

RUGBY WORLD CUP > 2011
ACTIVATION ANALYSIS > STATISTICS, STRATEGIES, TACTICS & TRENDS



ACTIVATIVE

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Introduction: Challenges & Solutions > RWC sponsors faced many challenges in 2011 including recession, earthquakes, early kick-offs, pricy travel and a small host nation. But tournament equity benefited from NZ's rugby passion, talented team and inspirational stories.

Quotes & Statistics Snapshot > Mobile outperforms traditional online, social media stats soar, NZ 2011 down on most France 2007 metrics (including terrestrial TV viewing, attendance, percentage of tickets sold and overseas visitors).

Get Up & Go To Work > With early morning kick offs, European sponsors used apps, utilities and giveaways to get consumers out of bed, while broadcasters offered seamless, multi-platform live coverage for home, mobile and office.

TV Down & Social/Mobile Up > Despite broadcaster innovation and NZ viewing records, traditional TV audiences fell - but sponsors turned to social media and smartphones to drive record breaking rugby mobile and online engagement.

Getting There & Being There > To combat high travel costs, organisers/sponsors experimented with promotions/incentives/competitions to entice overseas visitors, while in NZ late kick offs were leveraged with enhanced hospitality and original ambient initiatives.

Fanpaign: Fans Are The Campaign > Once activation was built on supporter calls-to-action and brand-backed 'good luck' messages, but increasingly the work itself is a consumer-created expression of support and a fan-team connection mechanism.

New Zealand's Rich Rugby Stories > New Zealand may be a small media market, but it has a rich rugby history. Steeped in rugby romance, New Zealand's rugby passion provided creatives with inspirational stories - and advertisers love stories.

Sponsor Error = Ambush Avalanche > The controversy around the axed All Black sponsor Telecom New Zealand's 'Abstain For The Game' campaign shows how rights holder errors provide opportunity for ambush/guerrilla work.

New Fans Vs Rugger Buggers > Traditionally seen as exclusive, traditional and middle-aged: some rugby advertisers are now appealing to younger, diverse demographics (and new markets), while others still rely on traditional clichés and sexism.

Learnings: Challenges & Solutions > Infographic overview of how advertisers and sponsors attempted to solve RWC 2011's activation challenges.

About Us >



Introduction: Challenges & Solutions

The International Rugby Board (IRB)'s Rugby World Cup (RWC) is rugby's top prize and preeminent global property, but for advertisers, partners and sponsors New Zealand 2011 presented as many challenges as it did opportunities. From macro issues like the recession and earthquakes, to micro problems such as the awkward timing of matches for big northern hemisphere markets, the cost of travel for overseas fans, the relatively small size of host population and the small capacity of its largely low-fi stadiums.



Of course, there were some positives for sponsors to leverage too. 2011 was a relatively quiet sports year, thus providing an opportunity for the RWC to stand out. The return of the tournament to New Zealand, a country considered by many as the RWC's spiritual home, was a potential plus. Certainly tournament equity was boosted by a host country fan base for which rugby is the number one sport, a host team ranked number one in the world and boasting the world's number one rugby brand - the All Blacks.

Furthermore, tournament sponsors love a story to base their creative strategies around and this competition came with a ready-made, over-arching narrative: could the sport's biggest brand and top ranked team, led by the planet's two best players and playing on home soil, finally overcome its reputation for choking?

For organisers and marketers there was also the choice between focusing on widening rugby's demographic appeal and boosting its emerging market development, or prioritising the sport's traditional fan base. New Zealand may be a rugby heartland, but long term RWC sponsors realise that a more inclusive, global approach is critical to the future success of tournaments such as the Rugby Sevens at the 2016 Rio Olympics and the 2019 RWC in Japan.

Less Business, More Rugby > Another major challenge was that Rugby New Zealand 2011 (RNZ 2011) had a lot to live up to.

The RWC has enjoyed astronomical growth since its 1987 debut with each tournament breaking the previous host's records. This culminated in France 2007 which drove a 28% rise in the number of registered rugby players, a TV reach of 238 countries and, according to a Deloitte survey, a cumulative audience of 4.3bn.

Continuing this ballooning growth curve was always going to be a challenge for the IRB and RNZ 2011. Particularly considering that New Zealand's population is just 4m compared with France's 66m. France's success left the IRB with a quandary - how could it continue the growth rate and take the tournament to the next level?

The answer was that it didn't even try. For the IRB the 2011 tournament was less about business and more about rugby.

"Taking this year's tournament to New Zealand was not a business decision, it was a rugby decision," said IRB CEO Mike Miller. "We knew we were giving it to a special rugby country, but we knew we would be 30% down on our usual surplus of profits as a result and there has been a bit of belt-tightening."

So for several sponsors the focus was more on stories, romantic rugby stories, than simple statistics. Prioritising deeper engagement through richer content rather than just maximising eyeballs. This seems to have been the sensible strategy, as most



data shows NZ 2011 metrics were down on France 2007 data.

Both France 2007 and New Zealand 2011 hosted 20 nations and 48 matches, but total attendance dropped from more than 2.25m in France to less than 1.5m in New Zealand and average per match attendance fell from 47,150 to 30,777. Tickets sales dipped from 94% in France to 85% in New Zealand and the total number of overseas visitors fell from 350,000 in France to 133,200 in New Zealand.

Time, Place & Platform > The late scheduling of matches in New Zealand itself, with many kick offs at 8.30pm and 9.00pm, presented both challenges and opportunities to media agencies, platform strategists and hospitality specialists.

For the hosts the late starts meant matches finished after prime time. While this wasn't exactly ideal for maximising mainstream audiences, New Zealand's broadcasters still broke all-time audience records. Furthermore, they provided more time and space for greater pre-match spending in host cities and at venues and offered enhanced ambient, outdoor and hospitality opportunities for sponsors (and guerrillas).

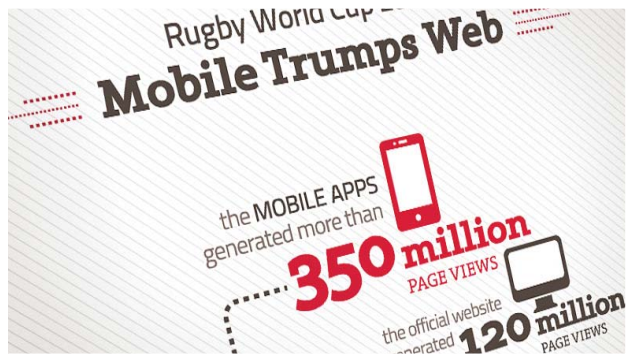
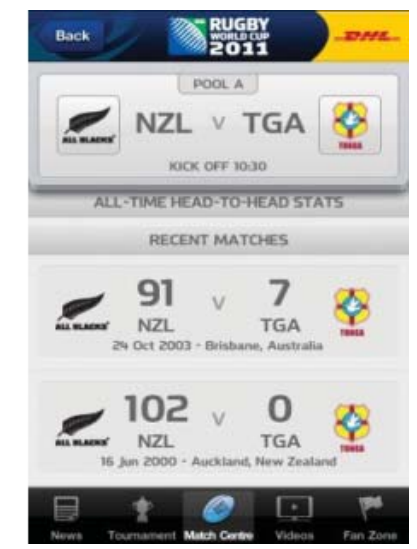
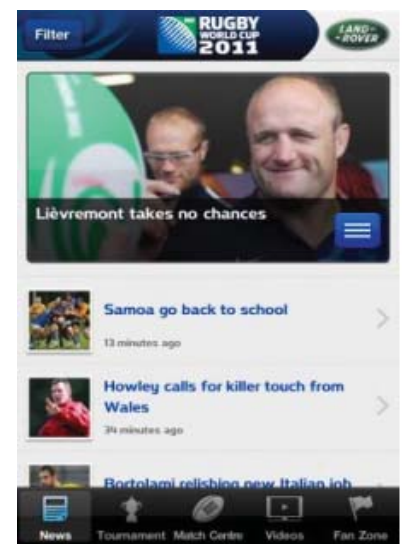
For rugby's heavyweight European broadcasters and team sponsors it wasn't late evening kick-offs that were the problem, but early, early morning starts. Engaging viewers at dawn was a tough challenge that the more committed northern hemisphere broadcasters, sponsors and advertisers tackled with original creative ideas, technology-led tactics and seamless multi-media coverage (particularly digital and mobile) to get their targets out of bed and in front of screens, or to engage morning commuter and office workers.

One small crumb of comfort was that the time difference did provide overseas broadcast rights holders with an advantage in terms of audience share due to the limited early morning competition on rival channels.

TV Down, Digital Up > While domestic New Zealand TV viewing figures broke records and Australian audiences held up, the global and overseas numbers largely failed to match up to most previous tournament records in other markets. The big two European markets, England and France, both saw a dip compared to the previous tournament.

But the positive platform news was that digital and mobile engagement reached record levels at RNZ 2011. Of course, this was also the first social media tournament too. The organisers understood the vital importance of an immersive online strategy to a tournament which would see lower live audiences, fewer travelling fans and smaller terrestrial TV viewing figures than its predecessor.

The Two-Year Countdown in 2009 saw the launch of offi-



RNZ 2011 > Official Countdown
IRB > Official App

ical sites on Facebook, Flickr, Twitter and YouTube. Populated by a range of digital content – from videos and photos, to tweets, discussions, news, polls and competitions – these platforms provided new aspects to the tournament such as behind-the-scenes glimpses, instant information, priority access and customised tools.

Social media also linked successfully with transactional platforms and, search referrals aside. Facebook was the number one driver of traffic to the ticketing website.

Arguably it was mobile that was the real breakthrough platform for this tournament. Illustrated by the 3m-plus downloads of the official RWC 2011 app and the fact that page impressions on the official mobile platform outnumber those on the www.rugby-worldcup.com site by a factor of three to one.

The IRB and RNZ, who previously seen short, massive interest peaks on the official website during the event, tried to maintain a higher level of interest and engagement right through the four-year cycle through social media. Although social traffic still peaked during the competition itself.

Another online benefit is communication continuity - with the IRB/RWC already using social and digital platforms to transition to the build up for England 2015 and even Japan 2019.

This organiser-led digital activity helped generate considerable buzz across the social media networks and official sponsors played their part too. Campaigns like Heineken's 'The Game' had digital connection and content at their core – a trend that will continue in the future.

“Building on the successful digital foundations from RWC 2011 will enable Heineken to further engage the growing global rugby audience during RWC 2015 when the tournament kicks off in Twickenham,” said Heineken Global Brand Activation Manager Hans Erik Tuijt. “RWC 2015 in England will bring Heineken further exciting and innovative opportunities especially in the on-line environment.”

Future Learnings > The challenges of RNZ 2011 meant that sponsors, advertisers and travelling fans didn't quite know what to expect, but what most found was an infectious atmosphere generated by a country totally immersed in the tournament – school holidays were even switched so students could take a more proactive part.

What marketers can learn from that in relation to England in four years time is not so clear. The New Zealand government was prepared to take something of a hit to stage the competition – perhaps believing that it was the last chance in a long while for such a small country. England will be very different and will be looking not at grabbing a last chance but at maximising spectacular profits. It'll be less a case of 'small is beautiful', and more one



IRB > Official App
Heineken > This Is The Game

of 'big pays the bills'.

The Twickenham-run tournament is banking on 48 games with average gates of 58,000 – which is an average bigger than maximum capacity of 11 of the 12 New Zealand stadiums. Based on the previously impressive growth of Europe's RWCs, this plan seems achievable despite England 2015 marketers not having the benefit of a host country with has the same universal, nationwide passion and zeal for rugby union as the Kiwis.

One key learning for the next RWC in England 2015 is that the host nation will need to ensure its own players avoid the disastrous PR they generated in New Zealand if it is to persuade sponsors to back the red rose team. Reports that sponsor Land Rover has complained to the IRB and RFU about the arrogant and rude behaviour of England players during a branded experience day in New Zealand suggest that the home team's player culture needs to change.

Overall, marketers may find the learnings from New Zealand 2011 are less relevant to England 2015 than they are to the two big rugby tournaments that will follow – Rio 2016 and Japan 2019.

While 2015 sees RWC return to a major media market with established rugby traditions and a TV schedule more suitable to the biggest rugby nations, Rio and Japan will be very different.

The inclusion of Sevens in the Rio 2016 Olympics, coupled with Japan winning the 2019 Rugby World Cup, means maximising global reach, engaging emerging markets and connecting with news demographics are critical for their success and lessons from New Zealand 2011 will be valuable.

One thing rights holders can learn from is that, despite ever tightening legislation to protect the rights of event sponsors, one sure fire way to open the door to ambush is through official sponsor activation mistakes. All Black backer Telecom New Zealand's 'axed Abstain For The Game' campaign created a perfect platform for guerrillas.

