



**ETCH -  
PROMOTION  
ROADBOOK**

## [ EXECUTIVE SUMMARY ]

### **why focus on promotion when you already have so many tasks to plan and resources to wisely allocate in order to deliver your European Athletics Championship?**

Promotion is not only a way to maximise the awareness of the event towards your city inhabitants and athletics fans but also the best route to:

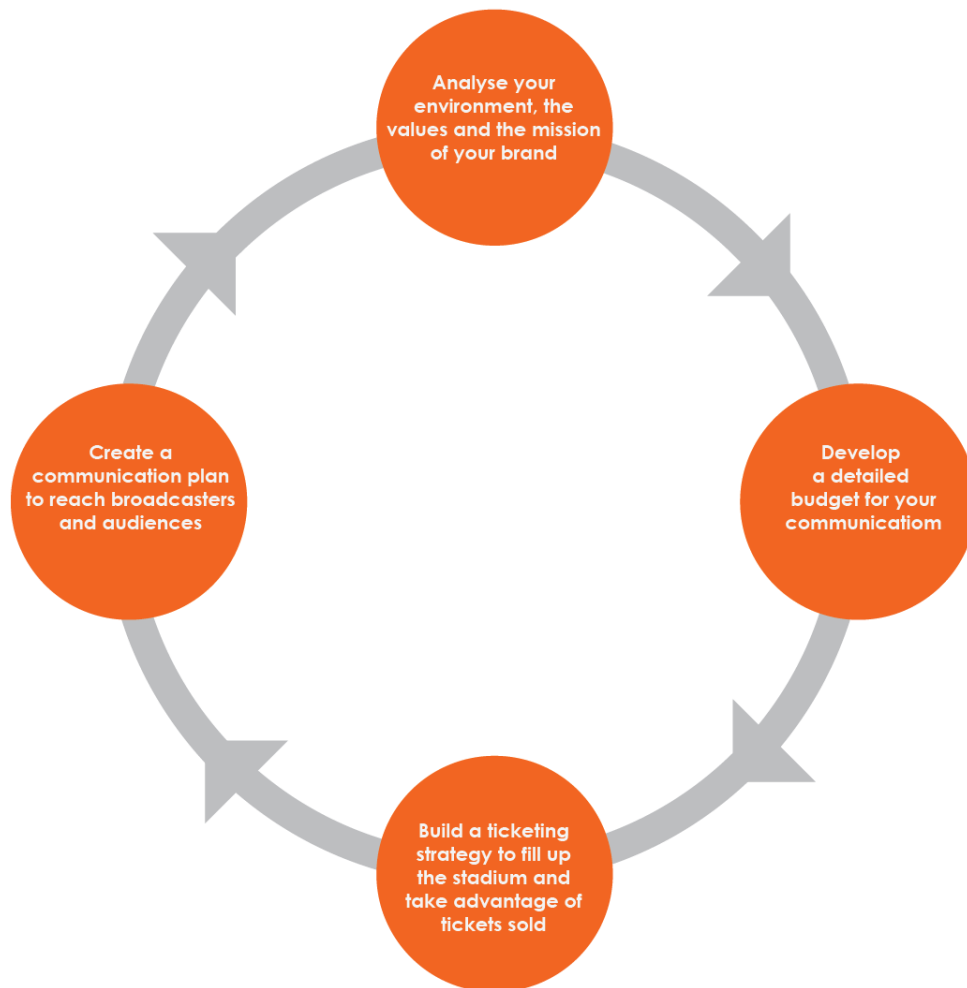
1. Leverage the **reputation** of your city, or by extension your country, as a successful organiser.
2. Provide a **lifetime experience** to the spectators and event followers
3. Optimise your **revenues** in a very sagacious way

**REPUTATION:** A full stadium and good organisation will demonstrate to Europe's eyes your ability to host major events. This will have a significant influence over the next events you might bid for. All of Europe will turn their eyes to your event including athletes, sport fans, media and other organisations. However, the purpose of your work is much higher since you engage your country as well as the city's reputation.

**LIFETIME EXPERIENCE:** You need to make sure that the people who will come to the stadium are going to live a real experience above their primary expectations. Sport fans who assist sports events care for the fact that they are surrounded by other people feeling the same passion. It brings a better atmosphere and the collective desire to attend a sport event that is really worth it. Another reason that makes people come is that they feel like living the competition as they are surrounded with people from other countries. The experience your customers will live depends on what you are going to be able to do to fill the stadium to maximum capacity.

**REVENUES:** The most important objective is to maximize your revenues in order to deliver the event at the required standard. Now, the best way to do so is to make sure your stadium is full for the whole event period. Forecasting a full stadium will allow you to hold a promotion budget that will permit the achievement of this ticketing objective. Bear in mind that your promotion budget is a fraction of what you will earn later on.

To maximise the impact of your promotion strategy, follow some key steps that will be developed in depth inside the roadbook:



Imagine your stadium crowded with enthusiastic spectators, supporting and cheering the athletes to help them run, jump, throw beyond expectations!

**Here are some tips that you could possibly use to promote your event:**

- > Calendar animation: suggest special offers (tickets, goodies ...) at particular moments: Christmas, Father's Day, etc
- > Introduce family offers by inviting two children for free along with two paying adults
- > Have a special upgrade for early purchase: e.g. when purchasing a ticket in category 2, you will be seated in category 1

**You can do it!**

**Enjoy reading this roadbook and enjoy a good event!**

# [ TABLE OF CONTENTS ]

## [ 1 ] - YOUR EVENT'S PROMOTION PLAN

<b>I. BEFORE DEVELOPING A PROMOTION PLAN</b>	<b>9</b>
<b>A. The Event</b>	<b>9</b>
1. Vision	9
2. Values	9
3. Mission	9
<b>B. The Brand</b>	<b>11</b>
1. Your identity	11
2. Situation analysis	13
<b>II. DEVELOPING AND IMPLEMENTING A PROMOTION AND COMMUNICATION PLAN</b>	<b>15</b>
<b>A. Elements of a promotion plan</b>	<b>15</b>
1. What goes into a plan?	15
2. How do you develop a promotion plan?	17
3. What is our budget for this?	17
<b>B. Ticketing</b>	<b>18</b>
1. Research from previous editions and other events (benchmark, European Athletics references)	18
2. Identification of target groups such as	19
3. Definition of the spectators tickets offers	19
4. Definition of ticketing sales timelines by target	19
5. Definition of ticketing sales tools	20
6. Ticketing promotion	20
7. Ticketing design and production	20
8. Ticketing distribution (through agency or platform)	20
9. Ticketing sales	21
10. Ticketing operations	21
<b>C. Promotional campaign and tools</b>	<b>21</b>
1. Promotional materials	21
2. Website	21
3. Partners activation (including media, public and private)	24

<b>D. Communication activities</b>	<b>27</b>
1. Communication with the media	27
2. Media plan	28
3. Press relations	29
4. Public relations	30
5. The internet and the digital media	30
6. Outdoor media	30
<b>[ 2 ] - EXAMPLES OF PAST EVENTS</b>	
<b>A. Your Event</b>	32
<b>B. Your Brand</b>	33
<b>C. Budget of a promotional plan</b>	34
<b>D. Ticketing timeline</b>	35
<b>E. Ticketing policy – Ref. SPAR European Cup Annecy 2008</b>	37
<b>F. Promotional materials – Ref. SPAR ETCH Leiria 2009</b>	38
<b>G. Media plan - Ref. WCH Paris 2003</b>	40
<b>H. Communication – Ref. ECH Göteborg 2006, SPAR ETCH Leiria 2009 Paris 2011</b>	42

# [ INTRODUCTION ]

Before going more in-depth into the promotional work it is essential you dwell on the following strategic aspects. Using them as guidelines through every step of your promotional work must be a constant concern so as to guarantee its effectiveness and beyond the success of the event you organise.

