech to help you be quick; put fun first; tell your story in your own way; people are self-obsessed, appeal to it; timing is critical; turn hate to love; and be a gift giver.

MAIK MATISCHAK

NBA EMEA, SENIOR COMMUNICATIONS DIRECTOR

CREATING A HOLISTIC GLOBAL STORY

Although the NBA (National Basketball Association) has “national” in its name, it has grown into an international phenomenon a long time ago. Maik Matischak, NBA EMEA Senior Communications Director, explained more about the league’s approach towards PR & communication, with an emphasis on Europe.

The NBA EMEA team, based in London, helps to amplify the day-to-day communication with a focus on the local (European) players. “NBA would be in the news even without us, but we make sure to add the local angle with storylines dedicated to specific markets,” explained Matischak. The team also helps the stakeholders when it comes to media distribution, licensing, sponsoring and all other business operations that help the league and its partners. “On one hand, it’s the basic basketball conversation, but more importantly, we are here to support the business,” revealed the man who manages the communication strategy and leads the execution of all public relations activities for the league in the region.

Globalization and internationalization

“Luckily we don’t need to export the sport, as it’s – opposed to some other sports played in the USA – already global. There is a hoop in every school court,” said Matischak and added that the fact that more than 100 players from the 32 teams are coming from outside the USA (64 from Europe), is a “testament of the globalization and internationalization of the league.” But while the most notable stars are still (mostly) American and social media has narrowed the “distance”, the likes of Goran Dragić and Dirk Nowitzki add a substantially bigger local interest to the league than if the league consisted only of US players.

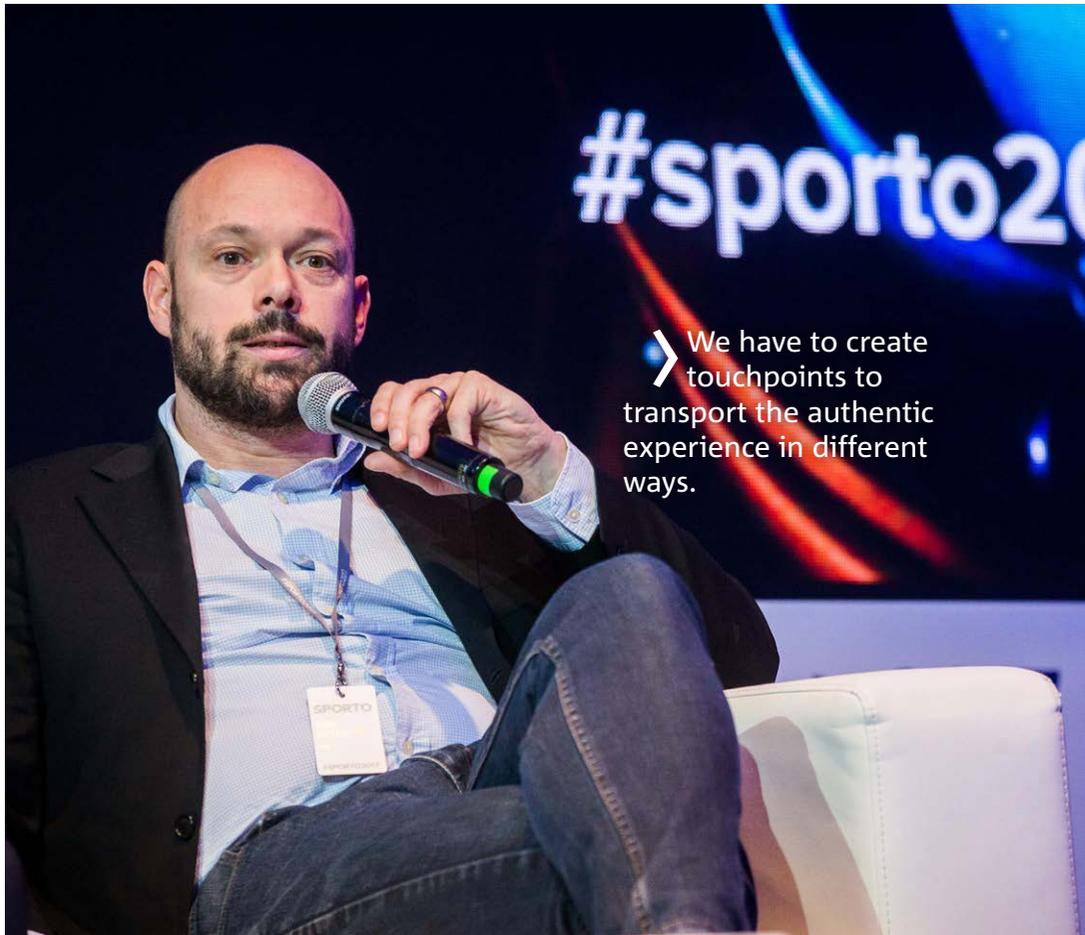
In any case, the NBA sees itself much more than a basketball league. “It’s not just about the results after the games, it’s about creating a holistic story,” said Matischak and pointed out that the NBA tries to find a way to engage people also via the urban culture. Players are trendsetters when it comes to, for instance, fashion and the clubs’ merchandise tends to resonate far beyond just the fanbase. “We try to make sure people might fall in love with the NBA through a totally different channel than the usual ‘I bounce the ball’ way,” said Matischak. One of these is also esports, where the league is, together with the clubs, a global leader and trendsetter.