Creative's love risks, but stakes are high when your client has paid millions for its rights and then a backlash opens the door for ambushers and competitors. In this case it wasn't just local New Zealand brands like Moa Beer, Hell Pizza and Tuatara that spotted the opportunity. Individuals also got creative: mock 'Rooting for the Wallabies' Vodafone ads went viral in support of the Australian team as well as Facebook group called 'Banging for Black'.

Research and testing can help avoid this. But perhaps the most effective method of denying your competitors such an opportunity is to make sure you understand the feelings, sentiments and mood of your constituency.

Unless, of course, you still believe in the marketing cliché that all publicity is good publicity. <



From left to right: John Edwards, Global Brand Director, Land Rover; and Rugby World Cup legends: Percy Montgomery (South Africa), Zinzan Brooke (New Zealand), Josh Lawsey (England)

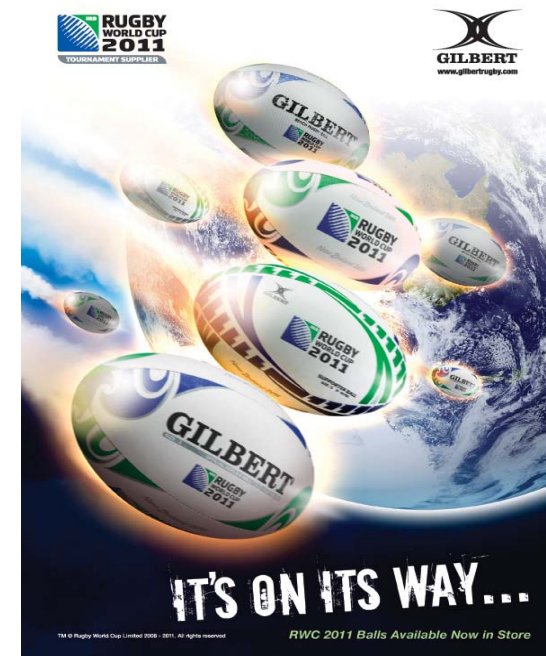


BlackBerry > World Cup App
Land Rover > Official Vehicle



Quotes & Statistics Snapshot

A quick overview of the data collected thus far shows that mobile has outperformed traditional online, and that social media engagement soared during this world cup. But it also suggests that most NZ 2011 metrics were down on those of France 2007: including lower traditional TV viewing, smaller attendances, a lower percentage of tickets sold and fewer overseas visitors travelling to the host nation.



“We have shown the world that our great little country can deliver a globally significant event with a host of challenges.”

Brian Roche - RNZ 2011 Chairman

“For the tournament to be contested in the sport’s spiritual home with the host nation ranked as number one in the world and among the strongest sport brands in the world, further enhances brand equity and the appeal of Rugby World Cup.”

Professor Simon Chadwick - Director Centre for the International Business of Sport at Coventry University

“RWC is one of the world’s top 3 major sports events and the largest in the world this year. Alongside the more established rugby nations, fans will be able to see emerging nations such as Russia (playing in their first RWC), and Romania (where participation has risen 222% since 2003) - adding to the appeal of the Tournament and inspiring further growth.”

Mike Miller - CEO IRB

“Taking this year’s tournament to New Zealand was not a business decision, it was a rugby decision. We knew we were giving it to a special country, a country where everybody has got an opinion on rugby. But it is only a country of 4m and we will be 30% down on our usual surplus of profits as a result. We knew that at the time of awarding the RWC to New Zealand in November 2005 and there has been a bit of belt-tightening as a result.”

Mike Miller - CEO IRB

“This Tournament will be like no other: it will attract stronger than ever interest across the world, which will in turn boost commercial interest in and activity around the event.”

David Arthur - Researcher, Economic Impact on Global Rugby CIBS

“The digital offering has been one of the success stories of the RWC. In partnership with RNZ we provided an integrated platform that’s easily accessible for fans around the world, while generating maximum promotion of the event. We are delighted with the record numbers of fans that have become involved in rugby’s showcase event, even though they may not have been able to make it to New Zealand.”

Dominic Rumbles - RWC Head of Communications

“RWC 2011 has generated considerable buzz across the social media network, with Heineken doubling its followers on Twitter and exceeding one million views on YouTube by the end of the Tournament. England 2015 will see Heineken focusing increasingly on digital initiatives to support their sponsorship.”

Hans Erik Tuijt - Heineken Global Brand Activation Manager

Economic Data

US \$11.7bn

Sport-led NZ economic activity by end of the decade

US \$1.67bn

Amount RWC will drive into the global sports economy

US \$654m

Total economic activity generated by visitors

US \$224.5m

RNZ ticket revenue target (achieved with 2 matches left)

US \$204.1m

Tournament accommodation spend (NZ 2011)

US \$62.8m

Total regional economic boost of final from short-term commerce flow spending by international fans, businesses & sponsors (eg bars, clubs, shops, hotels, bookmakers & marketing)

IRB Revenues

£150m

IRB global game development investment in the 2009-2012 cycle

£80m

Net surplus boost to the game via IRB RWC 2011 revenue from the commercial programme (inc broadcast, sponsorship, travel & hospitality)

95%

Of IRB revenue accounted for by RWC

NZ '11 Vs France '07

85%

Of all tickets sold in New Zealand 2011

94%

Of all tickets sold France 2007

1,477,294

Total attendance at RWC New Zealand 2011

2,246,685

Total attendance at RWC France 2007

60,000

New Zealand 2011 RWC Final attendance (Eden Park)

80,430

RWC Final 2007 (Stade De France - England v South Africa)
NB The record RWC final crowd is 82,957 (at Sydney for the 2003 final featuring Australia v England)

> Sources
RNZ 2011
MasterCard Economic Impact On Global Rugby By Centre for the International Business of Sport (CIBS) at Coventry University
PWC

RWC Attendances

600,000

Total 1987 attendance - New Zealand

1m

Total 1991 attendance - Joint Five Nations (Europe)

1.1m

Total 1995 attendance - South Africa

1.6m

Total 1999 attendance - Wales

1.89m

Total 2003 attendance - Australia

2.25m

Total 2007 attendance - France

1.48m

Total 2011 attendance - New Zealand

Food & Drink

US\$187.7m

Food & drink tournament spend (NZ 2011)

7.5m

Litres of beer poured (NZ 2011)

7.35m

Pies & sausages consumed (NZ 2011)

150,000

Litres of sports drinks consumed (NZ 2011)

Overseas Visitors

44%

Of RWC 2011 overseas NZ visitors were first-timers

17%

More overseas visitors compared to same period in 2010

133,200

Overseas visitors to New Zealand specifically for RWC (July - October 2011)

These visitors came from the following countries

55,200 - Australia

19,100 - UK

11,100 - France

8,500 - S. Africa

5,500 - USA

4,300 - Ireland

3,000 - Argentina

2,800 - Canada

2,800 - Japan

> Sources

IRB

RNZ 2011

Wikipedia

Sport Business

PWC

TNZ

TV Viewing RWC

300m

Cumulative viewing audience - 1987 New Zealand

1.75bn

Cumulative viewing audience - 1991 Five Nations

2.67bn

Cumulative viewing audience - 1995 South Africa

3bn

Cumulative viewing audience - 1999 Wales

3.5bn

Cumulative viewing audience - 2003 Australia

4.3bn

Cumulative viewing audience - 2007 France

TV Viewing NZ '11

1,984,600

Final - Nielsen Television Audience Measurement's average NZ audience

1,635,800

Opening Ceremony - Nielsen Television Audience Measurement's average NZ audience

1,587,500

Closing Ceremony - Nielsen Television Audience Measurement's average NZ audience

584,000

Women in NZ watched opening ceremony (50%+ of the total audience)

44%

Of viewers in South Africa watching RWC NZ 2011 on SABC2 were women

33m

Final France 2007 - Worldwide live TV viewers

97%

Of the 33m live TV viewers for 2007 France RWC final came from the 8 main rugby playing nations: Australia, England, France, Ireland, New Zealand, Scotland, South Africa and Wales

Social & Mobile

1.4m

RWC Facebook page fans (NZ 2011)

1m+

Total tweets using official #RWC2011 hashtag

100,000

Official Twitter followers (NZ 2011)

4m

Official RWC's YouTube Channel video views (NZ 2011)

3m

Official mobile app downloads (NZ 2011)

350m

Official mobile app page views (NZ 2011)

17m

Official RWC mobile app video views (NZ 2011)

5m

Official tournament website video views (NZ 2011)

120m

Official tournament website page impressions (NZ 2011)

> Sources

IRB

RNZ 2011

Nielsen

Putting Rugby First

BBC



Get Up & Go To Work

At this tournament a major hurdle for northern hemisphere advertisers, broadcasters and sponsors was the time difference - as most matches kicked off in the early hours of the morning. So several northern hemisphere team sponsors and rugby advertisers turned to innovative technologies, branded utilities and enticing giveaways - from rugby-themed alarm apps to mobile technologies and even free breakfast pies - to solve the unsociable hours challenge and get consumers in front of live games.

Connecting live in-game was a challenge that was further exacerbated by the number of weekday matches taking place during the morning commute or in working hours. Recorded matches and highlights shows don't fully solve the problem; after all, consumers have more ad skipping tools and skills than ever.

European broadcasters aimed to meet the challenge by offering seamless, multi-platform live coverage, replays and highlights across TV, online, social networks and mobile in the hope of providing flexible offering for early risers, on-the-move commuters and those at their office desks.

Guinness' Alarm App Wake Up Call > Q: How do you get British and Irish rugby fans up at the crack of dawn to watch live matches (and your adverts) on the other side of the world?

A: The Guinness Alarm Call Mobile App wakes up fans with a direct alarm call from a famous Rugby player to remind them that a game is about to start.

Guinness, a brand deeply engaged in rugby, but not an official sponsor of the Rugby World Cup, is determined not to miss out on New Zealand's party and is running an integrated campaign revolving around its 1759.guinness.com website.

A content-driven platform which, as well as the alarm app, includes links to the brand's 'Get Your Team Round' Facebook tool which allows users to invite their friends over so they can enjoy the match together, as well as video blogs from the tournament (including one from England captain Lewis Moody).

Without any official RWC rights to leverage (or tickets to give away), Guinness instead linked with The Times to run a competition giving away 10,000 subscriptions to The Times Online to fans of the Guinness Great Britain Facebook Page. The Times, of course, is now behind an online pay wall, so the beer brand is offering rich content (including rugby content) through this giveaway.

The integrated campaign is supported by a TV commercial, The Flag, featuring two battling factions/teams (Black and Red) playing a form of "Capture the Flag". The visual creative reflects

rugby features such as line-outs, scrums and tackles, all running under the 'Made Of More' tagline.

AMV BBDO's creative idea here, of course, emulates the life and energy of the famous Guinness 'surge'.

Of course, the brand does have rights with northern hemisphere rugby's 6 Nations competition, so there is also a text-to-win competition running on limited edition 8, 10 and 18-can rugby packs of Guinness 'Draft In a Can'.

To enter, consumers simply needed to text the code found inside their pack, along with the name of the team they are supporting, for the chance to win tickets for them and three friends to every RBS 6 Nations game of their chosen team during the 2012 competition. There were also two runner up prizes of a pair of 2012 RBS 6 Nations tickets.

And what better way to get round not having any rights in the tournament than leveraging a brand's rights from another tournament in the same sport?

Genius!

O2's 'Get Up For England' Breakfast Giveaway

> Official England Rugby Union sponsor O2 launched an integrated campaign, Get Up For England, to promote its backing for the team in the Rugby World Cup.

With the 2011 tournament held in New Zealand, European fans had to set the alarm for the early morning games. To solve this challenge O2's campaign was built around helping supporters get out of bed for the matches. The brand's ads promote its 90,000 specially created England Rugby Breakfast Packs.

The mobile service provider sent out the breakfasts for customers to enjoy from the comfort of their sofa.

The awareness element of the initiative was a Get Up For England With O2 TV spot. The ad featured England team coach Martin Johnson and eight England players - including Jonny Wilkinson, Lewis Moody, James Haskell and Chris Ashton - help a fan get out of bed early for a match.

The 60-second spot shows the stars encourage the supporter by helping him out of bed,



Guinness > Made Of More



- > Click text below for activation links
- Guinness > 1759 Website
- Guinness > Made Of More TVC
- O2 > Get Up For England TVC
- O2 > Get Up For England Website
- O2 > Get Up For England Priority
- ITV > RWC Website
- IBM > Smarter Data Website
- IBM > Smarter Data ITV Ident 1
- IBM > Smarter Data ITV Ident 2

cooking his breakfast and getting him ready for the match.

TV work was supported by a print campaign, as well as PR, social media support and a special mobile app features exclusive content from the England camp, including player interviews.

The campaign was developed by VCCP with media buying by Zenith Optimedia. The VCCP programme offered fans/users the chance to get a breakfast by driving them to the campaign site at www.GetUpForEngland.co.uk or texting PIE to 2020**.

