

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI[®]

**Bell & Howell Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600**

**The 'Olympic/Media Complex':
The Development and Relationships of Olympic Marketing**

Sarah A. Young

A Thesis

in

The Department

of

Communication Studies

**Presented in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada**

March 1998

© Sarah A. Young, 1998



National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*

Our file *Notre référence*

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-44800-2

ABSTRACT

The 'Olympic/Media Complex': The Development and Relationships of Olympic Marketing

Sarah Anne Young

This study is a critical analysis of the development of Olympic marketing. The emphasis is placed on the marketing practice of sponsorship and its relation to the mass media and the International Olympic Committee. This thesis seeks to assess the significance of sponsorship at the Olympics from a media event perspective. The study conducts the critique through a textual analysis of marketing and Olympic literature, and Olympic advertising campaigns. The information is framed within Raymond William's advertising theoretical framework and Sut Jhally's 'sports/media complex' model. Sponsorship is explored by reference to the actual operation of the industry within the context of marketing, the historical relationship the mass media have had to the development of sponsorship, and the specific permutations which this development has undergone. This analysis shall study the development and lead to the assessment of the 1996 Atlanta Games, specifically through Nike Inc.'s Atlanta Olympic campaign that is used as a case study. There is no other event like the Olympics which have become a media and marketing event. A theory of an 'Olympic/media complex' is developed between the Games and organizers, the marketers, and the mass media. The relationships between these components of the Olympics are explored and found to be inherent, interdependent, and influential in the commercialization of the Games. This study of the 1996 Atlanta Games concludes that the IOC should take the leadership role in developing a proactive marketing strategy for future Olympiads.

Acknowledgments

I would like to thank the Canadian Olympic Association for the opportunity to attend the 1997 Olympic Academy at Western University in London. The conferences and workshops provided an opportunity to discuss Olympic issues with people from various backgrounds, different interests and Olympic perspectives. This permitted me to place the communication issues within the larger context of the Olympic Movement. I also appreciate the assistance and material which was provided by the COA, IOC, Nike, and NBC. I particularly appreciate Dick Pound's time and insights.

My gratitude is also extended to my advisor Bill Gilsdorf for his guidance, patience, and support, as well as to my committee members Dennis Murphy and Nancie Wight.

On a personal note, thank you to my family and to Philip for their ongoing encouragement and support.

Table of Contents

List of Acronyms.....	vi
Introduction.....	1
Focus.....	3
Rationale/Significance.....	6
Methodology-- Data analysis and Theoretical considerations.....	7
Data Collection.....	10
Thesis Organization.....	12
The Researcher.....	14
Chapter I.....	16
Terminology.....	18
Review of Literature.....	23
Chapter II.....	32
History of Olympic Marketing.....	35
Television and the Games.....	38
History of Sponsorship - Montreal to Atlanta.....	40
Chapter III.....	51
Sponsorship Objectives.....	52
The 'Olympic/media complex'.....	55
Media Coverage - Television and the Games.....	58
Advertising, Sponsorship, and the Olympics.....	61
Chapter IV.....	71
Nike Background and History.....	72
Nike and Advertising.....	75
Nike and the Atlanta Games.....	78
Atlanta Advertisements.....	81
Ambush in Atlanta?.....	85
Nike and the 'Olympic/Media Complex'.....	89
Conclusion.....	95
Areas for Future Research.....	107
Key Conclusions.....	108
IOC Recommendations.....	110
Bibliography.....	114
Appendices.....	128
Appendix 1 - The 'Olympic/Media Complex'.....	128
Appendix 2 - Nike Ad: "Who the hell does Nike think they are".....	129
Appendix 3 - Nike Ad: "We don't sell dreams, we sell shoes".....	130

Acronyms

ACOG - Atlanta Committee of the Olympic Games

IOC - International Olympic Committee

ISL - International Sports and Leisure

NOC - National Organizing Committee

OCOG - Organizing Committee of the Olympic Games

TOP - The Olympic Programme

INTRODUCTION

"The Olympics celebrates nationhood while bringing all nations together under one set of rules" (Rothenbuhler, 1985: 76).

"Every act of support for the Olympic Movement promotes peace, friendship and solidarity throughout the world" (Samaranch, President of IOC, 1996).

"The sacred beliefs and values of a society are embodied in certain authorities, rituals, and symbols that together constitute a civil religion. That civil religion is always and only available in practice and that practice is communication" (Rothenbuhler, 1985: 68).

The mass-communicated and highly commercialized sports culture is easily related to myriad issues concerning society, communication, and the balance of economic and political power. It is not just sports fans and participants who are influenced by the communication of sports culture and event. As the earliest organized and most prestigious focal point of international sporting competition, the modern Olympic Games have been punctuated by an almost continuous history of political turmoil and symbolic power politics. The Games demand attention from athletes, political leaders, global audience, and particularly a student of media studies.

I am a participant in sport, a student of Media Studies, interested in sport, Olympism, and advertising, and I particularly enjoy watching television 'events', so viewing of the Olympics during the summer of 1996 fascinated and entertained me. Many issues arose during viewing which inspired the initiation of a preliminary

investigation of the issues and themes facing Olympic officials, sponsors, consumers, and viewers. A study of the Olympic Games offers numerous approaches and issues, so I have chosen to focus on what I see as one of the pertinent themes and viewpoints currently facing the Olympic Movement. I shall explore a component of Olympic marketing which has been attributed to the transformation of the Olympics: the development of sponsorship and its relationship to commercialism. I have conducted a case study of the Nike campaign and an analytical review of existing literature and texts. I hope my research will demonstrate the capacity to undertake research and conduct a thorough investigation, with an effective analysis of research, and synthesis of results. This introduction encompasses the reason and rationale, significance, focus, relevance, timeliness, methodology (data collection and data analysis), research problematic, and thesis organization.