While the NBA programme is available in 215 countries and territories around the world in 49 different languages, and the league has organized 218 different international events in 39 different countries with an aim to add to the local feel of the league, the fact still remains: 99 percent of NBA fans will never attend a NBA game live. “We have to create touchpoints to transport the authentic experience in different ways,” he replied to the question how to approach these people, pointing out social media, holistic content distribution and technology as the key and the way forward: “Why wouldn’t you in a couple of years watch a game live courtside from Rio or Shanghai from the comfort of

your couch – with the help of virtual reality (VR)?” While Europe’s time difference problem is being bridged with after-match content and solutions like the NBA Sundays (when a game is played early in the afternoon in the USA to have it on TV in Europe in prime time), a European franchise is not on the short-term agenda. Based on Matischak’s words, a European division, due to games scheduling, is probably a more likely solution if the expansion were to happen in the future.

Transparency and honesty in communication

Along with the questions relative to the region – about his views on the FIBA competitions, Slovenia’s recent success at EuroBasket 2017, the “golden” generation of Yugoslavian basketball, the “pioneers” (Dražen Petrović, Vlade Divac, Toni Kukoč ...), the contemporary (Dragić ...) and future stars of the league (Luka Dončić) from the region – Matischak also offered some general advice about PR and communication. He said that in crisis communications, it’s important to have a pre-defined plan, but also to adapt to specific situations, while he sees transparency and honesty (within the limitations of the job) as the most important virtues of the trade: “If you ruin a relationship once, it will probably never be the same again.”



➤ We have to create touchpoints to transport the authentic experience in different ways.

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› When you find your big
idea, be brave and back it.

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MARK BRENNAN
AIB, HEAD OF DIGITAL AND INNOVATION

MARK DOYLE
AIB, BRANDS GROUP DIRECTOR



#TheToughest

In just a few years during the financial crisis, AIB, the most reputable bank in Ireland, found itself on the verge of peril. Traditional advertising did nothing to connect the bank to the outraged public, so AIB leveraged its GAA sponsorships (Ireland's national games) to re-establish brand trust and increase positive sentiment. They succeeded with the multi-awarded #TheToughest campaign.

MARK BRENNAN | AIB, HEAD OF DIGITAL AND INNOVATION

MARK DOYLE | AIB, BRANDS GROUP DIRECTOR



The biggest marketing challenge in Irish history

AIB, one of the biggest banks in Ireland, found itself on the edge of extinction after the financial crash in 2007 and 2008. “The bank was the public enemy No. 1, as many Irish people thought that it was responsible for the crisis,” said Mark Brennan. The Edelman Trust Barometer showed the bank’s lowest level ever in 2013, only 6 percent. “Media sentiment was 99 percent negative and even our staff was denying their work in AIB. We had to reduce workforce by 60 percent and we closed 30 percent of the branches. The taxpayers had bailed out the bank with EUR 20.8 billion or 39 percent of all the tax take in Ireland. In a situation like this, when all the public hatred was centered on our brand, we found ourselves in front of the biggest marketing challenge in Irish history,” said Brennan.

“What we needed was a platform; something that would enable us to start to reconnect with our customers and prove the value of the brand and business. We couldn’t go advertise and promote our products because people hated our brand. Our marketing budgets were significantly cut because of the bailout, so we looked at our sponsorships and cut them all as



well, except for one, the AIB GAA Club Championships,” continued Doyle. The bank had been a sponsor of the Gaelic Athletic Association (GAA) for more than 20 years already, but its recognition among the public was only 15 percent and it was placed very low among the most sponsorship attractive sporting events in Ireland.

How #TheToughest was born

The most interesting insight they acknowledged when talking to their agencies was that GAA was the most difficult competition to win. You have to win 12 consecutive knockout games among 2000 competing clubs and at the same time battle the worst of Ireland’s weather conditions, explained Brennan and Doyle. All the players compete while working full time, and they are extremely dedicated to play the game. The initial idea was to ask people if this is the hardest competition to win in the world. They wanted to start a debate and they created a deliberately open discussion with a hashtag #TheToughest. As

they wanted to show how the dedication of the club players knows no limits, they created many emotional short films and posted them on their social channels.

One of the examples that showcases moving the banking boundaries is AIB’s TV documentary series titled ‘The Toughest Trade’, starring professional athletes trading places with the amateur GAA players. The aim was not only to show how difficult it is to win the championship, but also how difficult it is for the amateur players to be involved with the competitions. The series, which has run for three seasons, has been viewed more than 5 million times globally. “It really started the conversation and people engaged with the content,” said Brennan.

The results were incredible. AIB was recognized as No. 1 GAA sponsor in Ireland and No. 1 sports sponsor in Ireland. In 2017, the brand trust was already 57 percent (compared to 6 percent in 2013). In

2013, they had 30,000 views of their video content, and in 2017, 37.5 million respectively. “The Toughest was our Trojan house. In 2013, customers didn’t even want to talk to us, and four years later, 62 percent of them talked about AIB and GAA to their friends,” said Brennan.