## REASONS FOR DOING PROMOTIONAL WORK

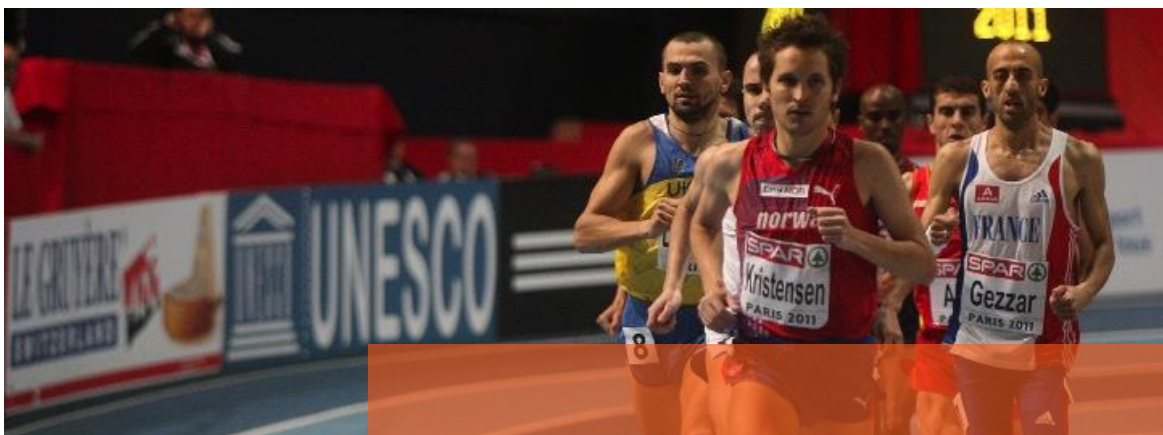
Promotional work meets only one objective: fill the stadium with paying audience. This is an LOC's number one priority, which guarantees the full success of the event and enhances in return its reputation and its quality. Promotional work must then be built around only one question: how to make people come to the stadium? Every promotional plan, action and tool implemented must be a way to make people come to the stadium.

## THE SCOPE OF THE EVENT

Once you are aware of the main reason you promote your event you have to clearly **define its scope. It means that the LOC has to:**

- > Become aware of the actual magnitude of the event
- > Position the event in its national and European environment
- > Adopt commensurate positioning values

Defining the scope of the event is a key strategic moment, as it will make up the foundation of the positioning from which strategic promotion and communication plans will result. It will also ensure the event creates a strong mobilization, maximises attendance in the stadium and attracts a broad viewership, creating a "win win" situation for European Athletics, the LOC and all stakeholders into the event (participants, institutions, sponsors, media partners ...).



**Each chapter will present a summary of the relevant timeline actions**

Please note that timelines in this document are presented with the task associated as e.g. "M-24" i.e. 24 months before the event.

Please note that this timeline is a recommendation and it might be modified depending on when the event is allocated to the LOC.

	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M		
	24	22	20	18	16	14	12	11	10	9	8	7	6	5	4	3	2	1	
<b>MISSION AND OBJECTIVES</b>																			
1st European Athletics/LOC meeting to design vision, mission and objectives	•																		
Deliver high quality, suspenseful event programming for attendees and viewers		•																	
Establish a distinctive positioning for the event adding the local flavor			•																
<b>BRAND MANAGEMENT</b>																			
Deliver a brand logo and identity guidelines system that can be used by all commercial and non-commercial partners			•																
Develop graphics standards and official brands/emblems (mascot, music/song, poster, commemorative poster)				•	•														
Propose brand integration systems to partners					•	•													
<b>PROMOTION AND COMMUNICATION</b>																			
Develop a complete and consistent promotion and communication strategy				•	•														
Implementation of promotion and communication plan							•	•	•	•	•	•	•	•	•	•	•	•	
<b>Ticketing</b>																			
Ticketing strategy to be finalized (targets, categories, prices, number...)						•	•												
Elaboration of the pricing/distribution strategy for the ticketing						•	•												
Sales tools development/ticketing agency to be confirmed						•	•												
Ticketing sales open online (packages)								•	•	•	•	•	•	•	•	•	•	•	
Develop tickets design, production and distribution								•	•	•	•	•	•	•	•	•	•	•	
Sale of the 'packs' (bundle of tickets)								•	•	•	•	•	•	•	•	•	•	•	
Sale of the single tickets																	•	•	
Ticketing operating plan development																		•	
Sales on site/ticketing booths management																			•
<b>Promotion</b>																			
Develop the promotional plan and a creative brief for the advertising agency								•	•										
Selection of the advertising agency								•											
Launch website								•											
Create and develop all promotional materials Sale of the 'packs' (bundle of tickets)										•	•	•	•	•	•	•	•	•	
Promote and implement specific promotional programmes with partners									•		•	•	•	•	•	•	•	•	
Recruitment of ambassadors and launch of related programmes									•	•	•	•	•	•	•	•	•	•	
Negotiations with cities and launch of joined promotion programmes									•			•	•	•	•	•	•	•	
Event management/sport presentation development and marketing opportunities											•								
<b>Communication</b>																			
Define the communication concept																			•
Negotiate the media plan & media partnerships																			•
Select a press relations agency or manager																			•
Public and Press relations support (ticketing, promotion)																			•
Local broadcaster and other media partners ads																			•

## [ 1 ]

## YOUR EVENT'S PROMOTION PLAN

**I. BEFORE DEVELOPING A PROMOTION PLAN****A. THE EVENT**

The EICH are the second most important indoor athletics competition after the World Indoor Championships. This short but intense event combines high sport performances with a real proximity with European world class athletes, creating thus a unique atmosphere.

As such, it has entertainment potential beyond the core fan base for athletics.

**In order to benefit from the event's full entertainment potential it is essential for the host country to base the event presentation on its core values:**

CORE VALUES
Performance/Big event
Unique atmosphere and experience
Friendliness/ Shared emotion

The focus on this entertainment promise will ensure the event maximises attendance in the stadium from locals as well as from foreign visitors and attracts viewership outside the core athletics family, creating a "win win" situation for European Athletics, the LOC and all stakeholders into the event (participants, institutions, sponsors, media partners...).

Before promoting the event, and in order to deliver the expected level of quality for it, the LOC will have to be clear about what it stands for, what it does and what its identity is. It will also have to develop its own vision, values, mission and objectives consistent with European Athletics' positioning for the EICH, which is to deliver a high quality, world class and spectacular event.



## 1. Vision

Vision in this context is about the future. When you state your organisation's vision, you say what your organisation believes athletics/major events could or should be like in the future and what legacy it should leave. Of course you know your organisation will not be able to achieve this vision on its own. But you believe that if enough projects and organisations share the vision and work towards it, it could be achieved. Your vision guides your organisation in its work.

## 2. Values

Your LOC's values underpin the work you do – they are your operating principles. They help guide you in your work. You return to and remind yourselves of your operating principles when making decisions about how to go about your work, both at the macro and micro levels. It is worth writing up your values as a poster in your office as a constant reminder to yourselves and your stakeholders.

## 3. Mission

Your mission tells of the special way that your LOC intends to make a contribution to its vision coming true. Developing your mission helps you to make things happen.

### Your mission describes:

- > What your organisation is
- > What your organisation aims to do or achieve
- > Who the work is aimed at, and who it is done with
- > Broadly how your organisation does its work (like the methods it uses)

## 4. Overall goal

Your overall goal emerges from the significant problem you have identified that your organisation is working on. It is derived from your vision and directly related to your mission.

## 5. Immediate objectives

To set your immediate objectives for your organization, you need to restate the problems as positive statements.

*Cf. [2] A. for an example of what your vision, values and mission could be*

### Vision, Mission and Objectives timeline summary

VISION, MISSION AND OBJECTIVES DEFINITION	DATE
European Athletics to choose the Member Federation and Host City and LOC to be constituted	M- 14
1st European Athletics/LOC meeting to design vision, mission and objectives	M-14
Establish a distinctive positioning for the event adding the local flavour	M-13

#### B. THE BRAND

A brand management approach will have to be created resulting in an event image and clear identity programme. Brand management ensures all the aspects of the brand that the LOC is going to create for the event is translated on all supports and consistent across the declination on different supports.

##### It includes:

- > Creation of the visual identity (logo, graphics, official poster...), which reflects the European Athletics and LOC vision and objectives, in line with the European Athletics brand design manual
- > Implementation of an integrated identification, decorations, signage and licensing programme,
- > Partner recognition and integration (public actors and sponsors)

The European Athletics Events and European Athletics Marketing Department will review the designs and will provide comments by deadlines set in the event contract.

**Note:** all media rights are property of European Athletics and any exploitation of the logos, athletes and competition images need to be approved by European Athletics.

#### 1. Your identity

##### What is identity?

The corporate world uses the term "branding" to describe identity, which is made up of the company name and logo, its reputation and its product.