Sports have been called the most commercialized sector of popular culture (Donnelly, 1982; Gorman and Calhoun, 1994; Whannel, 1992), a factor which has traditionally remained out of amateur athletics. Members of the International Olympic Committee (IOC) attempt to present the Olympic Games, the ultimate event in amateur athletics, as an unbroken tradition stemming from classical Greece. The Games represent ancient and respected ideals of sport and competition, and the Olympic rings are one of the world's most recognized and respected symbols (Thomas, 1996: R14). The Olympics are not just a sporting event, but also a media event (Dayan and Katz, 1992) attracting a world audience for their seventeen-day duration. The allure of an association with the Games remains great. The 1996 Summer Olympic Games in Atlanta celebrated the centennial year of the sporting event, but the celebration was not without controversy or

criticism. Athletes compete in the arenas and pools, and on the fields and courts while corporations emulate intense rivalries and levels of competition in the boardrooms and magazines, and on billboards and television.

The Olympic Games have been traditionally highly esteemed and revered. As the financing of the event has gone to private corporations, there has been much criticism of the over-consumerism of the Games. Television appeal and the global audience present a lucrative opportunity for corporations hoping to capitalize on the event. The Games have attracted corporate sponsors willing to pay increasingly large amounts of money and provide resources to organizers. As the price tag for 'official' status, presence of 'ambushers', and the number of licenses issued have increased, questions have been raised about the worthiness of securing sponsorship position. The recent development of 'ambush' or 'parasite' form of advertising, involving the perception of associating with the Games, is a new marketing technique presenting new issues in the marketing and Olympic arena and attracting much media attention. Prior to and during the Atlanta Games, the ambush styles of corporations and the ACOG's (Atlanta Committee of the Olympic Games) strategies to deal with intrusions was a controversial and high profile topic. This discussion and debate initiated and provided the premise for my investigation. The trend of ambush advertising is troublesome for the IOC and sponsors, but is also an indication of larger issues and themes facing the Games.

Focus

This thesis explores the relationship between the development of the marketing practice of corporate sponsorship at the Olympic Games and the role of mass media in

order to address criticisms of commercialism at the 1996 Atlanta Games. This analysis is largely within a communicative context with a focus on marketing techniques and the use of mass media for a high profile media event, and its appeal to viewers and corporations.

The commercialism of the 1996 Olympics was heavily criticized yet the marketing influx at the Atlanta Games did not create itself in the four years since the Barcelona Summer Games of 1992. Commercial practices are not new to the Olympics. Chapter Two will briefly address the development of marketing and the Olympics, but will focus specifically on the period between the 1984 Los Angeles Games and the 1996 Atlanta Games. The 1984 Games in Los Angeles were the first Olympics to implement a programme for corporate sponsors. This marketing programme distinctly contrasted with earlier Games which had been commercially cluttered and even financially detrimental to host cities. While Los Angeles was widely touted as a commercial success, Atlanta has been criticized for commercial saturation. This thesis will critically trace the development of the marketing environment, and the corporate relationships and programmes within the Olympic Movement.

Companies consider Olympic sponsorship a strategic marketing opportunity and an increasingly important element of the communications mix, as indicated by the dollars spent on it and the number of events sponsored. Sponsors receive tremendous exposure, but in return have to pay and spend large sums of money. As opportunities for corporate sponsorship and the costs required for major events increase, organizations are interested in and requesting results of sponsorship effectiveness. But the limited research and the difficulty in measuring the effectiveness of sponsorship involvement make both study and

management difficult. Corporations are reconsidering whether sponsorship is worth the investment.

The scope of my study will investigate the marketing world of the contemporary Olympics with an emphasis on the development and the logistics of sponsorship. Corporations aiming to enhance their image through an association with the Olympics spend large amounts of money to mount campaigns. The IOC has developed interdependent business relationships with corporations through sponsorship programmes permitting the creation of a link between a corporation and the Olympic Games. Both the IOC and sponsors applaud this arrangement, but there has been increasing criticism of the subsequent commercialism of the Olympic Movement. This study will investigate the development of sponsorship, objectives, conventions, and strategies of the corporations, address the commercial practices and use of the mass media, and subsequently, address the influence and consequences on the Olympic Games.

A historical and institutional context of Olympic sponsorship is important to contextualize the study, and will provide insight into the questions of commercialism surrounding the Atlanta Games. I am using the historical background to contextualize and provide a foundation for the development of practices and issues pertinent to this study (i.e. tracing the development of sponsorship from the 1984 to the 1996 Games, in order to assess the role and influence of sponsorship on the Atlanta Games). I focus on the aspects of the Olympic Games that are most pertinent to this study: unprecedented media reach, status as a special event, and their capacity to offer unique marketing opportunities. I trace the development of the relationship between corporations and the Olympic

Movement, including an example of Nike's Olympic campaign, leading to and emphasizing the most recent Games in Atlanta.