Key learnings

“A sponsorship platform can transform the fortune of your brand,” was the first key lesson of #TheToughest campaign, said Doyle, adding that “The answer can be right under your nose.” He explained, “As marketers, we are sometimes very excited about the next shiny thing and we don’t look at the assets that we have right under our noses.” The third lesson was: “When you find your big idea, be brave and back it.” According to Doyle, the bravery was the most important thing in their case, because they have really challenged themselves and put all their efforts in the campaign.

PRIMOŽ ROGLIČ

PROFESSIONAL CYCLIST

MODERATOR: SAŠA JERKOVIČ | RTV SLOVENIJA

SPORTO TALK: PRIMOŽ ROGLIČ

This year's special SPORTO guest is breaking traditional rules in sports. Primož Roglič is a former FIS Grand Prix and Continental Cup ski jumper (also Junior World Team Champion) turned professional cyclist, a Tour de France debutant stage winner and UCI Road World Championships 2017 time-trial silver medalist. In a one-on-one talk, he discussed his inspirational career, marketing aspects of the cycling world, Tour de France, brands in cycling and more.

Primož Roglič, the former 2007 junior world ski jump champion, sold his motor bike a few years later to buy his first road bike. In 2012, he began his serious training, signed his first professional contract with Adria Mobil Cycling the following year, and is currently part of the Dutch LottoNL-Jumbo team. By winning the most difficult stage of the Tour de France, he created one of the most spectacular moments in the Slovenian sports history. His victory was especially interesting because it followed a quite unique transition between disciplines – the two sports

are very different in terms of time, ski jumps last only about 15 seconds, while bike race stages take four hours. Roglič explains that “the two sports can't really be compared time-wise, and as for the physical aspect, these are completely different disciplines.”

He tried cycling by coincidence but soon discovered that it fits his character and physique more than ski jumping, which led to a decision to test it out. It became evident very quickly that there was potential, however, cycling teams were not very

welcoming at first. He struggled at the beginning but was determined not to give up. Eventually, an opportunity opened up at Adria Mobil Cycling, where he was immediately successful during the first trainings in defeating younger competitors. “Everyone starting a sport has dreams and goals to be the best, but once you are on the bike, it is not that simple. To get where you want to be requires a lot of work, motivation and persistence,” says Roglič.

Stage 17 of the Tour de France victory, silver medal at the UCI Road World Championships

Roglič describes his Tour de France stage victory, which included the famous Col du Galibier climb, as one of the most wonderful moments of the season and one that will stay with him for the rest of his life. It was a special day when everything worked out perfectly for him, and having his fans with him was like “shifting to higher gears.” He believes that while athletes often decide that they will win, his experience was that “you seldom make it the first time and it took me several attempts to ride Stage 17 of the Tour de France as I'd imagined.” He did some of his preparation during his vacation, when cycling in France with his girlfriend, which must have somewhat contributed to his victory.



Another success of his previous season was in the Individual Time Trial at 2017 UCI Road World Championships where he won the silver medal. In his conversation with the SPORTO audience, he revealed that he knew even before the time trial that he had “already used up all my cards, and this time, there should not be any falls or technical problems,” which was indeed the case.

Marketing aspects of cycling

Roglič also touched on the marketing aspects of cycling. According to him, this is a very broad area for a sport with

a long-standing tradition and a number of established races happening in natural environment that can be appealing to sponsors in a variety of ways. But based on his experience, there is a greater interest in winter sports in Slovenia. Being part of a Dutch cycling team, he emphasizes the differences in the way cycling is perceived, and although Slovenian cycling has not yet reached its potential, he hopes this will change in the future.

A look into the future

When asked about the possibility of switching to other teams, he answered

that he had been talking to other bigger teams but chooses to stay with LottoNL-Jumbo for now. “We are not the biggest, at least not in financial terms, but I like the team.” As for the next step, he says the traditional one-week races could be interesting for him. Is there any chance of his transitioning to a third sport? “You never know what life will bring,” says Roglič and replies laughingly that he is not thinking about that at this moment.

FAN ENGAGEMENT AND INSIGHTS FROM BRAZIL: FACEBOOK, TWITTER, NEYMAR

Guilherme Guimarães shared fan engagement activities of the Brazilian national football team and the Brazilian Olympic team during the biggest sports events in the history of his country. He also touched on the digital boom after the record-breaking transfer of the Brazilian football superstar Neymar to Paris Saint-Germain FC.

How to bring fans closer to the national team?

As Guilherme Guimarães explained, there were many different stakeholders involved at the 2014 FIFA World Cup, from FIFA, the Brazilian Football Confederation (CBF), 12 host cities and 12 host states to the federal government, each with different objectives and opportunities for fans. “We recognized that we have to bring fans closer to the team,” stressed Guimarães, former Director of Sports for Twitter Brazil.

During the week prior to the announcement of the Brazilian football team players, they did a special promotion with the CBF. Every fan could send a suggestion to the manager Luiz Felipe Scolari (Felipão) about which player should not be excluded from the list. The manager would send a personalized message and his autographed picture to everyone who tweeted and used the hashtag #FicaDicaFelipao / #HereIsATipBigPhil (Felipão Scolari is also known as Big Phil). With 58,000 mentions,

it has become the No. 1 trending topic in Brazil and the No. 2 trending topic in the world. “The numbers might not be that big, but remember that this was almost four years ago,” said Guimarães.