**Here we look in detail at what goes into building a LOC's identity. This includes:**

- > The type of organisation you are
- > Your organisation's vision, values and mission
- > Your city's or nation's culture, like customs and traditions, like interest in athletics or not as a major sport
- > Your organisational structure and operating principles. Do you, for example, have hierarchical or cooperative decision-making? Is teamwork encouraged?
- > Your work environment. For example, are staff, volunteer, or board member skills actively exploited? Do senior people keep their distance or does mixing across hierarchy happen? Do you have an informal or formal work environment?
- > Your organisation's "symbols, look and style". This has to do with the way your organisation's name is printed, what image your logo projects as a symbol of your organisation, your slogan, the colours you use and the meaning given to them, and the style of your media
- > Your reputation, like the quality and reliability of your work, and how you treat your stakeholders and clients (sponsors and spectators)

### Elements of Identity

In this section we look at some elements that go into building organisation identity. Of course, everything you do – both verbal and non-verbal – must support your organisation's identity. Here we look at just some of the elements:

**Logo** – You use a logo as a symbol through which you promote your organisation. It tells people something about your organisation. It should capture and promote the main value(s) that your organisation holds dear

**Baseline** – Sometimes it is useful to have a baseline because you can use it in your promotional work. Your baseline should capture your values, vision and mission in some way. Baselines should ideally consist of as few words as possible

**Official Poster** – The poster is essential as it represents the "window" through which your event is mainly seen by the general public. The poster must be highly appealing while reflecting the values of the event

**Mascot** – The mascot (to be made only if relevant with regard to the use of the country) is a very good way to convey the friendliness and the festive spirit of the event, especially among young audience

European Athletics will provide the LOC with a brand design manual for assisting with all the elements of the visual identity.

## 2. Situation Analysis

**Before you develop a detailed promotion plan, it is a wise and a constructive use of resources to:**

- > Understand your context through an environmental scan
- > Understand perceptions about your organisation
- > Understand your organisation's internal strengths and weaknesses, and external opportunities and threats

### The environmental scan

When you do an environmental scan you assess the context in which your organisation is functioning and will function.

In order to carry out an environmental scan, request someone with a solid understanding and analysis of the context in which you work – broadly and your sector – to paint this broader picture in a session with your organisation. The person you ask could be from within your organisation or outside of it.

*Cf. [2] B. For an example of what your environmental scan could be*



## UNDERSTANDING PERCEPTIONS

**Here are some questions to answer before developing a promotion plan:**

- > How do we perceive our organisation/sport?
- > How does the public perceive our organisation/sport? How do we want them to perceive our organisation/sport?
- > What can we draw out of this exercise about perception that could help us to develop our identity, a main message, a slogan, maybe even a logo? (See also the section later on Key messages and audiences)

## SWOT Analysis

A SWOT analysis is a vital method in any organisation's strategic planning. SWOT stands for strengths, weaknesses, opportunities and threats. When you do a SWOT analysis you are saying "hold on, before we go any further, let's reflect on our situation so that we can plan strategically." Most organisations do not think about their promotion work, let alone have a big budget for it. Your SWOT analysis will help you to plan on how to use organisational resources most strategically.

**Then discuss and come up with answers to these questions:**

- > What can we do to maximise our strengths?
- > What must we build or develop to overcome weaknesses or problem areas?
- > What do we need to do to make use of the opportunities?
- > What can we do to minimise or neutralise threats?

**After that, prioritise by asking and answering:**

- > What is really important for our promotions work for now and the future?
- > What should we not ignore?

## Brand Management timeline summary

Brand management	DATE
Deliver a brand logo and identity guidelines system that can be used by all and non commercial partners	M- 12
Develop graphics standards and official brands/emblems (mascot, music/ song, poster, commemorative program	M-11
Propose brand integration system to partners	M-10

## II. DEVELOPING AND IMPLEMENTING A PROMOTION AND COMMUNICATION PLAN

### A. ELEMENTS OF A PROMOTION PLAN

#### 1. What goes into a plan?

Your plan aims to help your organisation to meet its aims and objectives. Promotional work cannot happen for its own sake, but is aimed at generating revenue and build a positive image of the event ... Below you find questions that can help you guide your thinking:

##### 1.1 Your organization

###### Who are we?

- > What is our organisation's history?
- > What do we stand for? What do we do? Why do we do it?
- > What is our identity?
- > Who do we aim to serve?

###### How are we perceived/ should we be perceived?

- > Is our organisation well known?
- > How does the outside world (should) perceive our organisation?
- > How does it (should) perceive the work we do?
- > How different is this to how we see ourselves?
- > Do we need to find out more about any of these questions above?

###### What are our organisational goals and objectives?

- > What is our organisation's vision and mission?
- > What do we want to achieve and how will we achieve it?
- > What indicators have we set to measure our success?

###### What do we want to achieve through our promotion plan?

- > Why do we need a promotion plan?
- > What do we want to achieve through it?
- > How will this help to achieve our organisation's aims and objectives?
- > How will we measure whether we have been successful?
- > Set measurable goals

## 1.2 Target audiences

### Who do we want to communicate with and why?

- > Who are our different target audiences/groups? (Cf. Scheme above)
- > What do we want the people we aim to reach to know, think, feel or do as a result of our communication or promotion activity?
- > How will we measure our success?

### What are our key messages for our different target groups?

- > We have clearly identified our target groups, and why we want to communicate with them. Now we need to come up with simple, clear and compelling key messages for each different group, as they are not sensitive to the same kind of arguments

### What is the best way to communicate with each target group?

- > Now you are ready to come up with strategies for communicating with each group that you have identified
- > Remind yourselves what you want to achieve (i.e. fulfil the stadium), and then ask yourselves how this will best be achieved
- > Develop your different strategies as part of your promotion plan

## 1.3 Implementation

### Getting the plan into action

- > What will it take to implement your promotion plan?
- > What will your strategy cost in time and resources (financial, staff, consultant ...)
- > Do we have the money and resources to do it? If no, be creative in order to do so or rework plans
- > Draw up a schedule/timelines

### Implementing our plan

- > Decide how you will implement your plan
- > Write down who is responsible for what and mention the deadlines
- > And who is responsible overall

### Monitoring and evaluation

- > Check that all tasks get done
- > Monitor progress according to the plan
- > Evaluate afterwards in relation to measurable goals
- > You will then be ready to develop your next promotion plan for the year or two, based on your learning from this plan

*Cf. [2] H. for an example of promotional objectives and activities*



## 2. How do you develop a promotion plan?

From the start, try to involve as many people from your organisation as you can. It is essential that everyone share the same will and objectives. Have a workshop. If you can afford it, try and get a promotions/communications expert who understands and supports the work you do to help facilitate your planning. It can help significantly to get an outsider's expert view. The work requires also close co-operation with a number of entities outside the organisational structure as well as critical interfaces with the leadership of the LOC, Logistics and Communications.

## 3. What is our budget for this?

With each communication or promotional activity strategy that you have come up with you must develop a detailed budget. Think through what has to be done step by step so that you leave nothing out:

- > Create main headings for the different categories of things you have to budget for, then itemise the detailed costs under each heading
- > Remember that there is usually something that you have forgotten to budget for, so include an amount for miscellaneous spending
- > If your plan costs more than you have budgeted for, you will have to decide what to prioritise. Do some cutting and reorganising of your plan

*Cf. [2] E. for an example about the budget*





### Promotion and Communication plan timeline summary

PROMOTION AND COMMUNICATION PLAN	DATE
Develop a complete and consistent promotion and communication strategy	M- 12/11
Implement promotion and communication plan	M-7

## B. TICKETING

Ticketing is a major issue for big events like the EICH that take place in big stadiums with broad TV coverage. That is why European Athletics has the following objectives for ticketing that need to be fulfilled by the LOC:

- > Ensure a full stadium
- > Deliver an effective service oriented ticketing programme
- > Provide spectators to have accessibility to athletics and their nations
- > Create the best possible atmosphere for the competition (and television images)
- > Optimise sales revenues
- > Create databases to pass on to next organisers

Each LOC will have knowledge of the best distribution channels in their country ('traditional', internet) however, a specific strategy targeted at international travellers and non-core athletics fans needs to be taken into account, as the event offers an entertainment promise beyond core local athletics fans.

NB. The ticketing programme, including tickets sale strategy, operations, pricing, sales and distribution plans must not contravene local and international laws.

*Cf. [2] E. for an example of a ticketing policy*

### 1. Research from previous editions and other events

(benchmark, European Athletics references)

In order to develop your ticketing strategy, you can use information from previous editions and from similar events in your country. Your country's athletics federation might have organised events before and experience selling tickets to the local population.

## 2. Identification of target groups such as

- > Athletics family
- > Local and national athletics clubs members
- > National federations taking part of the Super League
- > General public with focus on national residents
- > District area
- > National
- > Tourists and European fans
- > National and European Tour Operators
- > VIP spectators
- > Offer including hospitality
- > Companies

## 3. Definition of the spectators' tickets offers

- > Offers for children, youth, couples, families, disabled, club members, groups
- > Seats priced by location in stadium
- > One day, several days, products and packages
- > Single and group tickets
- > VIP tickets with special treatment (e.g. autographs sessions, access to warm up stadium...)