Rationale/ Significance

This project is timely, specifically in its emphasis of the Centennial Olympic Games celebrated in 1996. The media's criticism of the overwhelming presence of marketing at the Olympics and the IOC's criticism of Atlanta's 'merchandising' of Games make this a high profile, and contemporary study. There are various implications to media studies and communications for this work: the Olympic Games are a media event which have become financially dependent on corporate sponsorship. Sponsorship practices depend on the use of mass media and have an increasingly pertinent role in the communications 'mix'. Corporate involvement has raised questions of commercialism, along with suggestions of an ensuing transformation of the Olympics. An analysis of these developments reveals insights into communication studies and our society. The literature recognizes the need for further study of the Olympic Games specifically in a communications context, (rather than a sociological or political economic perspective of sport). This project shall also be useful for practices such as advertising, marketing, and for future communication research, and Olympic organizers and corporate marketers. This research will be of interest to Olympic organizers maintaining and developing programmes, while attempting to achieve a balance of the ideals. The IOC continually evaluates marketing objectives and programmes in attempts to protect the fundamental value of the Olympic ideals.

This area is worthy of research as advertising is so visible, pervasive, and an extremely influential industry. As consumers who react to advertising messages, we should be aware of corporate objectives and how the industry functions. A better understanding of marketing and sponsorship will contribute to a better educated and informed audience for Olympic and advertising viewing. A study of the development of Olympic marketing provides insights into the advertising practices and objectives during a media event, and ultimately raises issues about our consumer culture. A study of the development of sponsorship, considers the economic function in the marketplace but has wider considerations of advertising's role in society. Study of the developments in the advertising industry, the clients mounting the campaigns, and the types of campaigns, provides insights into our society as well as the ideology of advertising. As Raymond Williams points out in "Advertising: the Magic System", the study of the specific practices unveils processes of social institutions, such as the Olympic Movement, and ultimately issues of social communication in contemporary society.

Methodology--Data Analysis and Theoretical considerations

This research takes a critical stance. Tracing the historical development of Olympic sponsorship provides a foundation for an analysis of the contemporary status of the Olympic Movement while revealing insights into society through analysis of marketing and commercial practices. Sponsorship is a newer practice within the communications mix, and there are therefore few direct studies. I rely on Raymond William's study "Advertising: the Magic System" to provide a theoretical framework for my investigation and critical analysis. As pointed out earlier, there are numerous

approaches one could take to the Olympics, including sport, advertising, sponsorship, and marketing. After consideration of several perspectives, Williams' work was selected for a framework because his investigation of advertising encompasses various key areas which are pertinent to an extensive exploration such as the one I have undertaken. While Williams deals directly with advertising and my research is on sponsorship, I will loosely base my analysis around a model similar to Williams' study for a comprehensive understanding of Olympic marketing. As Williams points out (in reference to advertising), "... we shall only understand it with any adequacy if we can develop a kind of total analysis in which the economic, social and cultural facts are visibly related. We may then also find, taking advertising as a major form of modern social communication, that we can understand our society itself in new ways" (1980: 185). Williams divides his research into five areas: History, Development, Transformation, Advertising in Power, and The System. The focus of my thesis is similar to the first three sections of Williams, but I address issues of institutions and the operation of sponsorship alliances in the Olympic Movement within my analysis of the History, Development, and Transformation sections. Providing the historical context of sponsorship unveils, I believe, key issues pertaining to commercial practices and consumer culture. The examination of the history and development encourages a critical analysis of the influence and changes within the Olympic Movement and communications field.

While William's work provides a model for the discussion of my study, Sut Jhally's research into the relationship between sport and media will also contribute to the theoretical framework of my study. Jhally has conducted several pertinent studies of the 'sports/media complex', largely from a political economy perspective. Jhally views sports

spectating as a ritual (similar to MacAloon, 1984) which has meaning created and communicated in society. Jhally's ideas are introduced in the literature review in the first chapter, and shall be included, specifically, in Chapter Three in reference to the relationship between sport and media organizations and in Chapter Five while addressing the transformation and issues of commercialism at the Games.

My study emphasizes the case study of one corporation, and an exploration of a specific campaign. Nike is a high profile company with a previous history and reputation that undoubtedly influenced its actions during its Olympic campaign. I refer to the Nike background only as it pertains to this study. The advertising or campaign style of Nike may be worthy of a study, but for the purposes of my research, I focus on the campaign leading to and during the Olympics. The selection of this particular corporation, although with a reputation of being a 'closed' company, provides an example illustrating several key issues and themes pertaining to my project. My exploration of Nike focuses on their campaign, marketing material, and company reports I have obtained and collected.

Nike was selected as an example for several reasons. Throughout the advertising and business journals, as well as in news periodicals, the Nike campaign was reported for its aggressive style, and was the most cited example of ambush advertising. Nike has a history of aggressive advertising (Katz, 1994; Milner, 1996; Strasser and Becklund, 1993) and the sporting apparel company upheld its reputation leading into the Atlanta Games. Reebok had secured its position as an official sponsor of footwear yet Nike still prepared to launch a campaign during the event. Nike received the exposure of their own advertisements, but also the additional visibility in the media through the reporting and analysis of their campaign, while avoiding a license fee. Issues such as sponsorship,

clutter, creating links between brand image and Olympics, ambush advertising, strategic Olympic marketing practices, and responses and reactions by the IOC and official sponsors are all pertinent themes in a discussion of Nike's campaign and for this thesis, and ultimately, I believe, will suggest a relationship to commercialism.