Since they wanted to bring fans closer to the national team, they wanted to make them feel as though they were a part of it. During every press conference – from the period the team was announced to the last match of the Brazilian team, where it was defeated by Germany – one question from the fans was accepted via Twitter using the hashtag #AskBigPhil and one with the national team using the hashtag #AskTheNationalTeam. It was also the trending topic No. 1 in Brazil at the time, with 850,000 mentions and 460,000 new @CBF_Futebol followers. “Fans could also send incentive messages to the players, which were shown on the screens inside the Brazilian training camp. The players were responding to fans with video messages on Twitter,” said Guimarães.

The host cities took the opportunity to promote themselves as tourist destinations. With the hashtag #WhosGonnaWin, they were taking bets about the winning team. The cities lit up their biggest attractions (Curitiba its Botanical Gardens and Rio the



iconic statue Christ the Redeemer) during a global voting via Twitter prior to the matches taking place in each city.

Facebook as the main channel for the Team Brazil fans

In Guimarães' words, there was a bigger digital shift in creating a social media strategy for the Team Brazil at Olympic Games Rio 2016. "While the national football team just wanted to be seen as trendy and engaging, with the Team Brazil they had very clear objectives and asked Facebook to help in achieving them," he stressed. The objectives were to unite Brazilian fans on Facebook (which would become the main information channel for fans relative to the Olympic Games), promote engagement and participation (athletes' and fans' comments and reactions), and experiment with new formats and innovate (offer fans of all ages an unprecedented experience). They implemented this strategy with public figure support, in the form of incen-

tive messages to the athletes on Facebook, education and tutorials about the individual sports, riding with the medal winners, immersive experience (360° photos and videos), press conferences, exclusive one-on-ones with the winners, highlights as every single medal was celebrated at the platform first, and dedicated, exclusive Instagram content, such as Stories which were introduced at the time.

They recorded 16 hours equalling 87 videos of exclusive live content with star athletes and public figures, reached 33 million people in one month on the Team Brazil Facebook page, and had 6 times more interactions (reactions, comments and shares during the games compared to the previous month).

Neymarketing 2.0

"Using a popular tourist attraction is something people love," said Guimarães when telling the story about how the Paris Saint-

Germain FC welcomed their new superstar Neymar in Paris. The club lit the Eiffel Tower to promote Neymar's arrival. They also used Twitter and Instagram attracting 3,600,000 fans to these platforms, of which 13 percent were Brazilians. They attracted 1.4 million new followers on Facebook, 1.7 million on Instagram, 734,000 on Twitter and 120,000 on YouTube. "Brands have also embraced the opportunity. Coca-Cola as a sponsor of PSG activated the sponsorship to welcome Neymar. Neymar is a Red Bull ambassador and the brand generated engaging content as well," said Guimarães. Of course, Neymar himself could not be left out - he created an attractive Instagram grid, Instagram being his favourite platform. "With 82 million Instagram followers, 60 million Facebook followers and 38 million Twitter followers, Neymar has more followers than the top 10 Brazilian football clubs put together," concluded Guimarães.

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MALPH MINNS

STRIVE SPONSORSHIP, FOUNDER AND MANAGING DIRECTOR

WHAT IS THE ESPORTS OPPORTUNITY?

Malph Minns, Managing Director and founder of Strive Sponsorship, was the first global expert at SPORTO to present the in-depth overview of the esports' landscape. Minns discussed the esports' audience and opportunities for brands, what traditional sports are doing around esports to use it for their own objectives, the commercial potential and a look into future trends.

Esports and gaming are two different things

Malph Minns started the presentation with the definition of esports. “Esports is the term used to describe organised video game competitions between professional players and teams. Esports is played both online and before live audiences, broadcast over the internet on platforms like Twitch to millions of fans worldwide. Esports essentially equates to sports, with each game title being equivalent to a different sport,” said Minns and, as an example of audience interest for esports, showcased 2015 League of Legends final (biggest esports title in the world both by participants and viewers) that was played at the Staples Center and where tickets were sold out in less than one hour. In the recent final, 43 million unique users watched the final ... “It is a lot of demand out there,” he emphasized, adding that the biggest prize fund in esports is 24 million dollars, with an important fact that the prize fund is generated from fans’ source. Minns added that the game industry is bigger than the film and music industry combined. But esports and gaming are two different things. “Gaming is essentially like participation, esports is essentially fandom. Just like in many other sports. If you cycle a lot, that does not necessarily mean that you will follow Tour de France.

Esports is fewer players vs many viewers. Participation is about many players vs few viewers,” he explained.

Starts, Twitch, opportunities for brands

Minns also emphasized the global audience (no boundaries in territory) and the role of Twitch as one of the key players in esports. Twitch is an online streaming platform (ensuring the critical mass of audience) bought by Amazon five years ago. They have gone from being the broadcast platform (owning the audience) to organising tournaments (becoming commercial rights holder) to becoming a retailer (working with streamers - influencers on promoting games) and also launched the games publishing house (under the Amazon brand).