### Special offers such as:

- > Athletics clubs members
- > Families
- > Under 18 years
- > Disabled (accompanying person for free)

## 4. Definition of ticketing sales timelines by target

A ticketing timeline is a timeline for the sale of tickets. In this promotion plan, we assume a basic ticketing timeline, with packages ticket sales going on sale at M-12 and single tickets going on sale at M-5, and no sales to special target groups in advance of the sales to the general public, but the LOC could also make tickets available to special target groups prior to making them available to the general public, in which case this could impact the ticketing sales timeline.

*Cf. [2] D. for an example of a ticketing sales timeline*

### 5. Definition of ticketing sales tools

- > Advertising in media (TV, radio, newspapers, internet, outdoor media, other specialist media)
- > Website (presentation of the pricing and offers, on line purchase, exchange platform if sold out) – link with European Athletics website, local federation, usual local channels
- > National and local sales points (box-office sales, mail order and sales by phone)
- > International sales points
- > Appointment of ticketing and tourist agencies
- > Flyers (for Athletics family, to be distributed at special events)

### 6. Ticketing promotion

It is crucial to promote your distribution channels throughout your communication campaign.

We also recommend developing direct marketing campaign with your physical networks and stores: highlighting the ECH in brand publications, point-of-purchase advertising, and many other media.

### 7. Ticketing design and production

- > European Athletics international sponsor logos must be included on all tickets
- > Ticket design must be approved prior to printing by European Athletics

### 8. Ticketing distribution (through agency or platform)

- > Web
- > Telephone Sales
- > Store networks
- > Ticketing outlets
- > Bank: if you have a partnership with a national bank, it can be an excellent distribution channel



## 9. Ticketing sales

- > The organisers are required to provide European Athletics with information on the status of ticket sales.
- > European Athletics will require the following ticketing reports updates
  - Every 2 weeks from the opening of ticket sales to 10 weeks before the event
  - Weekly from 10 weeks before the event until the event
- > The ticketing report should include the following information:
  - Sold tickets per zone and ideally per block
  - Percentage of tickets sold vs. tickets available, per zone
  - Reserved tickets by tour operators
  - Sold tickets per event day
  - Sold tickets per week/month
  - Income and average sales price, per zone
  - Number of free tickets given to certain groups
  - Sold tickets per sales point
  - Origin of group bookings over 50 tickets: Who is the buyer?

## 10. Ticketing operations

- > Location of ticketing booths
- > Policies and procedures development (including empty seats and operational procedures)
- > On-site sales management
- > Contingency tickets

### Ticketing timeline summary

TICKETING STRATEGY	DATE
Ticketing strategy to be finalised (targets, category in the stadium, number of tickets to sale, pricing, hospitality packages)	M- 10
Elaboration of the pricing / distribution strategy for the ticketing	M-9
Ticketing sales and distribution	
Sales tools development / ticketing agency to be confirmed	M-8
Ticketing sales open on line (Packages)	M- 4
Develop tickets design, production and distribution	M- 4
Sale of the single tickets	M- 3
Ticketing operations	
Ticketing operating plan development including policies and procedures development, contingency plans, spectators' services	M- 1
Sales on site/ ticketing booths management	M

## C. PROMOTIONAL CAMPAIGN AND TOOLS

Whilst there are recurring themes and standard tools for promoting events, there is also much scope for diversity and creativity. The key question is: which particular promotion activities will be effective for the event being organized?

Below are presented the standard types of promotion tools that could be integrated in the promotion plan

### 1. Promotional materials

The LOC needs to hire a professional advertising agency in order to create a promotion event. Please note that it is possible to find excellent agencies for good prices.

The brief you will develop for the advertising agency competition is crucial, as it should clearly position, values and objectives.

#### The first part of the brief should set:

- > LOC's Vision, Mission, Values, Event positioning
- > SWOT communication analysis
- > Ticketing sales policy, products, timeline
- > Describe and prioritise different target (use results of quantitative and qualitative studies)

#### The second part of the brief should set:

- > The main objectives of the campaign (example: raise the event's stature and awareness, the tickets sales objectives)
- > Which promotional materials the advertising agency should develop

#### Promotional materials cover all kinds of advertising and direct marketing tools:

- > Mass media: TV ads, Radio Spot, Print Ads
- > Publication: Flyers, Leaflet, Posters
- > On-site promotional campaign: Billboards, Street flags and banners, Bus/tram/taxi about the event
- > Digital tools: website, newsletter, on-line banner

#### Cf. part 2 F. for an example of promotional materials

### 2. Website

An effective online presence plays a vital role in the success of a sporting event since it is the easiest way to reach every target audience.

This ranges from attracting and engaging fans to delivering profile for sponsors and cost-effective revenue generation through ticket and merchandise sales. It is mostly made via two different ways: the event website and social network profiles such as Facebook and Twitter.

When developing your website and your social networks profiles you need to consider six crucial elements:

**Content:** deliver the entertainment promise with athletes attending (Olympic medals, world champions ...) in the context of 'country home pages', videos, news, access information, photos ...

**Community:** it is important to develop a web community so as to involve people and finally make them buy tickets. The community is to be built around social networks as well as a newsletter and special games to gather a database of interested names and emails

**Style:** implement the look and feel of the event to educate the public

**Monetisation:** invest to develop an efficient and clear ticket sales website section – always remember that the internet is the most cost-effective way to sale tickets

**Partnership Activation:** propose your partners to promote their sponsorship activation programme, conduct games...

**Attracting New Fans:** develop games money cannot buy (backstage access...) to maximise the buzz around the event and spread prompts for social networks through every emailing, newsletter or web advertisement so as to engage people

The database collected by the LOC must be transmitted in electronic form to European Athletics at the end of the event. All necessary legal regulations to ensure a hassle-free, legally correct transmission of data must be put in place before the data collection is being started.



### **3. Partners activation (including media, public and private)**

The objectives are to maximise the awareness of the event and develop the perceived prestige of the event and help the partners to develop activities in connection with the event. Leveraging partner relationships is in the interest of both LOC and partners to ensure success of the event.

#### **3.1 European Athletics international sponsors**

What's in it for them? International sponsors have a big stake in the success of the event. The more attendance translates into the bigger viewership, the better reflection on their brand.

How to leverage the relationship? Work closely with the international partners' local networks for promotion: in-store posters, games to win tickets, PR actions, info on receipts.

International sponsors must be integrated in all campaigns where feasible. This will require longer pre-planning as international sponsors have longer decision-taking ways.

#### **3.2 Local sponsors**

What's in it for them? Be associated with an event that uniquely positions their brand in the mind of participants and attendees at the event. How to leverage the relationship? Approach sponsors with interest in appearing patriotic, in-kind sponsorship of merchandising available to cheer national athletes.

#### **3.3 Local institutions**

What's in it for them? A successful event reflects well on the local institution, can be a showcase for their strategy of attracting sports events to the city. How to leverage the relationship? Use their help to generate community spirit, provide advertising space.

#### **3.4 Local athletics federation**

What's in it for them? Ensure great support for the local athletics team. How to leverage the relationship? Leverage off their knowledge of the local market for the promotion of athletics events.

#### **3.5 Participating athletics federations**

What's in it for them? Ensure great support for the local athletics team. How to leverage the relationship? Encourage to bring fans, links to their websites, supply content.

#### **3.6 National broadcaster**

What's in it for them? Interests are aligned to maximise TV audience. How to leverage the relationship? Communicate top names' attendance as early as possible, use athletics events in the previous 6 months to advertise the ECH, build programme content as early as possible, inform commentators in advance.

### 3.7 Other Media

Please refer to media relations

### 3.8 City promotions

The Host City and other involved authorities should be provided with the event design materials and guidance on their use in promotional activities in order to ensure a consistent approach and look. The Host City should also favour every promotional activity with other existing events it organises or supports.

On the other side, the City should provide advertising space such as city posters on bus, underground, site, university, and shops in order to maximize the visibility.

#### **City promotions should be planned to achieve the following aims:**

- > Meet the interests of the Host City by combining its image with a sports event
- > Promote the event well in advance through all available means
- > Emphasize the existence of the event in the weeks prior to the event
- > Create a visual impression (through decorations at the airport, on main roads, around the stadium and in other important areas) that the event is the most important activity to take place in the city at that time

### 3.9 Ambassadors/celebrities program

The objective is to promote the event across the different facets of the country life via celebrities being "special spokes(women)" of the championships.