Each pack contained two specially created Pieminister Breakfast Pies (one meat, one vegetarian), two Greene King IPA beers, an England flag and a message from the team. Each application for a pack is also automatically submitted into a draw to win a once in a lifetime trip to New Zealand to have breakfast with England players.

The breakfast pies were also available in selected Tesco Stores around the country.

The England squad launched Get Up For England with a bake-off at their Pennyhill Park training base, where they tried their hand at making a pie of their own with the help of TV food expert Gregg Wallace.

'A few of the lads fancy themselves in the kitchen, so it was nice to finally put their talent to the test,' said back rower James Haskell. 'Some of the pies on show definitely wouldn't have made the grade for the O2 Breakfast Packs, but the guys had a great time with Gregg'.

'I love rugby and food is my life. It's a real honour to play my part supporting the England Rugby team, encouraging fans across the country to Get Up for England with O2,' says Gregg Wallace of Masterchef fame. 'Breakfast is the most important meal of the day. Given the time differences with the games in New Zealand, it's also the one where fans will be getting up out of bed, having a bite to eat and watching the action together'.

O2 also partnered with talkSPORT, the Rugby World Cup radio broadcaster, for joint player interviews and bespoke content throughout the tournament. The campaign rolled out across all the sports broadcaster's platforms including talk-

SPORT, talkSPORT.co.uk and SPORT magazine

'Get Up For England is all about helping fans show their support and enhancing their rugby experience,' explained O2 marketing director Sally Cowdry. 'We hope that through our TV campaign and our partnership with talkSport we can encourage as many fans as possible to support the team.'

The England Rugby Breakfast Packs built on the longstanding success of the free pie and a pint for O2 customers at Twickenham. For the past six years O2 customers have been able to enjoy this unique rugby experience and the England Rugby Breakfast Packs extended this benefit to fans across the UK.

If you want a conversation with consumers these days you need to do something for them. O2 understands this and by offering free breakfasts, this insight-driven campaign is a fun, utility-driven scheme that actually helps.

Although, admittedly we didn't actually taste the breakfast pies ourselves.

IBM Partners ITV For Mobile Multi-Platform Broadcast Strategy

> A major challenge for European broadcasters – and for all advertisers associated with the 2011 RWC, is to solve the problem of the unsociable hours at which the live matches actually take place.

ITV, with the sole sponsor of its Rugby World Cup coverage IBM, took several steps towards solutions by reaching out to rugby fans both at the office and on mobile, as well as prime time, on-demand and out-of-home highlights.

For example, IBM and ITV combined on a Live Stream iPhone app which also offered highlights of every game and every match on ITV.com alongside a live fan chat.

In another attempt to combat the time challenge, ITV and Kinetic ran a tactical out-of-home campaign to allow UK commuters to see Rugby World Cup updates from overnight and in the morning.

Created by BBH, the campaign integrated real-time match scores and commentary to keep fans up to date on England's progress during the



O2 > Get Up For England

Rugby World Cup and remind them to watch it live or catch up later on ITV1 HD, ITV.com or on the ITV Rugby iPhone App. The updates were shown through to a network of digital screens in rail termini, underground stations, airport business lounges, petrol forecourts, roadside billboards and the Reuters screen at Canary Wharf.

IBM's activation in the UK was dominated by a set of idents with messaging based on the tech brand's 'Smarter planet' positioning.

Each bumper, sandwiching all ITV ad breaks from rugby coverage through the tournament, featured an odd rugby couple swapping rugby-related statistics. The takeaway being that rugby is a game where smart decisions based on statistics win games, just as IBM data analytics makes for smarter business outcomes.

By bringing the idea of unexpectedly smart conversations to the campaign, the sponsor hopes it will help consumers' associate IBM data analytics. But whether this mass consumer vehicle is the most economical way to connect with IBM's senior business decision maker target group remains to be seen.

Ogilvy & Mather's creative featured on all ITV match and highlights broadcasts, as well as having online and mobile presence and a supporting website. Rugby fans could also enter a free prize draw to win signed Rugby World Cup balls and IBM goody bags.

Engaging and brand relevant, or annoying and repetitive? It'll be up to the viewers to decide

But perhaps more important is the fact that this ident presence is multi-platform, spanning a flexible range of locations for on-the-morning-move rugby fans.

The idents ran across ITV's live games, as well as the broadcaster's ongoing online presence and its highlights shows - thus minimising the problems associated with a global event whose live matches take place in the very early hours of the morning for UK viewers.

For IBM, this partnership adds rugby to its existing four Grand Slam tennis sponsorship programme. The deal offers IBM an opportunity to associate with the event despite the strict IRB rules about non tournament sponsor presence. And it certainly does ITV no harm to have such a prestigious and credible brand on board.

Perhaps this kind of credible partnership bodes well for ITVs future World Cup coverage in the UK? <



ITV > UK Broadcast Rights Holders



IBM > Smarter Planet ITV Idents



TV Down & Social/Mobile Up

EMOTIONAL:
People could watch the most amazing moments of past Rugby World Cup.

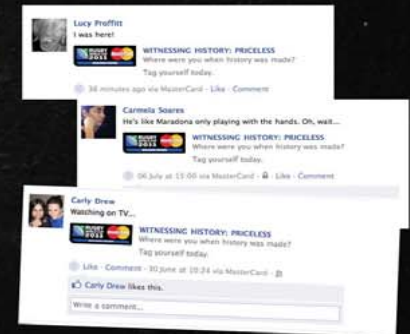
SOCIAL:
Using Facebook Connect the site allowed people to "tag" themselves in the moment, post about where they were and what they felt when that happened.

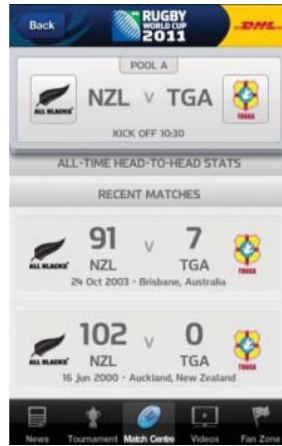
PROMOTIONAL:
People get excited with the chance to live other unforgettable moments again with a promotion offering a trip and tickets to the upcoming Rugby World Cup in New Zealand.

Despite host nation TV viewing records and impressive innovation from European broadcasters, available data suggests overall RWC TV audiences declined compared to previous tournament. But if metrics show fewer traditional TV viewers, they also chart record rugby levels of digital and mobile engagement.

This was the first social media and smartphone tournament and sponsors and broadcasters alike often turned their attention away from traditional terrestrial TV towards the global online community.

The videos – especially the ones showing Wallabies or the All Blacks – were so popular that they generated a lot of comments, confirming the power of the idea in capturing the emotion of the game around the MasterCard brand.





On the positive side, Nielsen TV Audience Measurement figures in New Zealand show a record 1.98m tuned in for the final and 1.97m for the semi-final via TV One, SKY, TV3 and Maori Television. The biggest audiences in New Zealand TV history!

Australians watched this semi-final in high numbers too, with a nationwide television audience of 3.234m breaking the all-time 'pay TV' viewing record for Fox Sports and topping the year's free-to-air ratings on Channel Nine. But the numbers fell short of the 4m Australians who watched the 2003 final against England in Sydney (the country's most watched rugby union match).

It was a similar picture in France where TF1 attracted an audience of 9.5m for its semi-final between France and Wales (despite the 10am kick-off) with a 73% share and 15.4m viewers (82% share) for the final (peaking at 18m for the last few minutes of the match). But this was down on the 20m-plus who watched the 2007 France v England semi-final (although that game had a lower share at 67%).

In the UK, ITV's audience peaked at 6.85m for France's semi-final win over Wales and at 6.6m for the final. Well behind both the 16m in the UK who watched the 2007 final in France and also the 9.6m who watched England's 26 February game against France in this year's RBS Six Nations. Indeed, this year's Six Nations saw UK TV audiences rise to their highest level for years with an average of 4.7m per match and a total of 30m people in the British Isles watching some part of this year's tournament.

But while most metrics show viewing via traditional TV dipping, data also suggests digital and mobile engagement rising to phenomenal levels during the competition.

Organisers' Digital Immersion > The organisers, a triumvirate of IRB, RWC and RNZ 2011, clearly understood the particular importance of online to this tournament which would see lower live audiences, fewer travelling fans and smaller terrestrial TV viewing figures. A comprehensive and immersive digital strategy really blossomed at the Two-Year Countdown in 2009 with the launch of official sites on Facebook, Flickr, Twitter and YouTube.

Populated by a range of digital content - from videos and photos, to tweets, discussions, news, polls and competitions - these platforms provided new aspects to the tournament such as behind-the-scenes glimpses, instant information, priority access and customised tools. Social media also linked successfully with transactional platforms. For instance, other than search referrals, Facebook was the number one driver of traffic to the ticketing website.

The demographics of the sites suggest that a younger breed of rugby fan is emerging and the social statistics were impressive. The Rugby World Cup Facebook Page gained 1.46m 'Likes' (200,000

A comprehensive and immersive RWC 2011 digital strategy really blossomed at the Two-Year Countdown stage in 2009 with the launch of official sites on Facebook, Flickr, Twitter and YouTube.

- > Click text below for activation links
- IRB RNZ 2011 > Official Facebook Page
- IRB RNZ 2011 > Official Twitter Feed
- IRB RNZ 2011 > Official YouTube
- IRB RNZ 2011 > Official Flickr
- IRB RNZ 2011 > Official Website



Heineken > This Is The Game



of which were gained during the tournament itself). The Twitter feed had 114,000 followers (65,000 gained during the tournament) and there were 1.4m tweets using the official #RWC2011 hash tag. There were 17,169 images viewed a total of 236,911 times on Flickr and 4,347,676 video views on YouTube.

The IRB and competition organisers, who previously seen short, massive interest peaks on the official website during the event, tried to maintain a higher level of interest and engagement right through the four-year cycle through social media. Although social traffic still peaked during the competition itself.

Another benefit is that despite the end of the tournament, the IRB continues to use such platforms as part of the build up and transition to England 2015 and even Japan 2019.

Official Mobile App Beats Traditional Website > But it was perhaps mobile that was the real breakthrough platform for this tournament. The rise of mobile is illustrated by the fact that page impressions on the official mobile platforms outnumber www.rugbyworldcup.com by a factor of three to one.

The official RWC 2011 mobile app (for BlackBerry, iPhone, Android and Windows Phone 7 devices), has been downloaded more than 3m times. It has garnered more than 350m page views and 17m mobile video views (for clips that ranged from match highlights, daily news and best moments), have been viewed more than 17m times through the official mobile app.

This easily outstripped the figures for the official tournament website which saw 120m page impressions and 5m video views.

The app's key features included live match coverage (text commentary, scores and stats updates and man-of-the-match voting), video highlights (half time and full highlights, daily news and delivery of the week), fixtures, results and tournament information (player and team information, results, tables) and fan information (what's on, stadium, travel and ticket information).

This kind of organiser digital activity helped generate considerable RWC 2011 buzz across the social media network and official sponsors jumped on the digital bandwagon too.

Heineken's Rugby Code Comes Via Social & Branded Content > Heineken's integrated 'This Is The Game' campaign had digital at its core. Fans were able to engage with branded content across its online platforms, YouTube, Facebook and Twitter. In fact, the beer brand doubled its Twitter followers during the tournament and exceeding 1m views on its RWC YouTube channel by the end of the competition.

The initiative focused on the unwritten code of values in rugby union: respect, sportsmanship, loyalty and passion. It was

Mobile was the real breakthrough platform for this tournament. Best illustrated by the fact that page impressions on the official mobile platform outnumbered the standard website by a factor of three to one.

- > Click text below for activation links
- IRB RNZ 2011 > Official Mobile App
- Heineken > This Is The Game Facebook
- Heineken > This Is The Game Twitter
- Heineken > This Is The Game YouTube



Heineken > This Is The Game



the beer giant's fourth Rugby World Cup sponsorship campaign (following its work in South Africa in 1995, Australia in 2003 and France in 2007), explores and praises what it sees as the unique set of sporting values inherent in rugby.

Heineken, a worldwide partner and the official beer of the international tournament, had a set of global rights including logo use, designations in promotional tie-ins, programme presence, pouring rights around stadia at all official Rugby World Cup outlets, and most digital content rights to use across social media channels.

The TV phase of the campaign was launched with a spot called 'This Is The Game'. The TV work, developed with Wieden+Kennedy Amsterdam, is light-hearted in approach and comes in 60', 30' and 10' second spots.

The film aims to bring to life the 'The Code', for both players and fans and blends feature match footage, fans in stadiums and pubs supporting their teams and singing. But while the creative is careful to include a fan backing each of the world's major rugby nations so that the one ad can be used in multiple markets, Heineken hasn't managed to avoid fan stereotypes (the Scottish fan dances a jig in a tartan kilt).

Of course, despite the competitive passion, Heineken aimed to unite fans in a spirit of conviviality, sociability and mutual respect afterwards. Perhaps an indirect connection with the beer brand's 'Enjoy Heineken Responsibly' message.