“Esports started as a retention tool. It was a way for publishers to keep people engaged with their games. It was also way of ensuring that there was a lot of micro payments of inventory within games. Now they see it more than a revenue generator opportunity,” said Minns about the start of the journey for esports. After analysing the relationships between the publishers, competitions, fans, teams, players and platforms in esports, he looked at the

opportunities for brands. “It is quite similar to sports. You can sponsor leagues or tournaments, teams, players, festivals, stadia, competitive platforms, broadcast platforms, content, CSR ...,” explained Minns adding that it is estimated that in the last year and a half, more than 600 brands have sponsored esports globally, of which the vast majority were endemic brands (part of the computer-tech industry), but non-endemic brands are starting to come in (Red Bull and Coca-Cola as early adopters, Old Spice, Audi, Mercedes-Benz ...) since esports is capturing younger audiences that traditional sports are losing.

Traditional sports’ commercial approach to esports

At Strive Sponsorship, they identified eight different commercial models used by traditional sports rights holders in esports to date. They have defined these as: ‘Sign a player’, i.e. sign a FIFA 17 esports player (West Ham Utd, Manchester City ...); ‘Strategic partnership’, i.e. a traditional sports team partners with an esports team (AS Roma and Fnatic, NBA2K); ‘The Barcelona Model’, i.e. defining yourself as an entertainment brand (PSG, Schalke, Philadelphia 76ers ...); ‘The Collective’, i.e. owning an esports team and a commercial stake in the league that the team plays in

(the French and Dutch Football League's creation of e-LIGUE 1 and e-Divisie); 'Integrated', i.e. integrating the core traditional sport, or talent from it, with that of esports (Formula E and the Visa Vegas eRace); 'Pure content', i.e. get an esports player or gaming vlogger to create content around esports/traditional sport; 'Investor', i.e. investing in teams, competition organisers and content to monetize it (WWE, New York Yankees) and 'The Licensed Model', i.e. licensing your brand to someone else to monetize it (Sporting Lisbon, F1 esports series). There are various benefits (and drawbacks) of each and the suitability of each model really depends on the objectives of each rights holder.

Commercial challenges and future trends

As esports market opportunities include a huge market, global and valuable audience that is hard to reach on mass through traditionally means, high user engagement, unparalleled growth and under-monetisation, there are also commercial challenges. Minns identified the following 10 challenges within the esports industry: IP ownership; fragmentation of the scene and understanding of the ecosystem; entry of traditional sports rights holders (further fragmentation, confusion between gam-

ing and esports, cost of operations driven up, non-endemic brands gravitating to what/who they know); preconceptions of decision makers, esports community vs brand and commercial people; monetizing assets; players making more money from streaming than playing; cost of operating is rising; instability of leagues, tournaments and teams and integrity (doping, cheat software, match-fixing, online denial of service attacks, etc.) and governance.

The insightful presentation was concluded with a projection of what the future

trends may bring. Malph Minns' view on the esports future includes: a continued aggregation of stakeholders in the existing esports; growing publisher influence/ownership of the top level; additional publishers launching esports capable titles; non-endemic gaming brands entering the European market on a larger scale; increased esports investment from traditional sports rights holders, broadcasters and private equity/venture capitalists and governance that will continue to formalize and professionalize.



LAURENT MOREL

UEFA, SENIOR COMPETITIONS MANAGER

PIERRE LIENHARD

UEFA FUTSAL EURO 2018 PROJECT LEADER

MODERATOR: SAŠA JERKOVIĆ | RTV SLOVENIJA

DEVELOPING EVERY UEFA BRAND

Before Slovenia very successfully hosted UEFA Futsal EURO 2018, the discussion with two UEFA Management representatives addressed different aspects and challenges of staging sport events, the strategy behind developing and growing younger disciplines, such as futsal, and the UEFA's approach to women's and U21 championships.

Laurent Morel started working for UEFA in 2001, and has been one of the front figures of the transformation of futsal into the fastest growing indoor sport. At the beginning of the century, 25 countries played futsal, and in 2017, 52 out of the 55 UEFA members had the following structure: a league, a national team, a youth national team, etc. Pierre Lienhard has the event-operations experience on many levels, including UEFA Champions League, and recently started managing the U21 EURO and Futsal EURO projects.

The crucial period leading to a breakthrough

The UEFA strategy relative to the next step necessary for the evolution of futsal, including the change in the way the women's game is perceived, partially lies in the planetary football stars, since, especially in South America, every footballer goes through a "futsal education". UEFA tries to work with them and not set futsal and football against each other. Pierre Lienhard emphasized another aspect: "These are two different brands and our challenge is to receive a perception of futsal as a brand.

How can you do that? Our main focus is on the media. We are obliged to treat the media as our main stakeholders."

Futsal EURO visited the Adriatic region for the third time since 2012, and a step further in Futsal EURO 2018 build-up was the start of promotional activities one year prior to the competition. From 2018 onwards, futsal starts a new chapter, since the new format of their top futsal brand scheduled the next Futsal EURO in four-year's time. Laurent Morel presented some of the challenges: "We have a product which is definitely sellable to sponsors and TV stations. The next step is to strengthen the brand: with our communication, with our image, visual identity, fan experience, fan engagement and the social media. With having sports targeted for youngsters, we also need to excel in terms of technology. We have a good to-do list until 2022."

UEFA recently announced two new futsal competitions, U19 and Women's EURO, and renamed their European club competition to UEFA Champions League, thus bringing another top global brand to the sport.



Olympic potential?