It is better to have few, very famous and well-known ambassadors who are committed to promoting the championships, rather than having many. For example, mini-clips of them explaining why they love the ECH can be used on the website and PR operations and storytelling can incorporate them. The relationship Ambassador-LOC should be governed by a written agreement that lays out rights and obligations of the ambassadors around the event.

### 3.10 Event management/sport presentation

Creating atmosphere through three axes as presented below will enrich the spectator's experience who wants to live an exceptional time and increase return on investment for future attendance/TV viewership (new spectators, relevance and quality of the show). It is also a good opportunity to increase the marketing takings by associating the sponsors & brands in the development of these services: Additional visibility, image association, and communication within the heart of the audiences.

- > Sport presentation - production of special programme relayed on screens,
- > Audience direction - Interactivity of audience,
- > Event scenarisation - Unique 'colour' for the event.

This programme could be financed by existing sponsors, who will be seduced by more exclusive rights, on a better presented, more attractive competition

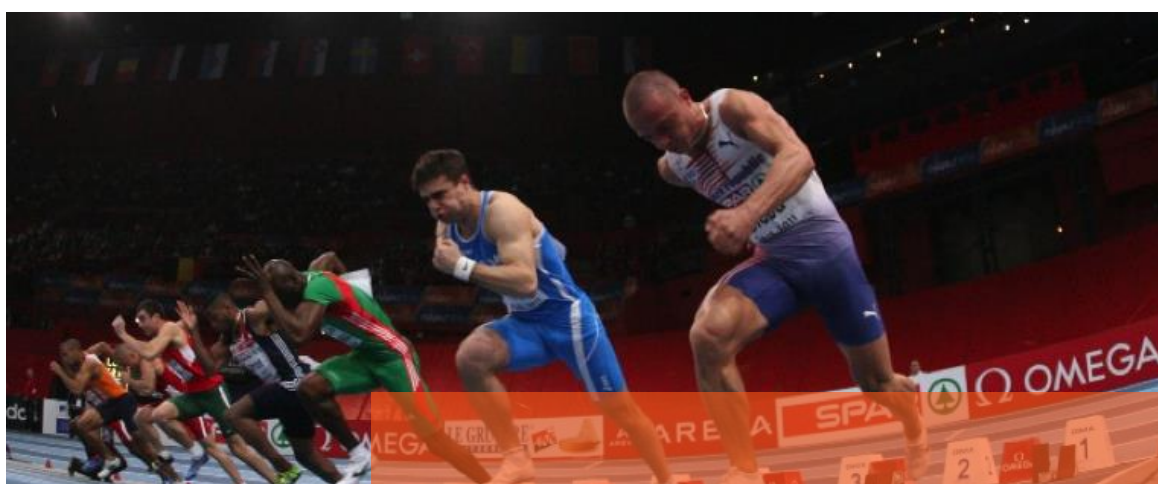


### 3.11 Accompanying programs (education, culture, entertainment, city activities)

Accompanying programs are an excellent way to broaden the impact of the event itself and to touch a larger audience. Below are presented ideas of potential accompanying programs. The LOC should note that these suggested activities should not come into competition for attention with the main ECH event itself.

- > Develop a special event outside the stadium starting 3 days before the competition.
  - Athletics demonstrations with professional athletes: pole vault, triple jump, high jump, hurdles ...
  - Kid stadium
  - TV studios in different locations in the city where the athletes would come for interviews after the competition, with possibility for the general public to attend
  - If the city owns giant screens in different locations across the city, get the city to offer for free highlights of the competition to the general public
  - Decoration in the city based on the athletics records: original sculptures of the height of the pole vault record, of the high jump record...
  - Kiosks selling licensed products
- > Develop Corporate Social Responsibility (CSR) programme held by the sponsors.
- > Promote cultural and education programme in the City
- > Lean on existing events (Christmas, father and mother's days...) to propose events like concerts, entertainments, animations...
- > Involve schools to maximize the awareness of the event and the involvement of the children as part of the event
- > Boost the number of spectators and thus the ticketing revenues via the sponsors through associated CSR projects
- > Involve the public institutions through dedicated projects

These programs, if well implemented, can boost the efficiency of the promotions plan in bearing in mind that every action should help the ticketing sales.



### Promotion timeline summary

PROMOTION	DATE
Develop the promotional plan and a creative brief for the advertising agency	M- 8
Selection of the advertising agency (to be done in conjunction with the commercial agreement strategy)	M- 8
Launch website: registration of contact details for the ticketing (pre-registration) include only information + start with stories about participation countries, athletics, event	M- 8
Create and develop all promotional materials	M- 7
Promote and implement specific promotional programmes with partners	M- 7
Recruitment of ambassadors and launch of related programmes and others accompanying programmes	M- 6
Event management / sport presentation development and marketing opportunities	M- 3
Promotional activities in the City	M- 3

## D. COMMUNICATION ACTIVITIES

### 1. COMMUNICATION WITH THE MEDIA

You would already have worked out your aims and objectives for the event. Then you need questions:

- > What is the objective of the communication?
- > What do you need to communicate about?
- > What resources (budget, skills, time, equipment, etc) do we need to successfully implement?
- > Who is going to implement what part of the plan, and who is going to be responsible for implementation?
- > How will we know if our communication was successful?

*Cf. [2] H. for an example of key strategic moments of communication*



**You could decide to communicate through:**

- > Media that you produce:
  - Newsletters
  - Posters
  - Information leaflets
  - Banners
  - Event website.
  
- > The mass media:
  - Print – newspapers, magazines, inserts
  - Radio
  - Television
  
- > Outdoor media:
  - Billboards
  - Banners – on fences, walls, out of windows, at conferences and so on
  
- > The Internet

**Cf. part 2 I. for an example of communication materials**

**2. MEDIA PLAN**

Negotiation with the mass media (TV, press, radio) has to be done in conjunction with the sponsoring and commercial agreement strategy to ensure exposure is optimised for everyone (LOC, partners, media).

*Cf. [2] K. for an example of a media plan*

**Actions to be undertaken:**

- > Select the most efficient media in accordance with the targets
- > Define the tools to be developed + quantities (including advertising campaign)
- > Define how the sponsors can be part of the campaign

A media partnership with a local and national newspaper is often the best way to leverage a media budget. For the media partner, a deal will bring preferred access for readers, access to content that can help event promotion.

To negotiate a media partnership, we recommend developing a partnership proposal including some communication, ticketing and hospitality rights. The quantity and level of rights proposed by the LOC to the potential media partner should be in line with the media status and the expected counterparts from the media (quantity of advertising space and event promotion through regular news articles). Please find below examples of rights that can be proposed by the LOC:

- > The exclusive right to have premium access to specific news and data regarding the LOC activities
- > The exclusive right to use the Official Status and Marks as Media Partner in relation to Advertising Materials
- > The exclusive right to receive X Tickets free of charges
- > The exclusive right to use such Tickets for promotional purposes (including as prizes in competitions run by the Media)
- > In addition, the rights to purchase Y tickets for each day of the Championships (priority to the best seats available)
- > The exclusive right to have Z access to the official hospitality suites and facilities

The deal must be negotiated and agreed in the same term and form as a regular sponsorship deal and clearly define the counterparts offered by the media (quantity and timeline).

### **3. PRESS RELATIONS**

Press relations are the best way to get free and varied media coverage. Discussions should be held on other promotional activities that can be carried out via television and radio to help attract both spectators for the event itself and larger broadcast audiences.

#### **These include:**

- > Interviews and media conferences with well known national and foreign athletes
- > Event merchandise launches
- > Stunts in shopping centres
- > Competitions and coaching opportunities for children
- > Press conferences

#### 4. PUBLIC RELATIONS

'Classical' public relations operations with representation from local institutional and federation dignitaries are often less successful than operations that feature well-known athletes or are more creative, for example athletes visiting schools that have prepared fact sheets on the participating countries and do a jumping masterclass.

#### 5. THE INTERNET AND THE DIGITAL MEDIA

It is important to get the best referencing as possible (with free and paying process) of your website as most internet users will search via Google or Yahoo (or your country's most used search engine) to find your website address. You can do this on Google by bidding for the event's name on Google Adwords.

You can also increase traffic on your website by negotiating links (together with your logo) on athletics websites and sports websites to ensure all web users are directly redirected to your official websites.

Nevertheless, you must ensure that your logo is not be used by a third party in a way that would suggest a direct association with the event without actually being an official stakeholder. Always send the logo usage rules with of terms of condition to accept to the different media or website where you are promoting your organisation or website.