Data Collection

The method I have used to address my problematic, and to gain more detailed and substantive knowledge is through a qualitative investigation of Olympic sponsorship. I have chosen a qualitative investigation for the study of the themes and issues I have outlined above due to the greater emphasis on description and discovery that I believe is important for my particular study. Qualitative research is central to meaning production and contributes to process for wider social and cultural practices: "Qualitative studies emulate historical explanation as method, not history as subject" (Christians and Carey, 1981: 345). This study is conducted through a textual survey of the existing literature. My study combines an inductive approach through the qualitative research of sponsorship and Olympic marketing literature, a case study of a corporation's Olympic campaign, and supplemented with discussion with people involved in the Olympic organization and Nike corporation. All discussions have been open-ended, unstructured, first person accounts. The case study as a research design is used to conduct a detailed observation of process and social event, providing detailed and specific examples of corporate objectives, campaign, and ambush techniques which will suggest links between Olympic marketing and wider Olympic, communication, and social issues.

My investigation largely depends on information collected from various sources in periodicals, serials, texts, and surveys, along with Nike's marketing material. I have also collected numerous Olympic advertisements with a concentration of Nike print and television advertisements. I have assembled and organized previous research, literature, and findings in proceeding chapters, and integrate information for the purposes of the case study.

The IOC has several very useful texts (for example, IOC Marketing Fact File and Sources of Financing Sport) which are important for tracing the development of sponsorship and for an understanding of the relationships which have formed. An analysis of their material has assisted in understanding the IOC perspective and interest in establishing and maintaining sponsorship relationships. Although there are no journals which deal specifically with Olympic sponsorship or advertising, the journals and periodicals which have included articles on this area of research are: *Advertising Age*, *Adweek*, *Marketing Week*, *Mediaweek*, *Marketing*, *Marketing News*, *Journal of Advertising Research*, *Journal of Advertising*, *International Journal of Advertising*. Relevant articles have also been located in periodicals/journals/serials such as *Harvard Business Review*, *Business Week*, *Marketing and Research Today*, *Industrial Marketing Management*, *The Journal of Business Strategy*, and *Public Relations Journal*. Various periodicals and serials provide information surrounding previous campaigns, Olympic issues, and assess the success of specific campaigns. I have also collected print advertisements from magazines, Atlanta guidebooks, television ads throughout the Games, Nike's annual report and other company material.

Most of the information about Nike's Atlanta campaign was found in serials and periodicals such as *Advertising Age* and *Marketing*. Numerous articles and commentaries appeared discussing the background, results, and techniques of the Nike campaign. The most in-depth perspective of the company is a book, Just Do It: the Nike Spirit in the Corporate World (Katz 1994). This information will be supplemented with primary sources from the campaign.

I have included the most important sources for my study in the literature review, but there are many other areas which contribute and are included in the thesis. Other areas and the studies I have surveyed include the following: the historical background of the Olympics (Simpson and Jennings, 1992; Miller, 1992; Lucas, 1992), the transformation of sport (Whannel, 1992; Gorman and Calhoun, 1994; Goldlust, 1987), studies on sponsorship (Abratt, Clayton and Pitt, 1987; Crimmins and Horn, 1996; Javalgi, Traylor, Gross and Lampman, 1994; Meenaghan, 1991; Sandler and Shani, 1989; Schiavone, 1989; Stipp and Schiavone, 1996; Thomas, 1985; Winters, 1986; Witcher, Craigen, Culligan, and Harvey, 1991), and advertising and marketing literature which addresses the role of sponsorship in the communications mix (Dyer, 1982; Inglis, 1972; Jacobson and Mazur, 1995; Jhally, 1989; Leiss, Kline and Jhally, 1986; Sinclair, 1987). The above literature has provided useful information for the data survey and analysis of this project.

Thesis Organization

This thesis consists of an introduction, four chapters, conclusion, appendix with a sample of Nike advertisements, and bibliography. The introduction has explained the

reason, significance, relevance, and timeliness of the study. The research problematic, methodology, and research design will be outlined.

I include an outline of the status and celebration of the modern Olympics, specifically my approach to the Games in this study as a media event. The first chapter briefly investigates previous studies and methodologies for a contextualization of my study. The review of literature concentrates on books and articles which are related to the problematic and present the theoretical argument. Terminology significant in this study is outlined and defined in the opening chapter, for example, the delineation between advertising, marketing, and sponsorship. This discussion includes an integrated overview of the conceptual and analytical framework, and introduces the work done by Williams and Jhally.

The focus of Chapter Two is the history of sponsorship in relation to the Olympic Games. In particular, this section demonstrates how sponsorship arrangements have changed since 1980 and addresses the alliances in the period between the 1984 Los Angeles and 1996 Atlanta Games. The IOC's interest in the continuation of sponsorship programmes is also addressed.

The third chapter maps the concerns and expectations of the general theoretical structure onto the specifics of the case study. The third chapter explores sponsorship and its role in the communications 'mix' and its status as a marketing tool, specifically for an Olympic campaign. Corporate objectives and strategies are also investigated, along with corporate considerations, and the use of the mass media, with a focus on the 1996 Olympics. Background information and an introduction of Nike's campaign will be provided for the foundation of the case study in Chapter Four.

The case study includes a critique and investigation of the strategy and conduct of Nike's 1996 Atlanta Olympic Games campaign including use of billboards, logos, products, and athlete endorsements. Sections of this chapter include: a summary of the company history, corporate objectives, situation analysis, strategy and execution, responses (from literature, sponsors, Nike, and the IOC), and conclusion. This particular campaign highlights several issues pertinent to this study, including clutter factor, media exposure, association or creating a link to the Olympics, ambush techniques, visibility, and its relation to commercialism. The particulars of Nike's campaign provide a reference for issues and themes in the final chapter.

The conclusion summarizes the implications of the development and practices of Olympic marketing. This includes the idea of a transformation of the Games, issues of commercialism, and the impact of television coverage of the Games. The final section addresses the influence and ramifications to the Olympic Movement of the interdependent business relationships between corporations and the IOC discussed in the previous chapters. The conclusion summarizes my analysis and findings from my research and surveys the results for comment on future development.