Another question is, is it possible to add futsal to the Olympics. Laurent Morel emphasized that this question should be addressed to FIFA, since they are the ones negotiating with the IOC, but responded: "I hope to see futsal at the Olympics before I retire. It is a long discussion and debate because there are so many parameters at stake." These parameters include the potential adding to the programme or substitution with football, because the latter does not bring top stars and has a big environmental impact which the IOC is now trying to avoid. On the other hand, "Women's Olympic Tournament is a massive platform

and would never be questioned". Is Men's Futsal and Women's Football Olympic Tournament the answer? "In terms of commercial attraction and media rights, football tournament is still massive and I do not see futsal taking the spot," added Laurent Morel. The first step towards the Olympics has been made – in the summer 2018, futsal will be featured at the Youth Olympics in Buenos Aires.

Diversity and the future

With futsal following in the footsteps of basketball and handball, there is no doubt football is the global sport No. 1. Pierre Lienhard explained the UEFA approach:

"We have the same strategic approach for the top three UEFA brands, Women's EURO, Under-21 EURO and Futsal EURO. We build up these three events using the same structure: from the bidding process and the tournament requirements, from our site visits, communication with our members' associations and the host cities to the governmental aspects."

'Stars of today and superstars of tomorrow' is the U21 EURO slogan and the brand reflects it. "For us, it is a great opportunity to use the U21 as a platform for generations to come." The cooperation with the LOC and with the host cities in 2017 in Poland was particularly successful," said Lienhard adding his view of the mega sporting events future. "You have to accept the political stake and you have to accept that there is a monetary impact. Once you can accommodate those pillars and the fact that sport does not work without politics, then you have the builders for our next generation."

ANITA ŠIKIĆ

CROATIAN HANDBALL FEDERATION, HEAD OF COMMUNICATIONS

EDITA GABRIČ

GORENJE, HEAD OF HANDBALL SPONSORSHIP PROJECT

MODERATOR: BRUNO BLUMENSCHNIG | OVERTIME SPORTS MARKETING

HANDBALL: EVENTS AND POTENTIAL

Nine years after hosting the World Handball Championship, Croatia was once again chosen the host of another big competition. This time it was the EHF Men's EURO 2018. On the other hand, the Slovenian home appliance brand Gorenje started an extensive partnership with EHF in 2017, which included a three-season contract for the EHF Champions League and two consecutive EHF EURO tournaments. The topics of the discussion included the LOC's biggest challenges and insights into the potential of handball sponsorship deals.

Get ready for the hard work

The Croatian Handball Federation started with the promotional activities two years before the competition (the SPORTO discussion took place 55 days before the event's kick-off in January 2018). "We were present at every event that we found even remotely interesting or connected to the

EHF EURO 2018", said Anita Šikić, emphasizing the local organisation committee's (LOC's) hard work, especially during the last 60 days before the competition. The fruit of their labours was the sale of 80 percent of the tickets released two months before the first match (the price range was from 20 to 55 euros).



At the same time, Gorenje, one of the leading European home appliance manufacturers (and a long-time naming sponsor of the handball club Gorenje Velenje), started a sponsorship activation as the EHF's new partner, which included the upcoming championships in Croatia. "Our main goal is to raise awareness of our brand on the European level in the main handball markets that are very similar to our target markets, such as Germany, Denmark, Norway, Sweden and the former Yugoslavia," said Edita Gabrič, adding, "Handball is the No. 1 indoor sport in Europe and growing further at a 7 percent rate year-on-year. It is great to be a part of that story and use the sponsorship opportunities."



Household names as brand ambassadors

Gorenje created the Simply Fans campaign, reflecting the company's brand philosophy – "Life simplified". The Croatian and world handball legend Ivano Balić was selected as the brand ambassador, and during the EURO new names were added, such as the French star Nikola Karabatić and the Slovenian household name Vid Kavčičnik. In the first phase of the activation, handball fans from South East Europe were invited to be a part of the prize contest that took them to the EURO matches. The hospitality and the unique experience ("Meet the ambassadors") offered to the fans and business partners were another two aspects that they wanted to leverage during the championships.

More than a competition (and a logo)

"The EURO is much more than a competition ... The mentioned approach in sponsorship activations with the inclusion of the star players supplements our strategy for delivering the best fan experience in Croatia," explained Šikić, while also mentioning the fan engagement activities in the Fan Zones and public viewing organized in the host cities (Zagreb, Split, Varaždin and Poreč). The approach of leveraging the partnership has finally shifted. "Even the public institutions are not satisfied with only seeing their logo on a promo material," continued Šikić. Partners and stakeholders understand that big events such as the EHF EURO 2018 are a great opportunity to build relationships and have a com-

plete range of activities. "It is like playing the game on different levels with different goals, interests ...," added Šikić.

The discussion also touched on the topic of tourism potential for Croatia. The big sporting events in January can be a good way of attracting European fans who can also be tourists, especially during the days when their teams are not playing. A combination of tourism potential, an exciting fan experience and exceptional sponsorship and fan engagement activations could be a way for sporting events to be at least sustainable, if not profitable.

ACHIM ITTNER

SAP, HEAD OF BUSINESS DEVELOPMENT SPORTS

SPORT MEETS TECHNOLOGY

Today's consumer landscapes demand a dynamic model of corporate sponsorship. The technology software company SAP is partnering with sports properties across the globe to showcase the company's technological expertise and bring fans closer to action. They use three approaches in their partnerships: fan based, brand (club or sponsor) based and operational solutions, providing different technology solutions and models that mostly converge interests of both.