#### 6. OUTDOOR MEDIA

Outdoor billboards are usually sold by private companies that run the concession. In addition, each city often has its own set of billboards over which it has direct control. It is worth checking with the city if they can put billboards at the disposal of the LOC.

A banner programme run throughout the city is a must have for any major sporting event to express the magnitude and the exceptional nature of the event. It is a great way to give visibility to the event beyond the grounds of the stadium, and to give the event its right place as a city-promoted festivity, with coherence throughout the city and the different official venues. It is also a very cost effective way for Sponsors and Partners to increase the visibility of their brand, as their logo can be associated to different banners.

It is important to negotiate as early as possible with the Host City representatives to secure the location and numbers of banners you are looking for. The advertising space is normally offered by the Host City, so the only cost remaining is the production cost. It is common practice to ask international and local sponsors and partners to take on the production costs of the programme. The proportion of visibility should nevertheless reflect the stature of the marketing programme.

The banner programme should carry the official brand of the event as well as its look and feel to deliver a colourful, joyful and efficient programme for all stakeholders involved.

#### Communication timeline summary

COMMUNICATION	DATE
Define the communication concept	M- 8
Negotiate the media plan & media partnerships	M- 9
Select a press relations agency or manager	M- 9
Public and Press relations support for the launch of the ticketing	M- 7
Local broadcaster and others media partners ads	M- 3



# [ 2 ]

## EXAMPLES OF PAST EVENTS

### A. YOUR EVENT

#### VISION

**Here is an example of LOC vision:**

- > “We will strive to create an event with national resonance, the biggest in the host city in 10 years.”

**This translated into the vision of the 2006 Göteborg European Athletics Championships as follows:**

- > “The European Athletics Championships in Göteborg are a big event for the whole Sweden, the biggest since 1995 and the biggest the country will host within at least the 10 coming years.”

#### VALUES

**LOC could have values like:**

- > “We will have representatives of the host city in our decision-making.”
- > “We will only engage in promotional activities with a direct pay back.”
- > “We will conduct co-operative animations and events with the federation and the host city to avoid non-useful competition and maximize the value of the promotion plan.”

#### MISSION

**For example, a LOC mission might read something like this:**

- > We are an organising committee promoting the European Athletics Championships by demonstrating the unique nature of the competition.

**Here is the mission of the 2006 Göteborg European Athletics Championships:**

- > “The mission of the Göteborg zzLOC is to organise the people's “infatuation” with G06 and to secure the revenues.”

**Here is the mission of the 2010 Barcelona European Athletics Championships:**

- > “A fully packed stadium, together with a bustling and vivacious city, is our goal.”

#### OVERALL GOAL

**For example, the significant problem a LOC identified could be:**

- > The LOC identified that the inhabitants of our city / districts are not used to attend athletics event. In addition the capacity of the stadium is relatively big in comparison with the size of the host city. However through research, it has been found that the inhabitants of the region are keen to attend perceived major events (not only sport but also entertainment) and the resonance of the European Athletics Championships can be broadened easily at regional / national level



**For example, the LOC overall goal could be:**

- > The perceived value of the event will be boosted by an attractive but paying ticketing strategy and thus the LOC target a rate of 90% seats sold

**Here is the overall goal of the 2006 Göteborg European Championships:**

- > "To deliver the best event ever in Sweden with a budget in balance."

**IMMEDIATE OBJECTIVES****Here is an example of how LOCs might state some of its immediate objectives:**

- > Within one month we will identify and set up a task force with the host city and the federation to optimize our resources in promoting the European Athletics Championships Within two months we will identify the joint activities we can do together
- > Within four months there will be an effective promotion plan with strategies aimed at potential sponsors and spectators

**B. YOUR BRAND****SITUATION ANALYSIS****For example, the outcome of LOC's environmental scan could be:****Main trends and issues**

- > Athletics is not the N°1 sport within the inhabitants of our district or country. The number of members of the national federation is too weak to fill in the stadium with only our athletics family. However our country has won medals (Olympic Games, World championships, European Championships...) in the last past decade
- > The awareness of our champions do not reach non athletics fans as only football is promoted every day in the media
- > The budget of the federation does not allow the LOC to receive substantial funding to finance the promotion of athletics and the event
- > The host city is interesting in boosting the promotion of the event across the country and in direction to specific foreign countries but does not want to spend additional budget however some tools would be available for the LOC

**Main trends and issues: specifically with the media**

- > The major media does not cover properly athletics events
- > The sports media (TV, newspaper, website) do not allow a lot of place to athletics
- > The regional newspaper has expressed its interest to promote the event if there are more than athletics to talk about
- > The media does not focus much on the lives/careers of the athletes – although there are individual journalists who are committed to reporting on the event as it is more than athletics



### C. BUDGET OF A PROMOTION PLAN

You will find hereafter a typical communication and promotion budget whose objective is to ensure the success of ticket sales and to demonstrate the event's stature. Please note that the communication/promotion budget size depends on the general objectives set by the LOC. Nevertheless, it normally represents between 15 to 20% in cash of the overall LOC budget plus any type of VIK activities. The budget distribution below is based on estimates for a typical budget in France – Germany – the UK, however its sections are relevant for organisation in any European country.

The budget can be divided into 4 sections. Depending of the LOC's strategy (mass media campaign versus direct marketing campaign), the selected media channels (for example, TV ads tend to increase the weight of advertising expenditure), the environment and the SWOT analysis, the different sections of the communication budget can fluctuate:

> Brand / Visual identity	<b>10% &gt; between 8% to 15%</b>
> Advertising	<b>50% &gt; between 45% to 55%</b>
> Communication and Information Support	<b>30% &gt; between 25% to 35%</b>
> Press and public relations	<b>10% &gt; between 10% to 20%</b>

**You will find below a non-exhaustive list of the main expenses of each section.**

#### BRAND / VISUAL IDENTITY

- > Logo conception
- > Visual Standard Manual
- > Look and Feel Manual
- > Brand Protection Fees
- > Emblems (mascot, music / song, commemorative program)
- > Official Poster and other promotion material

#### ADVERTISING

- > Advertising agency Fees (Creative concept, realisation of artworks for all selected media...)
- > Media space purchase (TV, Radio, Press, Internet)
- > Technical cost for media campaign (production of radio spot, billboard, print...)
- > General Public ticketing promotion supports (Flyers, mini poster, leaflet...)

**COMMUNICATION AND INFORMATION SUPPORT (PUBLICATION & WEBSITE)**

- > Official edition as requested by European Athletics (Media Guide, Volunteer Guide, VIP Guide...)
- > General Public Newsletter
- > Website design
- > Website administration
- > Ticket Design and Ticket Cover
- > Printing of all documentation for different populations during the event
- > Other publications

**PRESS AND PUBLIC RELATIONS**

- > Promotional Material (drop banners, posters, leaflets production...)
- > Promotional Booth: visibility at events
- > Press clipping and media benchmark
- > Press relation agency fee
- > Press kit (new one at each press conference)
- > Press conference set up (master of ceremony, presentation, animation, gift...)
- > Media Newsletter
- > PR Events (One year to go, 100 days to go...)
- > Organisation of the Celebrity Programme