Other above-the-line elements included print and outdoor work. The brand also ran a local, 'sober taxis' responsible drinking initiative in Auckland in collaboration with Alert Taxis. In addition to on-taxi, in-stadia and fan zone presence, the partners printed 100,000 safe//sober driver cards to distribute on the streets.

But the more interesting phase of Heineken's work was its branded content - centered on the beer brand's rugby ambassadors: former England captain and host Will Carling, New Zealand's Zinzan Brooke, South Africa's Gary Teichman, former Welsh forward Scott Quinnell and Australia's most capped full back Matt Burke and Irish centre Rob Henderson.

These stars appeared in a series of eight light-hearted video-casts: short films exploring ambassador predictions and opinions, stories, performance analysis and a debate on 'The Code'.

The films started shooting in London in late August and continued on a weekly basis and culminated with a Final Show on 23 October in Auckland. They were hosted on Heineken's YouTube channel and Facebook page and were released through social and digital media throughout the competition.

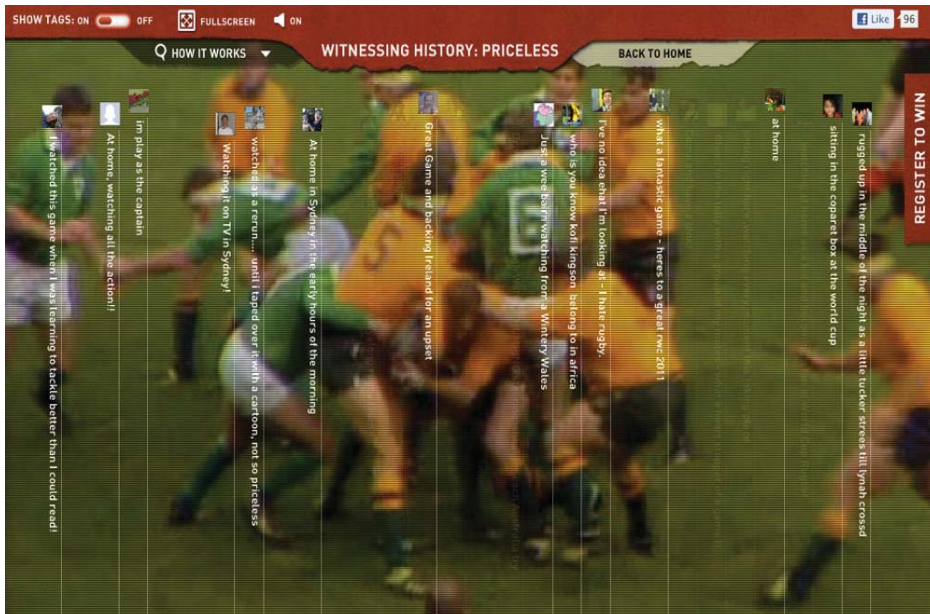
The ambassadors also participated in media events in their local markets to promote Heineken and the brand's sponsorship

Heineken's 'The Game' campaign had digital at its core. Fans were able to engage with branded content across its online platforms. This strategy saw the beer brand double its Twitter followers and exceed 1m views on its YouTube channel by the end of the tournament.

- > Click text below for activation links
- Heineken > This is the Game TVC
- Heineken > This Is the Game Website
- Heineken > This Is The Game Videocast



MasterCard > Witnessing History



of the Tournament.

Following its innovative use of social media - particular Twitter and mobile apps - to activate its UEFA Champions League Final rights, the Rugby World Cup saw Heineken continue its focus on social media as global delivery platforms for its exclusive branded content.

This kind of insider expertise and brand created content aims to demonstrate the brand's credentials as a true rugby fan and as an enabler of informed rugby conversation.

And as a supporter that understands and promotes The Code, it hopes rugby fans around the world will see Heineken as a brand that shares their principles and is a guardian of their game.

Heineken will be hoping that fans feel this way about their brand, after all, with the RWC and the Heineken Cup in Europe it is reported to have invested £100m plus in the sport over the last 20 years.

This investment is part of Heineken's strategy to concentrate on fewer, larger and high quality properties to get the maximum benefit from our business investments.

MasterCard's 'History' Facebook Tags Link Fans To RWC > MasterCard was another sponsor with an online focus to its activation as it extended its existing 'History' idea, previously used across its other sponsorship properties such as The Champions League, into the world of rugby union.

Its campaign focused on connections between fans, players, teams, nations and the history of the game. Perhaps most interestingly, it offers each individual fan the chance to place himself or herself within that history in a personalised framework.

The initiative, led by McCann Erickson Sydney (with filming by Hungry Man, web development by MercerBell and media work by Universal McCann Australia and DraftFCB New Zealand), revolved around the central event website.

The digital platform enabled Australian and New Zealand rugby fans to view clips of historic matches and events and to tag their experiences and emotions for others to see.

Facebook Connect fans are then able to 'tag' themselves in videos of the games, thus generating wall posts on their profile pages. This is one of, if not the stand-out facet of this campaign. Enabling fans to tag their own experiences with key moments in sporting history along a narrative timeline connects them closer than ever to the tournament and to the sport.

Using social channels and Facebook Connect, brands and rights holders can encourage fans to tag and post where they were, how they were feeling, who they were with, and what they

This RWC investment is part of Heineken's strategy to concentrate on fewer, larger, high quality properties to get the maximum benefit from its sponsorship investments.

> Click text below for activation links
[MasterCard > History In The Making Website](#)
[MasterCard > History In The Making Facebook](#)



RWC-1991
 W. SAMOA 16 WALES 13
 WHEN A MINNOW SWALLOWED A WHALE
 WITNESSING HISTORY: PRICELESS

USE YOUR MASTERCARD AND WIN THE CHANCE TO WITNESS HISTORY AT RUGBY WORLD CUP 2011.
 VISIT MasterCard.com.au/RWC2011 TO FIND OUT MORE.

were wearing when they witnessed some of the biggest moments in team history.

The emotional webfilm spearhead of the programme saw MasterCard, a main IRB Rugby World Cup sponsor and the official credit card and payment system partner for the tournament, focus on real rugby stories with a series of two-minute videos celebrating the sport with some engaging, lesser known world cup stories.

One film features former New Zealand coach Brian Lochore explaining his decision to send the All Black players to a small town in the Wairarapa prior to the 1987 Rugby World Cup to engage with the fans they are playing for at a very real and earthy level.

Another retells Soma's defeat of global rugby giant Wales at the 1991 World Cup, while a third explore Chester Williams role in uniting South Africa's ethnic divide and helping his nation win the 1995 World Cup.

Another feature of the campaign, running under the 'Ask Buck' strapline, provides an online fan-player interactive platform, with legendary former All Black Buck Sheldor answer fan questions ahead of the tournament kick off at www.rugbyworldcup.com/mastercard.

A competition element saw Australian and New Zealand fans invited to win a chance to witness history at the Rugby World Cup by using their MasterCard online.

This campaign saw the payments sector brand seamlessly extend its existing history-led football strategy into its rugby rights activation. The initiative followed MasterCard's UEFA Champions League 'History in the Making' initiative from earlier in 2011 (see <http://football.mastercard.co.uk/>).

This connected approach seems particularly sensible when viewed in the context of its move into backing the Rugby World Cup after Visa took over as FIFA World Cup payments sector partner after MasterCard held the position from 1990 to 2006. <

This campaign saw MasterCard seamlessly extend its 'history-led' football strategy - originally spearheaded by its UEFA Champions League 'History In The Making' initiative - into its Rugby World Cup rights activation.

> Click text below for activation links
 MasterCard > History In The Making Webfilm
 MasterCard > History In The Making 'Ask Buck'



Getting There & Being There

Another organiser/sponsor challenge was the high costs and time constraints facing potential overseas fans considering travelling to New Zealand for the RWC.

So organisers, sponsors and brands activated a slew of strategies and tactics to encourage and entice overseas visitors to new Zealand and to entertain them whilst they were there. Once visitors arrived in New Zealand, late evening kick-offs ensured more time for official sponsors to focus on their pregame outdoor activity, hospitality, experiential and ambient work.



Judging the success of their combined efforts is a tricky business. Whilst official figures show that RNW 2011 surpassed its original 95,000 overseas visitor estimate, the 133,200 tourists who did come specifically for the RWC between July and October 2011 was well down on the 350,000 who travelled to France in 2007. Perhaps this lay behind the dip in the percentage of available tickets sold (from 94% in 2007 to 85% in 2011) compared to the last competition in France.

The data, which is based on NZ visitor arrival cards which asked tourists to indicate whether they were in the country for Rugby World Cup, shows the tournament led to a 17% increase in visitors compared to the same period in 2010. It also revealed that 44% of visiting rugby fans were first-time visitors to New Zealand.

Unsurprisingly, the highest number of overseas rugby visitors, 55,000, came from neighbouring Australia with the other leading tourist nations being as follows: 19,100 from the UK, 11,100 from France, 8,500 from South Africa, 5,500 from USA, 4,300 from Ireland, 3,000 from Argentina, 2,800 from Canada and 2,800 from Japan.

Together they generated US\$654m worth of additional economic activity in New Zealand, with US\$204.1m being spent on accommodation.

So how did the organisers and sponsors lure them to travel and help them spend whilst they were there?

A collaboration between the IRB, The RWC, RNZ and their sponsors and team backers partnered with The New Zealand Government, New Zealand Trade & Enterprise, New Zealand 2011 Office and Tourism New Zealand on an integrated plan built on the idea of positioning New Zealand itself as a 'Stadium of Four Million' and supported a range of initiatives from the 'Real New Zealand Festival' to 'Fan Trails' and 'Fan Zones'.

TNZ's Big Blow Up Ball Tour > With the eyes of the world on New Zealand for the RWC 2011, the country's tourist body (as with every host nation) had a unique opportunity to raise the nation's profile on the global stage.

TNZ developed a campaign whose objective was to ensure that fans consider the country as a whole rather than just as a rugby destination. The aim was to encourage, educate and support visitors to maximise their visit and recommend New Zealand to others when they return home. TNZ's umbrella strategy, in tandem with government agencies, is to create lasting benefits for New Zealand tourism from hosting Rugby World Cup 2011.

Perhaps the stand out initiative in this TNZ programme was its giant Blow-Up Rugby Ball Tour. An inflatable and transportable pop-up space installed in relevant iconic locations around the world to promote New Zealand as a great place to work, live, play and do business with.

At heart the ambient initiative was an audio-visual experience showcasing the country, its culture, landscape, lifestyle, food and drink, industry and attractions - as well as the Rugby World Cup. The objective was to raise awareness and drive visitor numbers.

New Zealand entertainers and cultural performers entertained the crowds queuing for entry to the ball with Māori songs and dance. While at night the venue acted as a hub for New Zealand-hosted trade and industry events.

From the Eiffel Tower in Paris (at the end of the last RWC in 2007), it toured key visitor and rugby markets - including London (2008), Tokyo (2009) and Sydney (2010) - and in total, more than 75,000 people (including royalty, celebrities, rugby stars, politicians, travel industry professionals, tourists and rugby fans) passed through the ball in person. Millions more are aware of it as a result of PR and media coverage.

During its 15 days in Paris, an estimated world-wide audience of 137 million readers, listeners and viewers were exposed to media coverage of the Ball and 25,000-plus actually went inside.

The project was developed in collaboration with the New Zealand Government, New Zealand Trade & Enterprise and the New Zealand 2011 Office.

The temporary inflatable venue (25m by 17m), which takes five days to construct,



TNZ's giant blow-up rugby ball was an inflatable, transportable pop-up space installed in iconic locations around the rugby world to promote New Zealand as a great place to work, live, play and do business in.

> Click text below for activation links

- TNZ > Giant Ball Website
- TNZ > Giant Ball Webfilm
- TNZ > RWC Website
- TNZ > Travel Website
- TNZ > Rugby Road Trip Videos
- TNZ > Facebook
- TNZ > Tournament Organiser Collaboration
- TNZ > Travel Trade Website
- TNZ > Official Travel Agent Partner
- TNZ > iSite Network
- TNZ > Global Newsroom
- TNZ > International Media Website

can hold 220 people (and 600,000 conventional rugby balls), was created by New Zealand's Inside Out Productions (the same outfit that created the three-storey Louis Vuitton suitcase that toured the world for Louis Vuitton's 150th anniversary celebrations) and designed/built by New Zealand's Fabric Structure Systems.

Story telling lies at the heart of most great sponsorship and property related activation and this is no exception. TNZ's solution to this unique opportunity (and challenge) was to tell the story of New Zealand principally by using digital media to identify and communicate with potential visitors and to demonstrate unique Manaakitanga (Kiwi hospitality) to visitors.

Of course, the giant travelling blow up ball had its own story to tell too.