Achim Ittner shared insights from SAP's work; among others they cooperate with some of the biggest global brands such as NHL, Manchester City FC or San Jose Sharks as well as with smaller properties such as SV Sandhausen, which is the smallest football club in the second division of Bundesliga.

Enriching the fan experience

"There is always the issue that you don't just want to push social feeds on Twitter, LinkedIn or Facebook, but you also want to bring back fans onto your website to commercialize all the actions", Ittner described the need to be close to fans on different digital channels as well as promote the brand

and merchandise on the website. With this in mind, the company developed fan apps which integrate different communication channels and a loyalty programme.

Another fan engagement solution presented was SAP's sensor technology used in equestrian sport and in sailing. Sensors (used for GPS positioning but also for measuring and indicating behavior, speed or acceleration) were developed to enrich the fan experience. Using the app, the audience can follow everything via live broadcasts of horse riding or sailing regattas that include important and useful statistical data. "Data is also used for training purposes and the team managers can analyze the competi-

tion easier and with more insights", Ittner explained.

Team performance and venue management

To enhance team performance, SAP is also partnering with the Slovakian football federation, using team management technology solutions for the national team and for the young around the country with goal to "build up and grow football in an orchestrated and managed way". Together they try to identify football players in every region in order to find the most talented potential players earlier. They work with associations and academies to promote their development, but, as Ittner emphasized, it is not only about growing the business, it is also about "working on the medical part, working on the medical insights and reducing costs." For example, this is how FC Nürnberg used their solution to track and manage all players' treatments to optimize processes and standardize medical treatments.

They provide live venue management solutions such as sensor-based data that "manage the ticketing process information, provide the information on the number of visitors in the stadium or the number of visitors still on their way to the stadium and how to guide them via traffic navi-

gation”. Digitalization of the stadiums is also included in their portfolio. As already mentioned in the interview for SPORTO Magazine, Ittner says that “the technology is already here with the camera tracking movements, the face-recognition technologies, e-ticketing ... but it is up to the club and the society to decide how they want to leverage these technologies.”

Digitalization and individualization

Ittner concluded the presentation by explaining SAP’s engagement in sports as one “bringing value to the industry as technology providers”. Their involvement was showcased on two further examples from the best hockey league in the world. Through their project with the National Hockey League (NHL), they digitalized all historical data associated with the league and they are also providing real-time match analysis for fans to engage and predict match results. Using the online ticketing system used by the San Jose Sharks, they motivated fans to renew their season tickets. They put all the information in a smarter context with technology solutions offering a platform for fan data analysis which allowed them to follow their activities on social media and integrate all data sources in order to choose proper timing and channels and address the fans with the most benefit for each fan.



'Till the new logotype.

There are three elements, which together make up the DNA of Juventus.

Firstly, the black and white stripes. Secondly, a stylized shield, representing the Club's victories. Thirdly the J, a distinctive initial which the fans are very fond of – and first among them was Avvocato Giovanni Agnelli.

The new logo blends these three elements into a single, universal symbol which manages to represent not only a football team, but also an identity, a sense of belonging, and a philosophy.

JUVENTUS



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PAOLO INSINGA
INTERBRAND, CREATIVE DIRECTOR

EXPANDING JUVENTUS' UNIVERSE: BLACK AND WHITE AND MORE

Interbrand was chosen by the Italian football super brand Juventus to not only freshen up the club's visual identity, but to help them with the process of taking it to another level. To go where no football club has gone before, they developed an iconic and unique identity fit for football, business and everything in between. Paolo Insinga, the agency's creative director, gave us a behind-the-scenes insight into this challenging transformation.

Juventus and Interbrand worked together in the past and came up with the motto "Life is a matter of Black and White" as well as the very visual identity they were about to replace with a completely new set of brand (visual) assets. Juventus needed support to fulfil a challenging plan - to grow their business outside of their main field of play, to be less dependent on the results on the pitch, to achieve growth in the markets they deemed as key and, perhaps most important of all, to reach a new audience of "entertainment enthusiasts" outside the usual football fan base.

Experience pillars

They rolled up their sleeves and first came up with three "Experience pillars", key starting points that helped them outline the road ahead: the uncompromising nature of the decisions that are crucial throughout Juventus' history, the experience it provides – captivating mind, body and soul – and being an Italian premium brand. The three premises were set and, in Insinga's words, they were the "most important to get the story going". With that done, they focused on the visuals and the feeling they evoke. Among all football insignia, only a few really stand out and they could offer the transformation

Juventus wanted. Thus arose the opportunity to create a set of unique and flexible visual assets "distilled and evolved from Juventus' DNA to match business and experience goals" with a wide range of applications across the vast landscape of their area of operation.

Thousands of sketches were transformed into one idea. Clearly inspired by the iconic black-and-white stripes, a new visual identity "fit for the entertainment fans, fit to do something more than addressing football fans" was born. Interbrand really took the challenge head-on and delivered a forward-thinking, outside-the-box and future-focused concept. Iconic, instantly recognizable and flexible. The primary logo that brought together the stripes, the shield and the J, "a distinctive initial which the fans are very fond of – and first among them was *Avvocato Giovanni Agnelli*"; works not only as a football crest but can be adapted to any type of use in the vast and ever-expanding area of operation for Juventus. The same applies to all the other assets they created. A custom typeface family was also developed with those very properties in mind and Insinga deemed it "the most supportive type in the world".