The Researcher

I will not claim complete impartiality or detachment from my research due to the impossibility of eliminating all bias and normative values. As a researcher, I will be approaching this subject as a woman in my twenties and a student of Media Studies in a Canadian university. I have 'lived' or been exposed to the phenomenon of the 'swoosh' culture, and I am part of the 'MTV generation' which seems to appreciate the trademark

aggressive Nike style. I participate in athletics where Nike products are used and discussed, and where product endorsements and securing sponsors is a 'part of the game'. I am also a regular viewer of television and magazines where advertising, including contributions by Nike, plays an essential role. I was also a fan of the Olympics and regularly viewed the Atlanta Games. I was fascinated by the Olympic ideals, the advertisements, the relationship between the two, but also concerned by the suggestions of commercialism.

Other factors that shape my perception include my social class and nationality. I am also aware that Nike has been involved in controversy surrounding the manufacturing of their products in developing nations where they have been accused of the exploitation of workers.

CHAPTER I

"Olympism is not a system, it is a state of mind. It can permeate a wide variety of modes of expression and no single race or era can claim a monopoly of it." Baron Pierre de Coubertin (in The Olympic Movement, 1990: 1.3).

"The commercialisation of the Olympic Games will never be tolerated" (Juan Antonio Samaranch, President of the International Olympic Committee, 1981) (Whannel, 1992: 1).

"Sponsorship is the engine that drives this whole operation. The rest of us bring to the table an intense desire to do something that promotes community and the ideal of the Olympic Movement, and yet without sponsors we're just folks with ideas" (Billy Payne, president and CEO of the ACOG in Rozin, 1995).

The Olympic Games are the largest regularly recurring event in the modern world. Immense amounts of time and money are required for preparation, and include large numbers of people involved, participating, organizing, and viewing as part of the media audience. The prestige and status of the Games create and demand attention. They are also a celebration of a coherent set of values, beliefs, and symbols. The Olympic symbol, five interlocked rings, represent the union of the five original major continents (Africa, America, Asia, Australia, and Europe) and the meeting of the athletes from throughout the world at the Olympic Games. The Olympic rings are the most recognized symbol worldwide standing for peace, fairplay, competitive spirit, and integrity (Letheren, 1997; Pound, 1997). The hymns, flags, flames, rings, and stars contribute to viewing the Games as a spectacle, festival, ritual, games, as well as a stage for international diplomacy and

political contest. The Games are “. . . an institution without parallel in nature and scope in the twentieth century” (MacAloon, 1984: 242). They have been the site for international disagreement, hostility, retaliation, and competition, such as boycotts and terrorism, reflecting “. . . so perfectly the political and social tensions of our time” (Cartel, 1996: 459). The various incidents have all become part of the history of the Games. But the Games extend beyond a political or sporting ceremony, and are now a significant media event. The Atlanta Games attracted a record number of athletes from a record number of countries. The Games also attracted increased participation by corporate sponsors and advertisers. The image of sport makes it a popular sponsorship activity as it is seen “as a healthy, character-building activity, important in the development of an individual in our society” (Abratt, Clayton, and Pitt, 1987: 304). The ideals of the Games which celebrate the individual and competition have been carefully guarded by the IOC.

The Olympics are no longer simply a sporting or media event, they have also become a marketing event. While a characteristic of a media event is often the suspension of advertising (Dayan and Katz, 1992: 8), this is not, however, the case of the Olympics which *Advertising Age* called the “marketing event of the century” (Milner, 1996: B1). In addition to the Olympic ideals and image of sport, the allure of the global audience appeals to corporations wishing to take advantage of the status of the Games. Literature about the 1996 Games suggests a transformation of the Games due to this the commercial presence: “The Olympics highlight the change in attitude towards sport as a social activity...[they]... have been transformed into a mammoth advertising and merchandising arena” (Abratt, Clayton, and Pitt, 1987: 299). An analysis of the development of commercial practices addresses the suggested transformation of the Olympic Games.

This opening chapter addresses the specific approach to the Olympic Games for this project. This first chapter also includes a literature review and definitions of several key terms for this thesis. It is important to first understand the meaning of the terms which are used. Understanding the basic concepts before investigating the key issues encourages a more thorough comprehension. Olympic marketing consists of broadcast rights fees, sponsorships, supplierships, licensing, ticket revenues, coins and philatelic programmes. This thesis focuses on the sponsorship element of Olympic marketing. The second chapter highlights the development of sponsorship while the third chapter addresses marketing from the perspective of the sponsoring corporation.

Terminology

There are several key terms discussed throughout this project that require definitions. The following key concepts shall be defined: media event, marketing, advertising, Olympic marketing, campaign, sponsorship, and ambush. The emphasized approach to the Games in this study is from the perspective of media event. The medium event is defined as the “total telecast of which coverage of the game event is part. The medium event incorporates the game and stadium events but supplements these with the commentary, interviews, graphics and other visual inserts, advertising material from sponsors and station promotions” (Goldlust, 1987: 85-86). Media events are spectacular occasions when normal schedules are interrupted for the live broadcast of planned, historic events. Regular programming is pre-empted for the purpose of the television event. The genre of media events are celebrations of society and include phenomena such as state visits, royal weddings, state funerals, papal journeys, Presidential debates,

astronauts landing on the moon, and the Olympic Games (Dayan and Katz, 1992). The media event is further explored in the literature review of this chapter. While the main event is the Games itself, the event attracts corporations wishing to use the Olympics to implement their marketing strategies for the publicity purpose of building a favourable personality for the corporation (Cohen, 1987).