In addition to the Giant Ball, TNZ ran a slew of other initiatives including online marketing, travel industry collaboration, PR and media partnerships and supporting a hosting programme that aims to turn New Zealanders into four million Rugby World Cup hosts.

There was an four-pronged strategy:

- Generate NZ host awareness
- Help rugby fans to book their trip
- Support delivery of outstanding RWC
- Generate a lasting legacy for tourism

For the full run down of TNZ Rugby World Cup touch points see 'Links' box out.

Air New Zealand Crazy About Rugby > As teams, sponsors, fans and brands geared up for the 2011 RWC, marketers found innovative ways of building anticipation and patriotic fervour and making the journey to New Zealand part of the experience. None more so than All Blacks sponsor Air New Zealand - which rolled out both fun and functional elements in its 'Crazy About Rugby' initiative.

Air New Zealand's sponsorship of the New Zealand Rugby Football Union, including the All Blacks themselves, entered its seventeenth year in 2011. The two organisations have previously produced some interesting marketing and the last few months have seen them build on this com-

bined communications heritage.

In celebration of Air New Zealand's long running support of rugby in New Zealand, the airlines first new A320 arrived in January 2011 sporting a sleek black livery complete with silver fern motif and Koru on its tail.

The airline also linked up with the team to rework its in-flight safety video. Starring Air New Zealand employees, All Black players, as well as commentators and fans, the humour-led film includes puns, rugby-related word play and several digs at the arch rival Aussies. The script includes mentions of team talks, front rows, hamstring stretches and even the 'crouch, touch, embrace line.

Indeed, Air New Zealand has taken over from SouthWest (which launched a rapping flight attendant safety video last year) to become the go-to airline for passengers who prefer alternative safety videos. Last year it re-worked the safety instructions into a 'body paint' themed film.

Combining entertainment with utility, this piece of activation is funny but does not distort the safety message itself. In fact, it will probably garner more attention from jaded frequent flyers who so often ignore the repetitive safety video.

The film also proved popular online. It gained more than 120,000 YouTube views in just one week and quickly raced to 1m views.

Emirates Flagbearer Spearheads Integrated Campaign > The first winner of the Emirates Rugby World Cup 'Flagbearer' competition was announced in early September. South Africa fans, 6-year-old Kirstin Engelmann and her dad Rainer, won the competition and headed to the tournament on-board the airline's Rugby World Cup liveried A380. The airline's sponsorship livery was first unveiled on an Airbus A380-800.

As part of the prize they were flown in business class luxury and treated to three nights' accommodation and RWC match tickets.

As part of her prize Kirstin carried the flag onto the pitch at the opening of one of the quarter-finals' most anticipated matches, with New Zealand taking on Argentina.

Story telling lies at the heart of most great sponsorship work and property-related activation and TNZ used the country's rich rugby heritage to turn the entire population into four million Rugby World Cup hosts.



Air New Zealand > Crazy About Rugby

- > Click text below for activation links
- Air NZ > Crazy About Rugby Safety Video
- Air NZ > Crazy About Rugby Safety Video - The Making Of
- Air NZ > Bare Essentials
- Air NZ > All Blacks Plane Livery
- SouthWest Airlines > Safety Video
- Emirates > Flagbearer



Emirates > Worldwide Partner



Coca-Cola > Happiness Truck

Emirates, a Worldwide Partner of Rugby World Cup 2011, offered Flagbearer competition entrants the chance to win one of four trips to the Rugby World Cup 2011 in October - including Final tickets.

"It's incredibly rewarding to be able to offer a young rugby fan like Kirstin the opportunity to experience Rugby World Cup 2011 first-hand. As a sponsor of numerous worldwide sporting events we have always tried to let our customers be part of the experience and this flagbearer competition provides exactly that - an exhilarating and once in a lifetime opportunity," said Khalid Bel Jaflah, Emirates Vice President, Commercial Sales UAE.

Flagbearer is just one of the airlines activation elements, which included both global and local initiatives.

For example, Emirates has partnered the IRB on its global 'Postcards From New Zealand' digital film initiative that has helped drive interest in the build up to the tournament (see <http://bit.ly/uWvE3v>), as well as rolling out an international Rugby World Cup TVC using the tagline 'Live the unforgettable'.

While July's Sydney Spirit experiential event at the CBD and at the Coogee Oval, featuring brand ambassadors Nathan Sharp and David Pocock, is an example of local event build up activation from the airline.

Coke's Happiness Truck Amplifies Ambient Activity

> One of the most compelling examples of sponsor ambient activation was Coca-Cola's Happiness Truck. After Brazil and The Philippines, Coke's Happiness Truck found its way to New Zealand as part of the soft drink behemoth's activation as the Official Tournament Supplier of Non-Alcoholic Beverages for RWC in New Zealand.

Teaming up with former All Black captain Tana Umaga, the truck is part of Coke's Rugby World Cup Social Life initiative and is amplified by online coverage and webfilm support.

The Happiness Truck is just part of Coca-Cola's integrated campaign spans on-pack pro-

motion, point-of-sale, traditional advertising, outdoor executions, digital and experiential elements, grass roots rugby programmes and PR work.

The broadcast TVC, which launched in May and ran until October, features a coach filled with rugby supporters from around the world driving stopping at a remote New Zealand cafe where a seemingly spontaneous game of rugby begins with a Coke bottle as the ball. The on-pack promotion, which offered the public the once to win one of 100 double ticket packages, also ran for a lengthy 20 weeks.

Coca-Cola also partnered with New Zealand channel TV3 to find New Zealand's Rugby's 'Unsung Heroes'. Former All Black Josh Kronfeld partnered with TV presenter Drew Neemia spearheaded the initiative and appealed to the country to nominate Kiwis who are doing great things for rugby at a grass-roots level. Four lucky winners received a surprise visit by Josh and Drew and were presented with a double ticket package to the Rugby World Cup 2011 Final.

Coca-Cola's repeat rights at what is claimed to be the world's third largest single sports event, sees it provide soft drinks to fans as well as supplying all 20 teams with water and its sports drink Powerade.

The Happiness Truck was perhaps the most compelling element of Coke's Rugby World Cup activation - not least because it certainly seems to genuinely bring happiness to unsuspecting people on the streets it visits.

Its success is such that some marketers feel that its supporting virals and webfilm of the truck in action is actually a more emotionally compelling piece of video than Coke's actual Rugby World Cup TV ad.

Causeway Bay & Darling Harbour DHL Hospitality

> Sponsor-run ambient and hospitality initiatives weren't limited just to the host nation. The RWC's Official Logistic Partner DHL ran a number of local rugby-related initiatives.

For example, in Hong Kong earlier in the

year, during the Hong Kong Sevens, it set up a Rugby Kicking Simulator and experience zone in Causeway Bay. This initiative offered rugby fans the chance to experience the skills and techniques required to “convert a try” (prizes were available for all participants)

While in Australia it activation included a dedicated space in Sydney’s Darling Harbour where fans could watch their favourite team on the big screen. Through the entire competition, the live site housed three giant floating screens broadcasting every Fox Sport-aired RWC game. The space also featured the ‘Speed of Yellow Kick 4 Tix’ idea which gives fans the chance to top the leader board by out-kicking their favourite football star.

The wider campaign ran under the ‘Speed Of Yellow / Delivered By DHL’ tagline and builds on the brand’s other sponsorship property activation, including Formula 1, Fashion Week, Volvo Ocean Race and the Gwendenhuis Orchestra.

The focus of all the activation amplifies the brand’s mantra – speed and excellence, both simply delivered.

The integrated campaign stretches beyond hospitality and ambient activity to TV, print, radio and out-of-home platform, as well as an on-line content-driven site (complete with quiz and competition), experiential fan spaces and an in-stadium logo programme.

The TV spot, created by 180 Amsterdam, sees DHL use the ‘power of yellow’ to deliver the ball to the players in DHL rugby jerseys – featuring major international cities from New York and London to Auckland.

Its ‘Delivering Rugby To The World’ Quiz invited consumers to the logistics company’s brandworld site to answer questions and try and win a range of prizes from an autographed DHL rugby ball, an autographed DHL rugby jersey, rugby scarf, rugby bag, a book by Sean Fitzpatrick and final tickets.

DHL also ran a competition asking employees to nominate inspiring young people for the chance to be part of the RWC and present the match ball. Working with one of the brand’s New

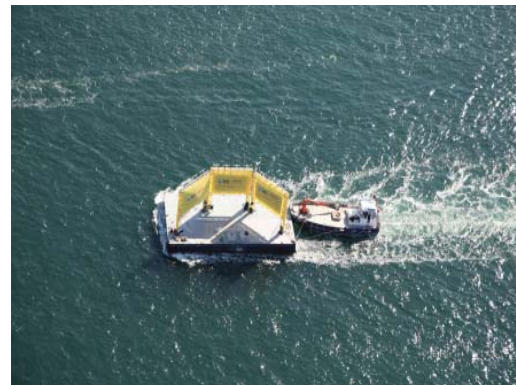
Zealand RWC ambassadors Tana Umaga (other’s include fellow former New Zealand captain Sean Fitzpatrick) – the initiative ran under the title ‘Tana Express’. British teenager Elliot Webster delivered the ball to the teams for the opening game after his mother put him forward for all the work did caring for his father who recently passed away from Parkinson’s Disease.

DHL itself says that in addition to running ticket distribution, its partnership with the event saw it store and deliver uniforms and other official equipment to and from training grounds and playing venues around New Zealand and deliver the freight of all competition teams. This will involve 170-plus tournament related movements (at an expected two to six tons per move) and 30,000 kms covered during the seven-week competition.

DHL Express Chief Executive Officer Ken Allen says: “This game is about passion, teamwork and a can-do-spirit and those are characteristics that can be attributed to DHL Express as well.”

After sponsoring other rugby related spaces – such as the British and Irish Lions series and the Super 15 Stormers team – DHL seems to be developing a deeper heritage with the sport and with those business leaders and professional decision makers who follow it.

Its rugby activation also built further on the widespread press coverage the brand received from its recent deal to become the first official training kit sponsor of Manchester United. <



DHL > Delivering Rugby To The World



Coca-Cola > RWC Print & Outdoor Executions



- > Click text below for activation links
- Coca-Cola > RWC Happiness Truck
- Coca-Cola > RWC Happiness Truck 2
- Coca-Cola > RWC TVC
- DHL > Delivering Rugby TVC
- DHL > Delivering Rugby Website
- DHL > Delivering Rugby Online Quiz





Fanpaign: Fans Are The Campaign

With most fans unable to get to New Zealand, bridging the distance between supporters and teams was another challenge. Several marketers addressed this with campaigns that themselves connect fans and players. For years activation was built on a supporter calls-to-action, or a brand-backed 'good luck' messages. But now the work itself is the connection mechanism and act of support. Activation formed from consumer-created expressions of support is a trend that matured at this RWC.



O2 Ireland's 'Play Them Next' Community Focus

> The objective of 'Play Them Next' was specifically to counteract the remoteness of the New Zealand-based Rugby World Cup and bridge the time difference of the actual matches by drawing upon and tightening the close bond between the Irish players and their supporters. Indeed, it actually provided a digital and social platform to bring them together in person

An above-the-line phase (TVC, outdoor and print) kicked off the campaign and aimed to raise awareness of O2's sponsorship of Ireland's rugby union team as they headed off to the Rugby World Cup in New Zealand. But it also tried to drive viewers on to the campaign website.

The TV spot's documentary style creative is deliberately low key and spontaneous and features a set of stand-out Irish players having a pick-up, kick-about game in a local Irish community. Thus reflecting the campaign's core idea - a competition in which the winners' own community will get to play with some of the national team's stars in their own backyard.

The above-the-line work drives fans to the digital platforms - a website and Facebook page - where consumers sign up, express their support for the Irish team and register their own street/area/community for the competition. Those messages deemed to be the most supportive and passionate were rewarded a game for their own street with the stars themselves.

Throughout the tournament, team sponsors have focused on building closer connections between fans and teams and on trying to address the challenge of the early morning world cup kick offs and geographical distance between Europe and New Zealand.

While some have used practical utilities and others sensory incentives, this focus on local communities provides an alternative route to solving the problem.

Vodacom's Crowdsourced 3D Shosholozza Support > Crowdsourcing lay at the core of Vodacom's Rugby World Cup inspired 'Virtual Stadium' TV campaign to promote its position as an

associate sponsor of South Africa's official rugby team.

The creative idea revolved around giving the 'Bokke' a virtual 3D stadium of fans showing their support for the team ahead of their departure for New Zealand. The 40-second TVC is the result of 2,000-plus videos uploaded to the vodacom.co.za/rugby and vodacom.mobi/rugby websites after the brand asked South African rugby fans to film themselves singing the 'Shosholozza' anthem to show their support for the green and golds.

The ad moves from a single fan video, building up through four, eight and then pulling back to reveal an entire stadium packed with video uploaded virtual supporters.