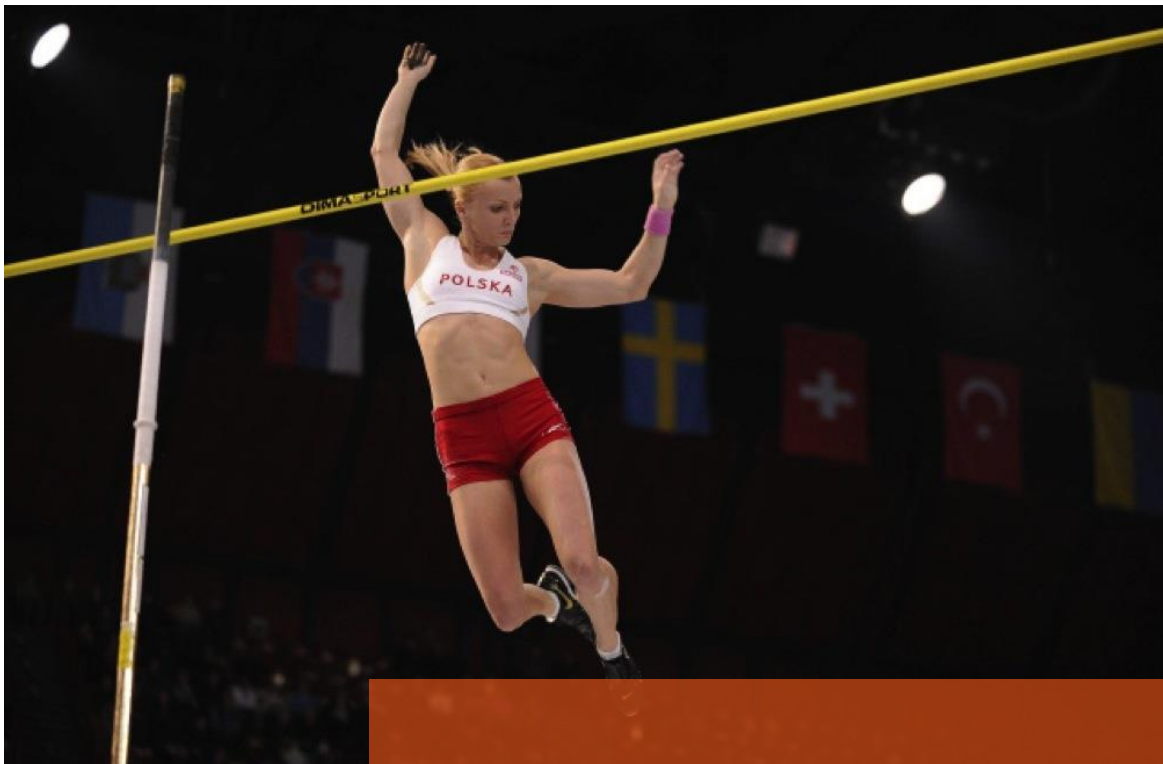
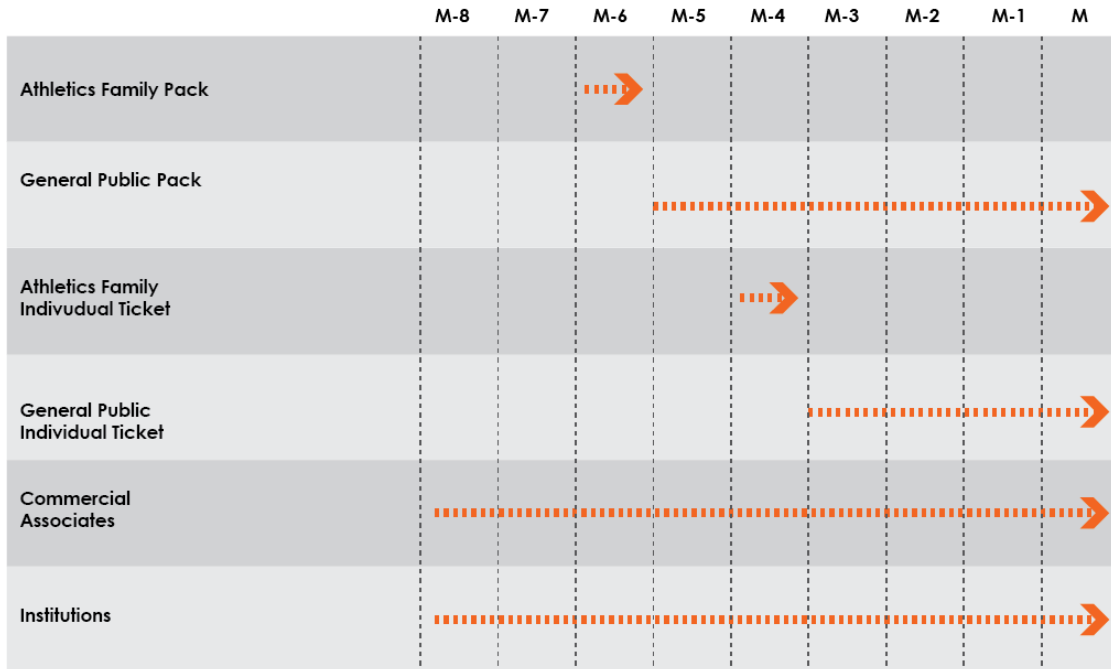
**D. TICKETING TIMELINE**

The LOC could consider the opportunity to develop a special ticket offer for the Athletics Family of the hosting country and if possible across the whole of Europe (if this does not contravene local and international laws). By being a member of an athletics club affiliated with the respective national federation these athletics family members will be able to purchase certain ticket packages before the opening of sales to the general public.

The Commercial Associates represent all the commercial family of international and national partners that have a privileged access to the ticketing offer through their contract.

The Institutions represent all the public and governing bodies that will assist the LOC throughout the organisation of the event and could benefit from special access to the ticketing offer as well.

This timeline is an example and should be developed by the LOC in accordance with the overall strategy



## E. TICKETING POLICY

Ref. SPAR European Cup Annecy 2008

Tarif Grand public	Tarifs pour 1 jour	Tarifs pour 2 jours
Catégorie 1	22,50 €	38,00 €
Catégorie 2	14,50 €	22,50 €
Catégorie 3	10,50 €	14,50 €

Tarif Licencié	Tarifs pour 1 jour	Tarifs pour 2 jours
Catégorie 1	-	-
Catégorie 2	10,50 €	18,50 €
Catégorie 3	7,50 €	10,50 €

### Pour réserver dès à présent vos places :

Rendez-vous dans tous les points de ventes habituels FFA ou téléphonez au : 0892 705 603  
Ou commandez en ligne sur [www.FranceBillet.fr](http://www.FranceBillet.fr) en **cliquant ici**

**Licenciés** : **Téléchargez** le coupon pour bénéficier du tarif spécial destiné aux licenciés FFA



Clear presentation of the various packages, presented on the event website, with different options to purchase tickets explained (phoneline, usual physical outlets and link to website provider).



**F. PROMOTIONAL MATERIALS**

Ref. SPAR ETCH Leira 2009

Type of material	Quantities
Website	EA requirement
Design/Image Conception	EA requirement
Athletes Photo Shooting	Yes
ETCH Projection	1
Sponsors Folder	10
Roll Ups	5
Local Athletics Federation Banners/Boards	4
Fairs Stands Host Country / Abroad	
ADAL Banner	1
General Folders	300
Wall	1
Stamp Stickers	50,000
Banners (Mails - outlook)	Yes
Banners (Faxes - outlook)	Yes
School Leaflets	40,000
General Leaflets	60,000
Local City Road Races	Yes
Muppets	60
Posters	1000
Totems	46
Banners	90
City Hall Banners	2
Bridge Banners	2
Indoor and Outdoor Slides	1
Stickers/advertisement on Municipal Cars and Buses	Yes
Fair of May Stand	1

Type of material	Quantities
Protocol Invitations	Yes
Team Manual	EA requirement
Media Guide	EA requirement
Bulletin	EA requirement
Statistics Handbook	EA requirement
VIP Event Guide	EA requirement
Results Book	EA requirement
Newspaper Ads	Yes
Direct mailings	Yes
Poles and Banners	Yes
Stadium Countdown (front)	1
Stadium Countdown (back)	1
Social networks on Internet	yes
Outdoors City of Host City	yes
Outdoors District of Host City	yes
Outdoors Buses	yes
Athletes Stunts	yes
Indoor Cinema Slides	yes
Local City/Nearest Airport In/Outdoors	yes
Sell merchandise products in host city before event	yes
ATM Displays	yes
Event Programme	(EA requirement)
TV Spots	225
Radio Spots	-
Market Square	EA requirement
Sponsor Village	EA requirement, if interest by sponsor
Opening Ceremony / Concert	1
Local City Bus Net?	Yes
District Associations Bus Net?	Yes
Morning Fun Zone (Activities)	Yes
Venue decoration	EA requirement

**G. MEDIA PLAN**  
 Ref. WCH Paris 2003

	Sept.	Oct.	Nov.	Dec.	Jan.	Fév.	Mars	Avril	Mai	Juin	Juillet	Août	Sept.	TOTAL
<p>Jours fériés                      Vacances scolaires - Zone A                      Vacances scolaires - Zone B                      Vacances scolaires - Zone C</p> <p>&gt; 02 Enseignants                      &gt; 04 Collèges et Lycées                      &gt; 05 Maternelles et primaires</p>														
<b>TV</b>  GRP 15 ans et plus Nb spots Nb contacts (000)  Présence sur les chaînes du câble et du satellite  Présence on-line			18 181 48 82 645	21 211 48 82 645	23 924 274 421 898	9 274 48 82 645		15 558 201 254 783			27 558 201 254 783			1663 523 759 326
	<p>+ 125 GRP régionaux</p>													
<b>RADIO RTL</b>  Nb spots GRP 15+ Nb contacts (000)			2 394 211 100 858	5 394 211 100 858				22 223 216 103 248	4 216 103 248		17 126 119 56 882	21 119 56 882		743 546 260 988
	<p>Groupe Amaury - L'Equipe                      GRP 15+                      Nb ins.                      Nb contacts (000)</p>													
<b>PRESS</b>  GRP 15+ Nb ins. Nb contacts (000)								10 75 16 35 916	1 16 16 35 916		2 16 16 35 916			75 16 35 916
	<p>Présence on-line</p>													