While selling and advertising are two components of the marketing 'mix', "Marketing is more than a euphemism for sales or advertising: it describes a range of institutionalised activities which extend far beyond the ambit of advertising and media to include corporate strategies for virtually every factor impinging on production and circulation" (Sinclair, 1987: 93). Marketers have identified the components of the marketing 'mix' as the four Ps: price (of the brand), product (including service, packaging, brand name and design), place (distribution), and promotion (including advertising, public relations, personal selling, gifts, exhibitions, conferences and sales promotion). Within the final component, advertisers use advertising as part of the complete marketing and distribution campaign. This project is focused on the promotional aspect of the 'mix'-- the marketing communications. Marketing is the process which determines and develops a plan while accomplishing the objectives of an organization. From the perspective of the IOC, Olympic marketing is defined as:

Marketing activities on behalf of the Olympic Movement are designed to generate revenues from commercial and private sector sources to supplement the funds provided from the public sector in support of the objectives of the Olympic Movement. Such activities shall be undertaken on the basis that they will be directed by the appropriate entities within the Olympic Movement, they will add to and promote the values of sport and Olympism and that all or virtually all of the revenues derived therefrom shall be applied to the benefit of persons or organizations within the Olympic Movement (Pound, 1995: 4).

The practice of marketing involves large corporations that have adopted such promotional strategies as sporting and cultural sponsorship in addition to their substantial corporate advertising campaigns (Sinclair, 1987: 93). The complexities of marketing require developing a marketing plan for promotion purposes which may include sponsorship, advertising, and/or mounting a campaign. The campaign, which communicates a corporation's product, image or association, is "An organized and co-ordinated process of persuasion, usually conducted and orchestrated by means of mass media, directed towards public opinion and behaviour in the attempt to achieve a defined set of objectives" (O'Sullivan et al, 1994: 35).

Advertising makes the company name known and helps increase sales. There are various definitions, but most emphasize that advertising is communication aimed at a mass audience and that it has a socio-economic function. According to the American Marketing Association, "Advertising is any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor" (Darmon and Laroche, 1991: 3). Advertising includes the sales of product or service, or creating a positive consumer opinion climate. Advertising's role in the marketing mix is often to support other marketing activities (Brierley, 1995: 45) such as sponsorship.

Sponsorship, clearly not an altruistic activity, is defined as "The provision of resources (e.g., money, people, equipment) by an organization directly to an event or activity in exchange for a direct association to the event or activity. Sponsorship consists of giving of monetary or other support to a beneficiary. The providing organization can then use this direct association to achieve either their corporate, marketing, or media objectives" (Sandler and Shani, 1989: 10). Corporations are increasingly giving financial

contributions to associations and events for commercial and pragmatic reasons. Sponsorship is highly regarded for its perceived ability to accomplish certain objectives relating to overall corporate communications, such as enhancing corporate and brand identity, awareness, and image (Javalgi, Traylor, Gross and Lampman, 1994: 48). Corporate sponsorships are a rapidly growing part of the promotions mix. Sponsorship can effectively reach specific target groups with well-defined messages, "they are powerful tools for establishing meaningful communications links with distributors and potential customers" (Gardner and Shuman, 1987: 11). The increasing importance of sponsorship in the area of promotions is evident in the growing number of companies sponsoring events, the increasing amount spent on sponsorships, and the growing number of corporations hiring experts to supervise special events. The Olympics and their ideals of sport and competition, with the large television audience among a significant portion of the population around the world, provide the ultimate global event sponsorship opportunity. Corporations enter partnerships with the IOC by purchasing a sponsor license for the primary consumer objectives of global market exposure and impact through image association (Meenaghan, 1991: 36).

Sponsorship costs are rising, license fees are significant costs, especially concentrated in a two-and-a-half week period, and paying for a sponsor license is widely viewed as a "license to spend more money" (Jensen and Pruzan, 1996: 4; Sandler and Shani, 1989: 13; Pound, 1997). Costs associated with sponsorship include the cost of 'leveraging', "the additional effort, largely promotional, which must be invested by the sponsor in order to properly exploit the opportunity provided as a result of securing particular sponsorship rights" (Meenaghan, 1991: 43). Visibility during the Olympics,

largely through television, print, and poster advertisements, is vital to a successful campaign and for the achievement a 'link' (Crimmins and Horn, 1996; Stipp and Schiavone, 1996). While the Olympics provide a unique opportunity for delivering advertisers' messages to break through a fragmented media environment, the issue of "clutter" (Leiss, Kline and Jhally, 1986: 141) is increased during the Olympics when an abundance of marketers compete for audience attention. Many corporations are motivated to obtain a sponsor license just to keep competitors out. The earliest research about sponsorship indicated that sponsors are able to achieve significantly higher levels of awareness than non-sponsors (Sandler and Shani, 1989), but marketers have developed practices to create the perception of an association, without being a sponsor. A controversial topic during the Games was the activities of "ambush advertisers" or "parasite marketers" (Milner, 1996: B5).