Developed by agency DraftFCB Johannesburg and Riverstone Films, each video was sent in after a radio, print and online call to action. And the entries were also considered as entries to the campaign competition which saw the winners presented with a two-person expenses-paid trip to New Zealand to watch the Rugby World Cup.

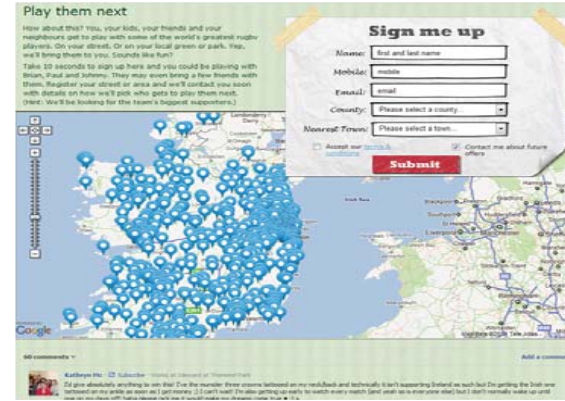
These winners of the Shosholozza Bokke competition were given an all expenses paid trip for themselves and a partner to New Zealand in October, valued at R200 000 by Vodacom as a form of congratulating the entrants for their support and video submissions.

The commercial, which aired in early September as the team departed for New Zealand, was part of telecoms giant's 'Shosholozza Bokke' national campaign which combined on-the-ground activation with advertising work.

As well as keeping fans in touch with players, the campaign also worked the other way round, as Vodacom in partnership with Acer and Vodafone NZ, provided the South African squad with connected technology package. This included Acer Iconia A501 tablets with 3G bandwidth and with Vodafone New Zealand data SIM cards with 5GB of data pre-loaded including the campaign itself.

The campaign quickly generated 25,000-plus YouTube hits and it also received extensive coverage on television, radio and social media.

Not only does this campaign cleverly use



O2 > Play Them Next



Vodacom > Shosholozza



The objective of O2 Ireland's 'Play Them Next' campaign was to counteract the remoteness of the New Zealand Rugby World Cup and bridge the time difference and geographical distance by tightening the bond between Irish players and the local communities in which their supporters live.

> Click text below for activation links

- O2 > Play Them Next TVC
- O2 > Play Them Next Website
- O2 > Play Them Next Facebook
- Vodacom > Shosholozza TVC
- Vodacom > Shosholozza Website
- Vodacom > Shosholozza Mobile App
- Vodacom > Player23 Website

crowdsourcing to connect fans to their team, it also uses the insight that 'Shosholozza' has become a powerful national connector and emotional engager for South African rugby ever since the Springbok's won the tournament on home soil in 1995.

It's an innovative approach to demonstrating not only that Vodacom is backing the Bokke, but also that the company and its technology gives South Africans the chance to voice their own support for the team wherever they are in the world. The content was reliant on Vodacom's data network as individual video clips were uploaded via mobile phone, and webcam to the Vodacom site, as well as at specially-erected booths at rugby and other live events.

A campaign that itself uses and proves a brand's products and services is something fresh and genuine.

It follows on from previous innovative Vodacom rugby work – such as Player 23 (see www.player23.co.za) – and its sponsorship activation campaigns for Pretoria's Blue Bulls and Bloemfontien's Cheetah's Super Rugby franchises.

The work further strengthens the brand's deep sports sponsorship connection in the country which also includes backing the South African national football team as well as the Kaizer Chiefs and Orlando Pirates and stadium naming rights schemes with Vodacom Park in Bloemfontein and Lotus Versfeld in Pretoria.

Adidas' Stand In Black 3D Projection > Perhaps the most compelling element of adidas' multi-faceted RWC 2011 campaign promoting its partnership with the All Blacks was its 'All As One / Stand In Black' video projection on the eve of the tournament final.

The outdoor ambient event was screened on the rear wall of Auckland's St James Theatre. It was 20 meters high and included 3D mapping technology.

As well as a strong, impressive piece of film, the projection also connected fans to players, as its initial 'making of' stage asked New Zealand rugby fans from around the world to submit photos, film and inspirational messages of support. These were then edited into a fan mosaic style display.

The public projection project was just part of an integrated, multiple strand programme highlighting

the relationship between the sports equipment brand and New Zealand's totemic rugby team.

Adidas also launched both TV and online spots, such as this 'Haka' film, usually packed with action and emotion and blending the passionate support of the team's fans with the personal experiences and emotions of its players.

For their home 2011 World Cup, adidas has worked with the All Blacks by bringing together both the 'One Brand Anthem' campaign (first launched globally in 2010) and the 'Stand In Black' campaign (which first rolled out in 2005 for the British Lions and Irish Rugby Tour of NZ) and has evolved since that series in several guises and directions.

Stand In Black, initially developed with TBWA/Tequila, first revolved around and exploration of a distinct Stand In Black image which the marketing team flooded around the country both in guerrilla form as well as in traditional ad executions. The objective was to use the image to dominate the visual landscape of the country.

A mysterious black figure, a forerunner to the campaign, depicted a black rugby figure in the haka stance appeared guerrilla-style across the country: from a 'crop circle' in a Christchurch farmer's field to locations right around the nation. The icon aimed to encourage New Zealanders to dress in black and stand united in support their team.

The figure has echoes of the age-old Tio Pepe Black Bull image that is seen so frequently in Spain.

We love the beauty and power of the projection. In fact, many of adidas' marketing elements backing the All Blacks for RWC 2011 have been emotional powerful and creatively original.

The breadth and depth of adidas' work with the All Blacks for the World Cup has been impressive and immense.

Coke Zero's 'Bound By Black' Book > With all the trendy tech talk about apps, guerrilla projection and geolocation, Coke Zero's All Blacks campaign went back to media basics – the book.

The soft drinks brand gathered messages of support from All Blacks fans all across New Zealand to inspire the team in 2011 via a campaign called Bound By Black.

Coca-Cola, an official sponsor and soft drinks supplier for the tournament, aimed to give all Kiwis a chance to show their support for the All Blacks for the Rugby World Cup.

Built around a nationwide tour offering fans the chance to send their good luck messages directly to the New Zealand team, the Bound By Black book tour kicked off in April. It saw a book travelling the country – with events in major cities like Auckland, Christchurch and Wellington, that people can sign their names and write inspirational messages of support.

All Black legends such as Christian Cullen and Frank Bunce accompanied the book tour and met fans and signed autographs at events.

The campaign's central website – www.boundbyblack.co.nz – contained details about the tour, dates and locations and also creates an online opportunity for those unable to get to any of the live events and those living overseas to submit their good luck messages and signatures.

There are further campaign collaborations, with radio station The Rock and supermarket chain New World, which offer additional channels for New Zealanders to submit their messages which are then scanned and added to the book.

The Bound By Black book itself was then presented to the team in July.

Coke Zero also ran a connected promotion offering consumers the chance to enter five ticket competition draws to attend the book signing events and meet the players.

The campaign was being supported with radio advertising on The Rock, a national PR push, plus outdoor and TV advertising.

And they said books were dead.

The Bound By Black idea neatly links the physical world with the real world and does generate something tangible for fans to be a part of. But is the competition prize as much of a draw as it might be and does the initiative connect supporters with their team in as compelling a way as 'adithread' did at previous rugby world cups (see 'This Is Not A Jersey')? <

[With all the trendy tech talk about apps, guerilla projections and geolocation, Coke Zero's All Blacks 'Bound By Black' campaign went back to media basics - the book.](#)

> Click text below for activation links

[Adidas > All As One 3D Projection](#)

[Adidas > Stand In Black TVC 1](#)

[Adidas > Stand In Black TVC 2](#)

[Adidas > Stand In Black Facebook](#)

[Adidas > Stand In Black TBWA Film](#)

[Coke Zero > Bound In Black Website](#)

[Coke Zero > Bound In Black Facebook](#)

[Coke Zero > Bound In Black YouTube](#)

BOUND *By* BLACK

Coca-Cola Zero > Bound By Black



Adidas > Stand In Black

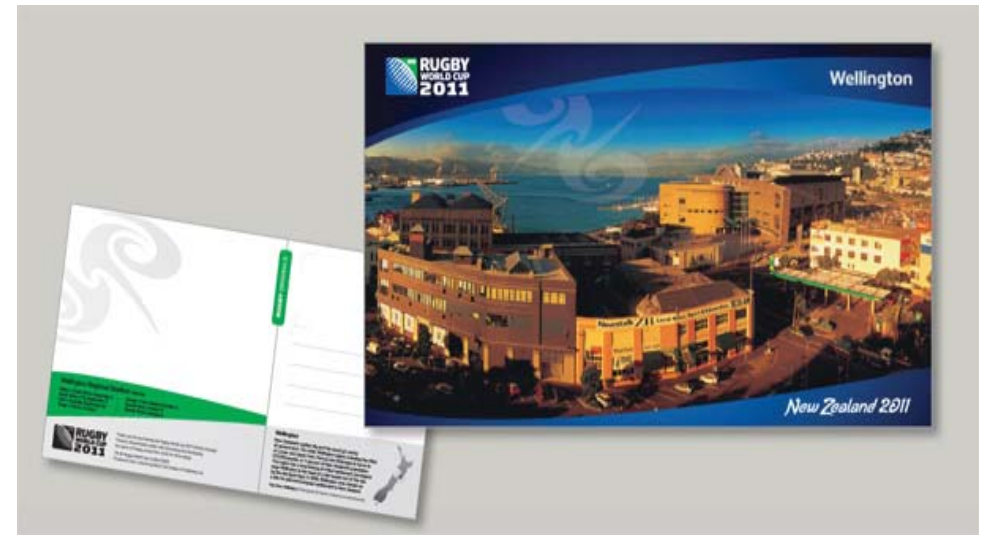




Rich New Zealand Rugby Stories

The best work seemed to put the country itself at the heart of the creative. The host nation, probably more immersed in rugby than any other country, fully embraced the RWC. New Zealanders created an infectious atmosphere throughout the tournament.

Their passion and romance for rugby and their own team's iconic status and impressive history offered creatives a deep pool of inspiration. New Zealand may not be the biggest host market, but it is steeped in rugby stories like no other nation - and advertisers love good stories.





IRB > Postcards From New Zealand

Postcards From New Zealand: each clip in the IRB's promotional video series featured a rugby great visiting a specific area of New Zealand - creating a blended player biopic and tourist guide.



Nike > New Blood, New Skin

IRB & Emirates Send Postcards From New Zealand > As the Rugby World Cup approached, the IRB (with support from its worldwide partner Emirates) steadily built its social media network with a variety of rugby rich content.

In addition to its central website, other interesting elements of its strategy ranged from a Facebook page (which boasted more than 1m fans), to its Rugby World Cup YouTube channel (which has more than 1.4m video views) to its official broadcast channel called Total Rugby.

One of the more innovative ongoing strands of activity was 'Postcards From New Zealand' - which saw the airline and rights owner periodically release a series of promotional videos in the run up to the competition. Each clip is fronted by a rugby great who visits a specific area of the country to create a blended player biopic/tourist guide webfilm.

The first instalment featured lock Ian Jones in his native Whangarei, while the second spot starred Jeff Wilson visiting South Island's Invercargill. Both combine tourist-related highlights and information with stand out moments from previous world cups, rugby footage and a touch of star dust. They also include a direct ticket drive message.

The series partner Emirates seemed happy to sit subtly in the background behind the story with understated brand presence on the videos and the postcards.

The IRB's commitment to social media has been impressive and this is a nice example of rights holders working with sponsors to build excitement and interest and to drive sales. Perhaps the key to this campaign is that it actually providing useful and accessible information, as well as a touch of entertainment.

For most rugby fans any trip to New Zealand for the tournament will be expensive and lengthy - so widening the appeal to the country rather than just the rugby seems like a sensible strategy.

But, like Tourism NZ's approach, the success of the strategy lies in its story telling skills.

Nike's England & France Kit Campaigns Challenge New Zealand > It wasn't just the domestic audience that was convinced their side was going to win the cup, most of the rest of the rugby world thought the All Blacks were the team to beat and this was reflected in other teams' activation which focused as much on the All Blacks as on their own team. Indeed, several campaigns by and for other nations seemed to be overtly or covertly all about New Zealand.

For instance Nike introduced rebellious, deliberately antagonistic Rugby World Cup 2011 kits for both England and France. Both aimed at aggressively challenging the mighty All Blacks (or more accurately winding up the Kiwis). Some may read this as a deliberate sign of the brand's relative newcomer status in world rugby and its objective of shaking things up in the sport. But others will reflect that it points to the fact that this World Cup was 100% dominated by Brand New Zealand.

Nike's England's black away kit succeeded in drumming up some mock controversy as England (who traditionally play in all white) issued a direct challenge to New Zealand's famous All Blacks on their own soil.

The same brand's campaign for the new French kit, which launched on Facebook and thus mirrored its French football team strip strategy earlier in the year, focused on a design that drew inspiration from the jerseys worn by the French rugby teams that famously beat the All Blacks in the 1999 and 2007 world cups.