**STORY BOARD TV AD 30'' – POLE VAULTING**



## BILLBOARD AD

**8m95.**  
Record du Monde de Saut en Longueur. **RENDEZ-VOUS COMPTE.**

**9es CHAMPIONNATS DU MONDE D'ATHLETISME**  
23-31 AOÛT - STADE DE FRANCE

www.paris2003saintdenis.org  
RESERVATION 0 892 68 78 78

CAISSE D'ÉPARGNE COFINOVA RAFP MAIRIE DE PARIS

## PRESS AD

**LUNDI 25 AOÛT FINALE DU 100 MÈTRES**

**LA COURSE AUX DERNIÈRES PLACES A DÉBUTÉ, SOYEZ RAPIDE !**

**9es CHAMPIONNATS DU MONDE D'ATHLÉTISME IAAF**  
23 au 31 août au Stade de France®  
Billetterie: 0 892 68 78 78 (0,34 €/min)  
Carrefour, Casino, Fnac, Géant, www.paris2003saintdenis.org  
Et à partir du 23 août sur place au Stade de France®.

IAAF RAFP CAISSE D'ÉPARGNE Gaz de France



**H. COMMUNICATION**

Ref. ECH Göteborg 2006

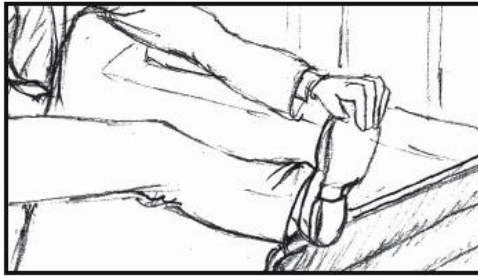
**EXAMPLE FOR GÖTEBORG 2006****KEY STRATEGIC MOMENTS OF COMMUNICATION OF THE EVENT**

<b>General Public/media</b>	<i>Preparation (-&gt; April 04)</i>	<b>Sensitize</b> (May04->Dec04) Pre-information to the federation's member for the recruitment of volunteers (Jun04) Pre-reservation for ticketing for athletics fans (Jun04)	<b>Involve</b> (Jan05->Dec05) Launch of volunteers recruitment (Jun05) Pre-launch of tickets sales (athletics fans) feb05 Launch of tickets sales (may05)	<b>Mobilize</b> (Jan06->Jul06) launch of ticket sales (2 <sup>nd</sup> phase : D - 100)	<b>Participate</b> (Aug06)		
<b>Sponsors</b>	<i>Preparation of canvassing plan (-&gt; Dec03)</i>	Negotiation of contracts (Jan04 -> Jan06) ..... Preparation by Sponsors of their Promotional Plan (Aug04 -> Jul05) On field Sponsors promotion (Aug05- Aug06)..... Stadium and city animations					
<b>Schools and sports associations</b>		Inform about the event and all the opportunities to exploit	Preparation of projects / programs to go along with the EC06 (Jan05 -> Dec05)	projects in actions (Jan06 -> Aug06)	End of programs in the arena		
<b>Public Institutions</b>	<i>Discussion for finance (-&gt; Aug04)</i> Make the different institutions aware (Jan04 -> Dec04)		Give feed back about the projects	Mobilize to get awards for the best projects	Presence at the EC		
<b>Sportive Institutions</b>	Paris 03	Athens 04 Finnkampen (G) EM Loppet (09/08) Golden League Meeting (22/06)	Helsinki 05 Finnkampen (G) EM Loppet	Volvo Ocean Race EM Loppet	G06		
	<b>Aug03/ Dec03</b>	<b>Jan04/Ju04</b>	<b>Aug04/Dec04</b>	<b>Jan05/Ju05</b>	<b>Aug05/Dec05</b>	<b>Jan06/Ju06</b>	<b>Aug06</b>

Ref. SPAR ETCH



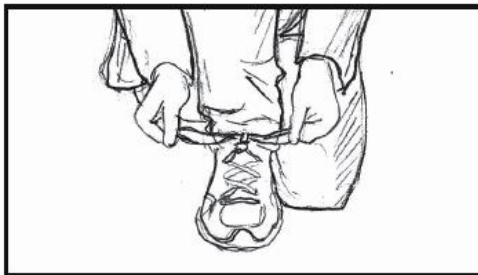
CEA. Storyboard



Planos breves de pormenor de cada um dos atletas, fazendo exercícios de aquecimento, preparando-se para correr.  
SOM : Música com suspense em crescendo.



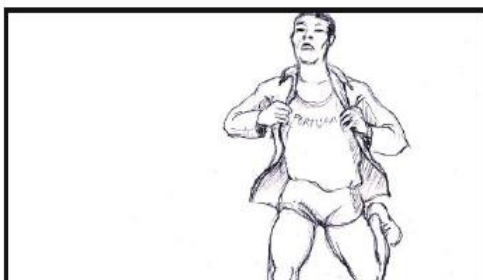
Alternância entre planos de pormenor e abertos, onde vemos que os atletas estão vestidos casualmente.



SOM: A música sobe progressivamente de tom.



No céu surge o logotipo do campeonato - luz de chamamento.  
SOM: Ruído tipo tiro de canhão no momento em que luz se acende.  
Música muito tensa.



Os atletas arrancam em alta velocidade, à medida que as suas roupas se despegam do corpo.  
SOM : Música triunfal dispara. Todos os ruídos exagerados.





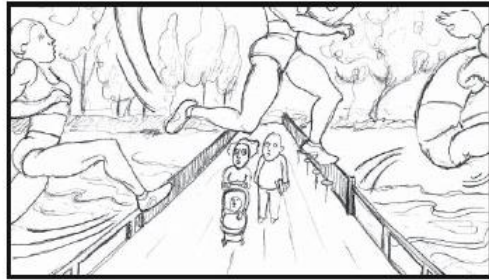
Naide Gomes desprende-se da roupa revelando-se o fato da selecção.



Vemos um pormenor de uma sapatilha a pisar na superfície da água.



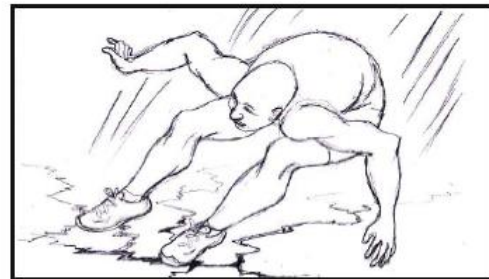
Naide Gomes corre por cima de um rio a toda a velocidade.



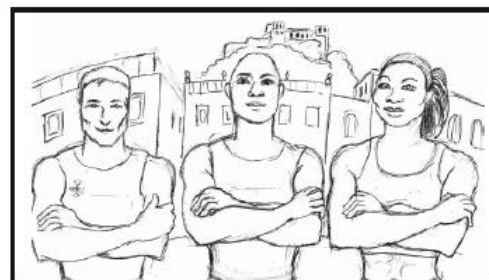
Naide Gomes salta por cima de uma ponte pedonal. Um casal de avós que empurra um carrinho de bebé, fica paralisado a olhar para o salto da atleta.  
SOM: Ruído de vento quando a atleta passa.



Plano Geral do "skyline" de Leiria. Vemos a silhueta de Nelson Évora dando um salto gigantesco por cima de Leiria, em direcção ao feixe de luz.



Vemos Nelson Évora a aterrar no chão.  
SOM : Estrondo, tipo tremor de terra.



Plano final com os três atletas que entram no enquadramento.  
Packshot do evento com voz off.

To watch the TV commercial of the SPAR ETCH 2009, please go to:  
[http://www.zedfilmes.com/cea/spotCEA\\_webHD.zip](http://www.zedfilmes.com/cea/spotCEA_webHD.zip)

## CONTACT

**JAMES MULLIGAN**

**Communication Manager** 

European Athletics

[james.mulligan@european-athletics.org](mailto:james.mulligan@european-athletics.org)

Office: +41 21 313 43 57

Avenue Louis-Ruchonnet 18

CH-1003 Lausanne

Switzerland

**Visit us:** [european-athletics.org](http://european-athletics.org)

**Find us:** [facebook.com/europeanathletics](https://www.facebook.com/europeanathletics)

**Follow us:** [twitter.com/yoursportforlife](https://twitter.com/yoursportforlife)