Many sponsors fear being overshadowed, drowned out, and even 'shown up' by other marketers, especially by non-sponsors. 'Ambush marketing' is a phrase that describes the actions of companies who seek to associate themselves with a sponsored event without paying the requisite fee. The first study, and common reference point, of ambush marketing was by Dennis M. Sandler and David Shani who defined it as the tactic which involves "A planned effort (campaign) by an organization to associate themselves indirectly with an event in order to gain at least some of the recognition and benefits that are associated with being an official sponsor" (1989: 11). A primary objective is to create "miscomprehension in the consumer's mind about who the sponsor is and therefore either gain the benefits associated with being a sponsor or weaken the impact of a main competitor being the exclusive sponsor of an event" (Sandler and Shani,

1989: 11). There were few actively trying to pass themselves off as sponsors, but consumers are often left with that impression. The distinction between official sponsors and nonsponsors is becoming much more important because the stakes are so high considering the money spent and the potential to capitalize on the opportunity. Also, the idea of a link between a highly regarded event and the company is attributed to the strength of the link (Crimmins and Horn, 1996: 13). An example of a campaign that received a lot of publicity and was accused of using ambush tactics was the one conducted by Nike, which is investigated in Chapter Four.

Review of Literature

The predominant tendencies in approaches to the Olympic Games have been from historical, sport ideology, sport sociology, sociology's emerging subdiscipline, and political economy, i.e. professional sport from business perspectives. There have been very few studies conducted to study the role of sponsorship and Olympic marketing, to measure the effectiveness of sponsorship, or from a communications point of view.

Although this study is not from a sociological perspective, it is noteworthy that sports sociologists seem to agree that the most common involvement people have with sports is through television viewing. According to Lawrence A. Wenner in Media, Sports, and Society most social science inquiries tend to see media issues as peripheral in the study of the role of sport in culture (1989: 18). Reaffirming for this project is the recognition of the necessity for future research: "Less understandable has been the limited interest from the field of communication, where inquiries about media and sports have been so few and far between that the present situation is one where a few unrelated

studies exist and no ongoing research programs have been established” (Wenner, 1989: 16). The influence of advertising and corporations is, however, recognized within studies on the sociology of sport. For example, in reference to the 1984 Olympic Games, Rick Gruneau (1988) writes that

the combination of the location in Los Angeles, the organization of the Games by a private corporation, the advertising strategies employed by Olympic and other sponsors, the style of the Reagan Presidency, and the frequent speculation on Olympic programs about the future financial careers of victorious athletes, all became elements in a common discourse. Within this discourse, the themes of athletic success, healthy lifestyles, community, and Olympic ideals were continually circuited back to the success of corporate capitalism and the values prominent in American consumer culture.... Sport, like art itself, has become drawn into the discourses of modern publicity- a vehicle for expressing the common sense of modern consumer culture (22-23, 26).

While Gruneau comments on the 1984 Olympic marketing strategies, the focus of previous studies have taken a broader approach to the exploration of advertising.

Raymond Williams conducts a study of advertising in his essay “Advertising: the Magic System”, as previously discussed, and is used as a model for this project. His analysis of advertising provides a framework for addressing Olympic sponsorship. His study addresses the history and development of the field with attempts to understand in specific relation to particular developments, the status and form, the transformation, and characteristics of corporate capitalism. In his essay he analyzes advertising as ‘the magic system’, . . . a highly organized and professional system of magical inducements and satisfactions functionally very similar to magical systems in simpler societies but rather strangely co-existent with highly developed scientific technology” (1980: 185). He views advertising as a means of drawing attention to something while his criticism of advertising is that it makes us materialistic by persuading us, i.e. we can achieve or obtain

the desirable (in Dyer, 1982: 7). Advertising presents goods along with personal and social aspirations. According to Williams, "We have a cultural pattern in which the objects are not enough but must be validated in fantasy by association with social and personal meanings which in a different cultural pattern might be more directly available"(1980: 185 in Dyer, 1982: 7). William's analysis of advertising contributes to a key issue of this thesis: corporations are developing advertisements in which they associate themselves with the ideals of Olympism.

Central in the approach of this thesis is Williams' statement that the study of advertising history is to "trace the development from processes of specific attention and information to an institutionalized system of commercial information and persuasion; to relate this to changes in society and in the economy: and to trace changes in method in the context of changing organizations and intentions" (1980: 170). A study of the development and practices of corporate sponsorship at the Olympic Games provides insights into changes of the Games themselves, but also of the marketing industry and in our society.

As pointed out in discussion of the theoretical considerations of this project, Jhally's work is important to my study. According to Jhally (1984) there is much promise in historical critical analysis. Jhally provides useful work on advertising for the framework of this project. He states that to understand the media, one must look at the role of advertising which is a ". . . pervasive element of modern culture" (Jhally, 1989: 77). Broadcasting derives revenue from advertisers, upon which sports industries, in particular, have become increasingly dependent. His study uses a model with the audience as watching power where advertisers buy access to audiences from audience-

supported media, wherein audiences are produced as commodities for sale to advertisers (1984: 74). He also addresses the idea of target marketing (which will be explored in Chapter Three), which looks at the number of people, demographic profile, and the 'frame of mind' of the audience (1984: 76).

Jhally has numerous interesting and pertinent articles, but the most useful piece for this project is "The Spectacle of Accumulation: Material and Cultural Factors in the Evolution of the Sports/Media Complex" (1984). Although he explores the historical background and development of the sports/media complex, political economic perspectives from Karl Marx and Dallas Smythe, his analysis of the sports/media complex is the most relevant to this study. Jhally investigates how value is created by what he calls the 'sports/media complex'. The basis of this 'complex' is that most people do the vast majority of their sports spectating via the media (largely through television), so that the cultural experience of sports is largely mediated. From a financial point of view, sports are dependent upon media money for their very survival and their present organization structure (Jhally in Wenner, 1989: 78). As Jhally points out, the economic role of the mediated sports production complex is worked out within a cultural context and from a sports perspective.