Launch and the goal to become global brand beyond football

Creating the new identity was just the first part of the journey and after it was concluded, there was still much work ahead: like getting in touch with Juventus' key partners (such as adidas, the kit supplier) and of course preparation for the launch. Along with the goal of being interesting to a larger audience, they unveiled their strategy of keeping the football world at its core, building from it to "go beyond football and create touchpoints to offer a broader range of experiences" with the ultimate goal of becoming a global brand beyond football.

As they began planning for the launch, they came up with another story, a concept called "Black and White and More" to support it. Everything about the event was set to be avant-garde, starting with the choice of venue – "Le Cavallerizze", the historic stables of Milan, transformed into an expo and conference venue by the Italian National Science and Technology Museum. They chose Milan instead of the club's home city of Turin simply because of "its international appeal", which coincided perfectly with the concept. To help the visual aspect of the launch, a set of exclusive photos was created that captured



the club's essence – fearless and uncompromising. They guided the guests on a path of tradition and innovation, a journey through history (in black-and-white, of course, as this was the entire theme of the event) that led them into a space where the actual unveiling took place, and beyond – a room of the future of Juventus. The whole event was built around taking the key principles set at the beginning of the project and bringing them to life through a wholly captivating experience of the body, mind and soul using various visual and interactive aids, installations, a bar that served a cocktail, crafted exclusively for the event, and even an on-site tattoo parlour.

Perhaps the best way to summarize this unique process that will probably serve as a blueprint of evolution for other sports entities in a saturated environment is to simply quote the opening speech of Juventus' president, Mr. Andrea Agnelli: "The future of Juventus means growth and to do that, we need to keep winning. But to keep winning, our approach must evolve ... to win, we must grow: we must evolve our language and change our skin."



**SPORTO 2017 WRAP-UP
(BRANDS VS PROPERTIES)**

Toby Hester (Sponsorship Coach), SPORTo Awards 2017 Head of Jury, summarized some of the learnings from the conference and led the discussion about Brands vs properties relationship and the future of marketing in sports with Malph Minns (Strive Sponsorship, Founder) and Jeramie McPeek (JMc Communications & Super Bowl 51 Host Committee). Take a look at the key messages and quotes from the wrap-up discussion.

SPORTO 2017 key points by Toby Hester

EMOTIONAL EXCHANGE

“Sponsorship is the emotional transaction between the rights you are purchasing, the image of the thing that you are lining with and your brand. If you are Coca-Cola, you want to engage with audiences through that emotional exchange. It is a fact.”

CHANGING THE BEHAVIOUR

“Engagement is not about being liked, tweeted and about number of people that have seen what I have done. It is irrelevant. It is about the conversation that you have. It is about how you change the behaviour around that conversation.”

OWNING THE CONVERSATION

“Money is leaving media. If you are an advertising agency, your business model is dying on its feet. If you are a rights holder, you have the money on your hand, because you own the content. You own the conversation with the consumer.”

ENTERTAINMENT

“FC Barcelona is the entertainment business. Not a football club, not a basketball club. It is an entertainment business.”

AUTHENTICITY

“Nowadays, there is direct conversation. Not any more through third parties (TV, press, radio), it is direct interaction with the fans. Therefore, the authenticity of the conversation is changing. You kind of believe it more when it comes directly from the rights holder.”

Key points from the discussion with Malph Minns and Jeramie McPeek

FAN BASE, ACCESS AND ENGAGEMENT

Malph Minns: “My job was to become an expert in our fan base. Because that is what I was selling to brands. From the sponsorship stand point, I was selling access to them. Once I have given the access, I was selling engagement. Not just how and where to reach them, but what is going to resonate with them. Educate sponsors and brands who our audience actually is and what elements of that audience is relevant to them. And it is not just about reaching them, but how to add value to their experience. You need to either solve their problem or add a value to their experience. For example: from the broadcaster point of view – I am not just broadcasting the game ... how am I going to add value to the viewer.”

THE ROLE OF AN AGENCY

Jeremy McPeek: “Maybe in the past the role of the agency was to find a good opportunity to get their client’s exposure.”



But now it is really important that sponsorship is natural integration, that it feels like a part of it. The content that is pushed out needs to look good for the team, the fans should really like it and the sponsor should look good being a part of it. The agency really needs to be creative and think for the both sides rather than just for the client.”

Malph Minns: “The role of the agency should be to think. Clients are paying the agency to think. Because the world we are living now, there are so many messages, so much going on, it seems that activity is

prohibiting productivity. Take a step back, take a breath and think. Think it through and rationalize it, because the client does not have time.”

FUTURE OF SPONSORSHIP AND SPORTS INDUSTRY

Jeremy McPeek: “In sports industry in general more and more people will be consuming content through their phones and not through TV. That means big broadcasters will not be able to spend this much money. Kids today do not watch TV other than their video game.”

Malph Minns: “Less money, more competition to spend. The convergence of media channels means there is convergence of budgets. Sponsorships are losing budgets to digital ad spent. Showing the right ROI will help a lot. Facebook and Google understand their audiences ... Brands are going to go more and more direct. Why should I pay for the association with you to reach these people when I can create something myself? We will also see more and more industry developing in esports.”



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