The message was clear, the French were hoping for another, underdog upset (miracle) by upsetting the tournament hosts and favourites New Zealand.

The launch campaign, fronted by a set of earthy photos featuring a selection of French stars (including Harinordoquy, Skrela, Medard and captain Thierry Dusautoir), included a seeded web film on YouTube and a making of video to boot. Its "Take advantage" strapline and accompanying copy "Battle dress required" copy all seemed to point to playing New Zealand.

The English kit may have been launched



Nike challenged the All Blacks (and thus its own great rival adidas) in their very own backyard.



Nike > New Blood, New Skin



with bullish razzmatazz and the French with understated style, but the message behind both was clearly similar - let's challenge New Zealand head on in their own backyard

Even relative rugby newcomer Nike knew that to win this competition you had to beat New Zealand. They might as well have used fierce rival and All Black's kit partner adidas' famous tagline 'Impossible is nothing'.

Except, of course, beating New Zealand proved impossible this time around.

Betfair's Sheepvertising Stunt > Even most of the guerrilla and ambush activity occurring outside the host nation was actually all about New Zealand too.

Hardly a full on ambush, but Betfair attempted to whip up a bit Rugby World Cup business with a stunt that sees it offer New Zealand farmers \$1 for every sheep they paint with a St George's Cross during the Rugby World Cup.

Launched to coincide with the tournament's kick off, the campaign claimed it was an attempt to create a form of sheepvertising: English St George-style red cross roadside signs across New Zealand to support England during the competition.

Designed to unsettle the host nation, Betfair claims that 200 sheep already signed up to the two-month programme. Of course, out of a sheep population of 47 million (more than 13 times the number of people), Betfair had a fair few farmers left to convince.

To publicise the stunt and drive PR coverage, the bookie has released a viral fronted by rugby ambassador and England 2003 World Cup Winner Will Greenwood. Seeded on YouTube and other related sites, Greenwood is seen rounding up his own flock of sheep while appealing for New Zealand farmers to sign up to the scheme. The webfilm comes complete with clichéd mock Shakespeare lines and a pun-led tagline 'England needs ewe'.

Farms are being contacted directly by Betfair, but those farmers who wish to be part of

the sheepvertising campaign can get in touch at prteam@betfair.com. Farmers will require proof that they own at least ten sheep in New Zealand.

This was another example of a betting brand leveraging a sports event with a cheeky patriotic challenge, a joke based on a national stereotypes. A classic case of a PR campaign disguised as an advertising campaign. <

> Click text below for activation links

[IRB > Total Rugby Website](#)

[IRB > Total Rugby Twitter](#)

[IRB > Total Rugby Facebook](#)

[IRB > Postcards From NZ Webfilm 1](#)

[IRB > Postcards From NZ Webfilm 2](#)

[Nike \(England\) > New Blood Launch Film](#)

[Nike \(France\) > RWC 2011 Launch Film](#)

[Betfair > Sheepvertising Webfilm](#)



Betfair > Sheepvertising



Sponsor Error = Ambush Opportunity

The biggest pre-tournament marketing story was All Black sponsor Telecom New Zealand's axed 'Abstain For The Game' campaign. When a rights holder's campaign misfires it opens up a world of ambush opportunity. Sponsor error can cause public and political backlash which in turn leads to a guerrilla free-for all. A feeding frenzy followed the furore over TNZ's aborted initiative. Ambush brands, competitors and consumers were quick to leverage it with clever tactical work and creative piggy-backing on the sponsor's misfortune.



Telecom NZ Axes 'Abstain For The Game' > All Blacks sponsor Telecom New Zealand was forced to pull its 'Abstain For The Game' campaign after an avalanche of public complaints and media criticism.

Part of the official sponsor's 'Backing Black' initiative, the campaign's original objective was to galvanise support behind the home team as it chased rugby glory on home soil. The idea was simple, abstain from sex during the tournament (which lasts almost two months) to show support for the home team.

The campaign, which was cancelled before all the elements were rolled out, was initially fronted by All Black legend Sean Fitzpatrick and was spearheaded by TV spots and online video. There were also press and outdoor executions and a digital hub.

Other rumoured elements of the campaign included plans to give participants black rubber finger rings. During the planning stage, it has been reported that ideas included posters being placed at eye level in men's urinals in bars and restaurants urging men who are urinating to 'Think of your mum in a bikini... abstain for the All Blacks' and placing cold showers outside popular bars to show that publicans were committed to hosing down anyone tempted to break their vow of chastity.

The campaign certainly made its mark - generating headlines around the world. The initiative received criticism from multiple parties. The Young Women's Christian Association suggested handouts of black condoms would be more effective than the 'Abstain' campaign.

Even Prime Minister John Key joined the chorus of criticism saying the campaign was "living proof" that not all advertisement money was wisely spent.

Agency Saatchi & Saatchi says the campaign aimed to be a tongue-in-cheek, fun, and a light-hearted way to get rugby people, and all New Zealanders, talking about the Rugby World Cup and letting them share their support for the All Blacks in an authentic New Zealand way.

"It's not rocket science. It is entertaining, pro-

vocative, and good natured. I think it will appeal to true rugby loving heartland supporters," said Saatchi global chief executive and Telecom NZ board member Kevin Roberts.

Nevertheless, despite Saatchi's defence of its work, the campaign was cancelled and the telecom company's retail head Alan Gourdie sent an apologetic email to staff.

"It's been a torrid 24 hours in the glare of public spotlight, as well as in that of our own team's views and opinions. Nothing like a full and frank exchange of views! But even before the full campaign was properly kicked off, it's pretty obvious to all that we misjudged public opinion. So you may or may not be surprised to hear that following the strong reaction yesterday, we won't be proceeding with the 'Abstain' campaign. I would like to give a personal apology for any embarrassment the campaign has caused," said Gourdie.

Moa's Anti-Abstinence Ambush > While advertising legislation around the world is steadily reducing the number of 'beer gets you sex' ad messages from alcohol brands, this piece of Rugby World Cup guerrilla work from beer brand Moa takes the opposite approach with a 'sex gets you beer' message.

To make the most of the controversy and media frenzy around official All Blacks sponsor Telecom New Zealand's disastrous 'Abstain For the game' campaign, Moa's ambush work encouraged consumers to have as much sex as possible during the Rugby World Cup.

They even offered consumers a reward for their sexual activities.

Customers were encouraged to visit Moa Beer's Facebook page before the tournament kicked off on 9 September. There they were invited to post the number of points they thought Dan Carter would score during the RWC and then match each of his points with a sexual encounter during the period.

Those who guess the right points total and the match it with the right number of sexual encounters will receive a case of Moa 1.5L magnums.

Moa supported the campaign with Moa



Telecom NZ > Abstain For The Game



"Telecom NZ's 'Abstain For The Game' certainly made its mark. The initiative received criticism from multiple parties - ranging from the Prime Minister to the Young Women's Christian Association. The sponsor and its agency admitted to misjudging public opinion, pulled the campaign and apologised for any embarrassment caused.

Making the most of all the negative publicity surrounding Telecom NZ's 'Abstain For The Game', Moa encouraged consumers to have as much 'safe sex' as possible during the tournament.



Moa > Anti Abstinence

branded anti-abstinence condoms.

Its own website even suggests the following (unconfirmed) promotional taglines:

- Slip through the gap
- Slot one between the sticks
- Score in the corner
- Get over the line
- Get right in behind the team

Hell Pizza's Pro-Sex Guerrilla Response > Following in the ambush footsteps of Moa Beer, New Zealand pizza brand (and controversial advertiser) Hell Pizza also mocked Telecom NZ's pulled 'Abstain for the game' campaign.

Leveraging the publicity surrounding the telecoms outfit's much derided 'Abstinence' activity, which aimed to promote its status as an official All Blacks sponsor, Hell rolled out a 'pro-sex' response.

The pizza brand's marketers, along with agency Barnes, Catmur & Friends, released a direct, swearsy, pun-based print execution to make the most of all the attention surrounding Telecom NZ's work.

"We're rooting for New Zealand. Abstinence is for people who don't give a _ _ _ _"

This kind of pun-based, unsubtle execution is bang in line with the pizza brand's notorious advertising heritage and tone. Indeed, Hell Pizza, a New Zealand based chain founded in 1996 and now expanded to Australia, Canada, Ireland and the UK, is well known for its forthright, direct adverts.

In 2006 it promoted its 'Lust' pizza by distributing 170,000 branded condoms. It claimed that "while the primary aim of the campaign is to promote our LUST pizza, let's not forget that promoting the use of condoms has important public benefits such as sexual education, the prevention of pregnancy and the prevention of sexually transmitted infections'.

A recent radio spot featuring a humorous conversation about Hell was criticised to be mocking of Christianity and deemed offensive by some. But the ASA ruled that there were no grounds to take any action on the complaint since "it did not reach the threshold to be likely to cause serious or widespread offence".

The brand courted further controversy when it used the tagline 'sell your soul in TV and print ads and on flyers and web work. Marketers went even further with a connected stunt that saw the company purchase the soul of a 24-year-old Wanganui man for \$5001 after the online auction website Trademe banned him from selling his soul on its platform.

Yet another edgy campaign came in 2008 when Hell was

Hell Pizza's ambush work took a distinctly 'pro-sex' stance to criticise and contrast with Telecom's NZ's 'abstinence-based' approach.

- > Click text below for activation links
- Telecom NZ > Abstain For The Game YouTube
- Telecom NZ > Website
- NZ All Blacks > Website
- Moa > Anti-Abstinence Facebook
- Moa > Website
- Hell Pizza > Website



Hell Pizza > Root For New Zealand

forced to apologise for an ad featuring skeletal remains of Sir Edmund Hilary, Heath Ledger and the Queen Mother dancing on gravestones. The ad was withdrawn after complaints from Hilary's family.

Tuatara's Paper Shirt Ambushes Adidas > Tuatara Breweries rolled out a comic 'interactive' print ad that is actually a free All Blacks jersey to cut out and keep.

Why a cheaper, unofficial jersey from the beer brand?

Because its marketers spotted that the high prices for official replica All Blacks jerseys had created widespread criticism of official provider adidas. The sports brand has been criticised not only by the New Zealand media, but also by former All Blacks and even politicians.

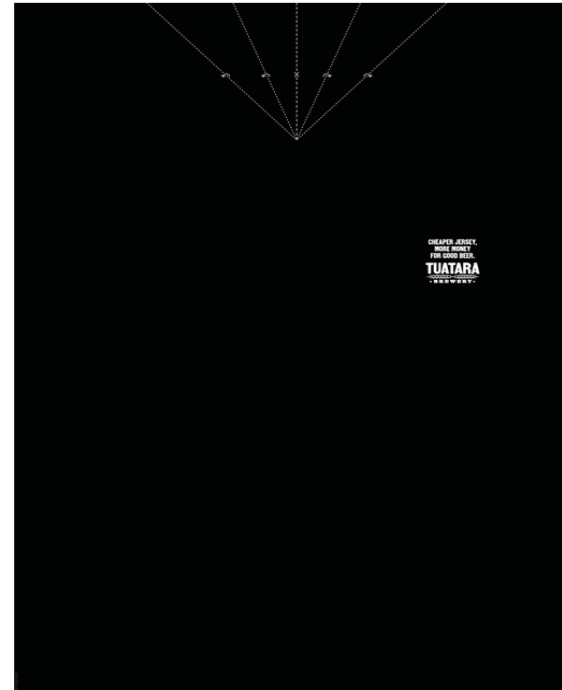
So Tuatara (with help from its agency Y&R Wellington) ambushed the official sponsor with this cheeky, cheap version of the All Black jersey in a print execution in the New Zealand Herald.

Available to the masses and affordable at \$2, the beer brand aims to ensure New Zealand will be wearing black and still have enough cash to buy a few beers.

A paper jersey - simply cut and fold.

Following on from Telecom NZ's problems, another All Black backer adidas also found itself the focus of an opportunistic ambush as quick thinking marketers spot a guerrilla opportunity to leverage public sentiment.

Tuatara in general was quick to leverage RWC fever in New Zealand. Another example of this saw it open a new brewpub in Wellington's Bond Street just before the tournament kicked off. It had around 40 beers on tap and a state-of-the-art 1,000 litre on premises brewery. <



Tuatara > Paper Shirt

Responding to public criticism surrounding the price of the official All Blacks jersey, Tuatara ran a print campaign with a free paper jersey to 'cut out and keep'.

> Click text below for activation links
Tuatara > Website



New Fans Vs Rugger Buggers

Some see rugby as an exclusive sport with roots on the public school playing fields and watched by old school tie-wearing, middle-aged men who cling to tradition and the establishment. For rugby union to become a truly global heavyweight sports property new fans are surely a necessity.

But not all RWC 2011 sponsors and advertisers took that view. While some did attempt to connect with a fresher, younger, more socially diverse demographic, others continued to activate through more traditional rugby clichés and sexism.





Nike > New Blood, New Skin

The stereotypical and traditional 'rugger bugger' may be largely an English cliché, but the sport's exclusive image stretches across Australia, South Africa and several other markets too. Of course, Wales and New Zealand (and Tonga, Samoa and Fiji) might argue their fans have a very different background and theirs is a far more inclusive game.

Either way, one of RWC Chairman Bernard Lapasset's objectives for this tournament was "to position rugby in new markets around the world, reaching out to new communities and audiences".

His aim is understandable, after all, according to a Putting Rugby First Report, 97% of the 33m who watched the final of France's 2007 tournament came from the traditional big eight rugby markets - Australia, England, France, Ireland, New Zealand, Scotland, South Africa and Wales.

Which means that fewer than 1 million tuned in from the IRB's 100 other member nations.

Lapasset's reaction to the activation around the competition must have been very mixed indeed.

Nike Targets New, Young Blood > 'New Blood, New Skin', the Nike campaign based around the new England kit for the Rugby World Cup in New Zealand, was an attempt to engage with a more youthful and urban target.

Launched in August, a month before the competition kicked off, the initiative aimed to consolidate Nike's position in the rugby space and leverage excitement around a more youthful and dynamic England team.

The campaign roll out was staggered through the month with the launch in early August building up to the main promotional work appearing in the days before England left for New Zealand.

In tandem with Wieden + Kennedy and the RFU, Nike chose a combative, street-smart tone of voice laced with energy and attitude. Nike also took a newcomer, challenger brand approach to the kit itself with an all black change strip that contrasts England's all-white kit heritage and challenges New Zealand's own All Blacks.

The launch included long copy manifesto style advertorials in the press - written in response to the furore over the black kit. These ran alongside simple, bold print ads with short copy such as:

"This September. A new challenge. Shoulders unburdened. The pitch. A blank canvas. Class of 2011. United as one. Injected with New Blood. Wearing New Skin".

This was accompanied by a launch film released online and the campaign also saw Nike fit out Twickenham Stadium (and nearby retail outlets) with kit and campaign related in-store branding and collateral.

Additional campaign elements were scheduled for later in August around the time of the team's departure for New Zealand. This culminated in a giant outdoor billboard at Heathrow designed to be one of the last things the England team saw before flying off to the tournament.

To extend the kit launch, Nike also released a matching all black AM1 HYP show with 'New Blood'

Nike's 'New Blood, New Skin' campaign aimed to engage with a more youthful and dynamic target.

Nike's approach was combative, energetic and full of attitude - like any classic 'challenger/rebel' brand strategy should be.

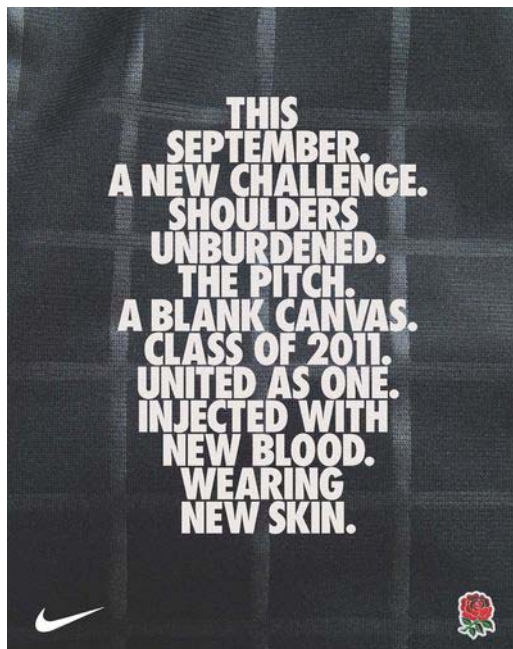
> Click text below for activation links

Nike > Rugby Website

RFU > Official Kit Supplier Nike Page



Nike > New Blood, New Skin



on the tongue. The shoe debuted at Niketown with an event that featured England rugby stars of the future such as Owen Farrell and Tom Varndell and DJ VIS. The event included a charity auction of a pair of limited edition black shoes and a custom made black Dr Dre headphones.

A further element of the launch saw NikeID team up with London's Ink Lounge to develop tattoos inspired by a blend of the new England rugby player and New Zealand Maori designs. This included live tattooing and a design demonstration

With this kind of confrontational tone of voice, Nike's partner England didn't quite live up to the message. The aim for the players might have been to be more dynamic on the field, but it didn't turn out to be quite like that.

Although some England players certainly acted like childish teenagers.

Lynx's Racy Rugby Viral > Nike wasn't alone in trying to connect the Rugby World Cup with a younger audience, Lynx Australia ambushed the tournament in order to try and deepen its connections with its 15 to 24-year-old core target audience.

Lynx aims to be a brand that walks on the edgy and wild side to provide a sense of self assurance to teens and young men. But it isn't going to change the traditional rugby demographic if this campaign is anything to go by.

Lynx jumped on the Rugby World Cup bandwagon with clichéd, male-targeted ambush that was positioned as a utility but was actually little more than old-school titillation.

Purporting to be a device that demonstrates the rules of rugby union, this 'Rules Of Rugby' viral uses scantily clad models to act out some of the key laws and facets of the game accompanied by a distinctly straight-laced voiceover explanation.

Oiled-up young women move from clinch-to-clinch as they demonstrate how to ruck and maul, as Lynx use sex appeal to drive viral spread - perhaps the oldest tactic of all.

"Our research showed that young men lack knowledge about the rules of rugby union so this video was designed to remind our target audience about the rules in Lynx's typical tongue-in-cheek and playful way," says a Unilever spokesperson. "The intention was not to cause offense and we took care to request age verification to restrict viewing."

Well, the viral may have racked up 1.5 million YouTube views in its first week, but this seems a fairly predictable way to engage with young men and following a well worn 'women as sex objects' rugby route. Without the ironic 'geek-turns-stud' device that forms the basis of so much of Lynx's best advertising, this oiled-up models approach seems a touch tired and dated.

[Lynx jumped on the Rugby World Cup bandwagon with a clichéd ambush campaign targeting 15 to 24-year-olds with what can be best described as 'old school titillation'.](#)

> Click text below for activation links

[Lynx > Rules Of The Game Viral](#)



Lynx > Know Your Game

McCoy's > Real Rugby Men



This is a campaign that seems likely to attract both the attention of both teenage boys and Australia's Advertising Standards Bureau (ASB) and one that is unlikely to please the chairman of RWC. After all, one factor in the success of recent tournaments has been the rise in the number of women engaging with the competition. Statistics suggest that in 2007 almost 50% of all viewers in France were women. This trend seems to have continued in 2011. In South Africa, women accounted for 44% of the viewers of Springbok matches on SABC2 for RWC 2011 and for the opening ceremony 584 000 New Zealand women were in front of their screens – more than half the total audience.

McCoy's Ambush Rugby Real Men > UK crisp brand McCoy's also ambushed the tournament with an old fashioned, old-school approach that focused on traditional, 'real rugby men'.

Despite not being an official sponsor, McCoy's leveraged interest in the Rugby World Cup with a multi-layered rugby-themed campaign that focused very much on the old school 'real man' idea that has long dominated the game.

The United Biscuits-owned brand's ambush campaign featured on individual, multi and handy packs from mid August 2011.

The work was spearheaded by a pair of limited edition, pun-based rugby flavours – Pickled Scrumion and Ruck Of Ribs – and includes a Rugby Road Trip competition. An on-pack promotional feature offers customers the chance to win the trip in host nation New Zealand. Four winners will found a winning ticket inside the special McCoy's pack telling them they had won the trip of a lifetime.

Furthermore, McCoy's Facebook page offered an alternative way of entering the competition with its 'McCoy's Man Test' game – which also included a further chance to win the prize.

Clichéd copy based on a Q&A revolved around the "If you think you are a real man" idea and included:

Q: Besides rugby, what is your favourite sport?

A: Wrestling the remote control off your missus and watching more rugby

Q: If you win a rugby road trip around New Zealand, what will you tell your missus?

A: You'll be back in two weeks"

Without any official rights, McCoy's is limited when it comes to using other Rugby World Cup official merchandise or gifts for additional prizes. So the planners further boosted the initiative with a 10% money off voucher at SportsDirect.com with every pack.

But by restricting the New Zealand Trip prize to just two winners, surely there is a built-in limit to the goodwill and positive

Despite not being an official sponsor, McCoy's leveraged interest in the Rugby World Cup with a multi-layered, rugby-themed campaign that focused on the traditional 'real men' idea that has long dominated the sport.

> Click text below for activation links
 McCoy's > Real Rugby Men Website
 McCoy's > Real Rugby Men Product Range

AV New Fans Vs Rugger Buggers

buzz that can be spread by such a campaign.

George Johnston, bag snacks marketing director, UBUK, said: "During last year's World Cup, McCoy's sales were up 23% helped by two limited edition flavours, demonstrating that strong, limited edition flavours and a very desirable sporting-themed prize always go down well with McCoy's loyal fans and these two flavours have proved very popular in research."

But is this exactly the kind of campaign - one relying on classic rugby clichés and, some might say, old fashioned sexist jokes - that holds the sport back from widening its reach beyond the traditionalists and finding a bigger audience? <



Are these campaigns - featuring old school sexism and old fashioned macho themes - just the type of marketing that holds the sport back from widening its reach beyond rugby traditionalists and from finding a bigger audience?

> Click text below for activation links
McCoy's > Real Rugby Men Facebook



McCoy's > Real Rugby Men



> Learnings: Challenges & Solutions

From innovation and original thinking, to new technologies and future facing media platforms, both organisers and sponsors, and advertisers and ambushers alike used creative thinking and tech-led tactics to try and solve the specific activation challenges faced by New Zealand's 2011 Rugby World Cup. With the competition returning to a major media market for England 2015, the learnings from this competition may turn out to be most relevant to future rugby tournaments in less established markets such as Rio 2016 and Japan 2019.



Challenge

European Early Morning Kick Offs

Working Weekday Matches

Late Evening Host Nation Games

Lower Live Terrestrial TV Audiences

Engage With Wider Audience

High Cost Of Tournament Travel

All Blacks Overwhelming Favourites

A Small Host Rugby Market & Reach

No IRB RWC Rights

>

Solution

Wake Up Utilities, Branded Calendar Apps, Themed Alarms & Breakfast Giveaways & Incentives

Multi-Channel Commuter Coverage, Train Station Screens & Live Online In-Office Streaming

Ambient/Experiential Activity, Outdoor Stunts, Fan Zone Focus, Fan Trails & Real New Zealand Festival

Create Branded Content, Exploit Owned Media, Primary Focus On Digital, Online & Mobile

Social Media & Mobile Initiatives, Gaming & Play, Rugby History, Guides & New Blood Focus

Competition Holiday Prizes, IRB's Digital Postcards, TNZ Integrated 4-Year/4-Pronged Campaign

Brash, Bold & Controversial Challenger Campaigns

A Big Host Rugby History & Romance & All Blacks

Activate Other Rugby-Related Rights, Ambush Sponsors By Exploiting Their Mistakes

The activation of sponsorship rights is now more creatively and strategically complex than ever – but the potential rewards are far greater too. The challenge for sponsorship marketers is to keep up with the most relevant ways of maximising value and to keep ahead of the competition.

Activative provides intelligence and insights services that help our clients – rights owners, brands, agencies and professional services – stay at the forefront of this evolving landscape. We focus on emerging strategies and tactics, original and innovative ideas, future facing media and new technologies across the sponsorship community – from sports, music, arts and culture, to education, ecology, cause and corporate social responsibility.

Our role is to advise, analyse, explore, filter and stimulate marketers across the entire space – from traditional sponsorships, to brand tie-ins, strategic collaborations and commercial partnerships. Activative provides clients and subscribers with trends insights, activation stimulus, creative idea generation, competitor/sector analysis and strategic planning. Through our interactive trends, reports and showcases, online monitoring source and our research and consultancy we guide sponsorship professionals through this changing space.

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

So Activative looks beyond the sponsorship stalwarts of logo rights, arena billboards, shirt sponsorship, celebrity spokespeople, on-pack ticket promotions and traditional above-the-line advertising, and focuses on original ideas and fresh initiatives that leverage new technologies and trends, including: ambush and guerrilla work, branded content and entertainment, blogs and social media, consumer creation and generation, experiential and interactive, gaming and video, utilities, word of mouth and relationship marketing.

We seek out the unconventional, champion daring ideas and analyse breakthrough thinking. The team is committed to innovative thinking. We are not a mouthpiece for the profession, the rights holders or the sponsors themselves. The real value in our work lies in linking trends and making connections, exploring new ideas and identifying original approaches. We offer independent research and objective analysis and use this to make directional insights and actionable recommendations. <

For further 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

Content & Editorial

- > [Activative Content Team](#)

Design & Production

- > [Flok, www.flokdesign.com](#)