Jhally develops ideas about mediated sport into a theory of the evolution of the sports media complex as he traces the material and cultural contexts within which the 'spectacle' is not so much a spectacle of sports as a "spectacle of accumulation". His approach to sport is from the perspective of the commodity form of mass media, emphasizing the role of audiences and labor, rather than ideology. He argues that sports organizations sell sports events to broadcasters, and the networks then use these events as

a basis for selling audiences to advertisers which have the capacity to deliver large audiences with clearly identifiable demographic characteristics, thus making sport so attractive to the television industry. According to Jhally, the competition for these audiences in North America greatly influences the type and format of the televised shows which are shown. His study focuses on the relationship between state and media structures, and uses the example of professional sports. Jhally's conclusion that it is the search for television rights revenues which dominates the structures of the professional sports industry.

Wenner develops a theoretical model to characterize research and guide inquiry into the communication of sport. He looks at approaches to sport in other social sciences. Wenner explores the relationship of media and sports. He addresses the workings, motives, and interrelationships of organizations and professionals within the media sports production complex and within the context of the larger society. Most sports organizations have some involvement with the media. However, for the communications scholar, the focus is largely on those sports organizations that have ongoing "dependent" relationships with the media (Wenner, 1989: 34). An example of this idea of independent relationships is discussed in Chapter Two in regard to corporate sponsors and the IOC. In reference to the business side, and supporting Jhally's conclusions, he suggests that media organizations buy and sell sport similarly to news and entertainment commodity: "The content per se is not what is being sold; rather, it is the audience for that content that is being sold to advertisers" (1989: 22). According to Wenner, organizations indirectly market products to broadcast media organizations who repackage and embellish the product as the lure for the audiences that advertisers seek to reach. According to Wenner,

this celebration has been transformed and made more public as sport has become more entrenched in media. “However, it is the dialectic that largely defines the product for the marketplace and necessarily fuels the relationships among the component parts of the mediated sports production complex as the product is readied for the market” (1989: 41). The more overt values associated with mediated sport may be studied in the form of the advertising that surrounds it in the marketplace: “Advertising is part of the mediated sport “message”, and in many ways forms a contextual base from which the sporting event is understood” (1989: 43). He also argues that “there would be no mediated sport without its commercial value” (Wenner, 1989: 43) which is an important consideration to critics of the commercialism of the Olympics.

Some of the most extensive work on the Olympic Games is by MacAloon (1981, 1982, 1984) and focuses on the relations of the genres, i.e. spectacle, festival, ritual, game, and truth in the Olympic Games. My study emphasizes the Games as a media event rather than a sporting event, or other genre. The Olympics are what Dayan and Katz call a media event in their book Media Events (1992) and in their article “Performing media events” (1987). Katz and Dayan make several statements of empirical expectations about the activities of the audience of these events, but are not the focus of this study. They offer a formal definition of media events based on the combination of the syntactic, semantic, and pragmatic elements of a media event. As Dayan and Katz point out, “media events confer status on the institutions with which they deal” (1992: 199). This is central to this thesis as the status of the Games offer Olympic ideals and a global audience which are attractions for organizations, particularly for corporations marketing an image or product.

The status of the Games as media event and fulfilling all the requirements outlined by Dayan and Katz is reaffirmed by Eric Rothenbuhler. Rothenbuhler used Dayan and Katz's work for a framework for his dissertation: Media events, civil religion, and social solidarity: the living room celebration of the Olympic Games (1985). "They are large, spectacular, broadcast live from a remote location, they interrupt the television schedule, are preplanned, and require extraordinary efforts from the broadcast organizations involved. The Olympics receive large, celebrating audiences. In terms of a mediated audience they are, without a doubt, the largest regularly recurring event in the world" (1985: 71). Rothenbuhler points out two important differences between the Olympics and other media events: the Olympics are spread out over sixteen days rather than one or two days like most other media events, and while most media events focus on one single social performance, the Olympics are a plurality of performances (1985: 72). Rothenbuhler's analysis is relevant to my study as he affirms the Games as media event. He, however, provides specifics which although interesting, do not directly relate to my project.

Numerous advertising magazine and periodicals provided commentary and background information for this thesis. Brian Milner's "Going for gold" in the *Globe and Mail* was an article that largely initiated this study. Skip Rozin's "Olympic Partnership: How Corporate Sponsors Support the Atlanta Games" in *Sports Illustrated* provides details into the development of Olympic sponsorship and outlines the partnerships and programmes developed for the 1996 Games, while numerous other articles discussed sponsorship (Batho, 1995; Drohan, 1996; Jollimore, 1992; Kretz, 1995; Lang, 1996; Rozin, 1995; Strauss, 1996; Thomas, 1996; *USA Today*, 1996; Wells, 1996). The

background of corporate campaigns at the Atlanta Games (Cleland, 1996; Deacon, 1996; Enrico, 1996; Fitzgerald, 1996; Garfield, 1996; Heckman and Fitzgerald, 1996; Jensen and Ross, 1996; Milner, 1996; Wells, 1996) were useful for analyzing the integrated marketing strategies, particularly for exploring the logistics of Nike's campaign discussed in Chapter Four (Garfield, 1996; Hall, 1996; Jensen, 1996; Lane, 1996; Lipsyte, 1996; Milner, 1996; Phillips, 1996; Sorkin, 1996; *Time*, 1996; Zbar, 1996). Jeff Jensen from *Advertising Age* and Marina Strauss from *the Globe and Mail* provided a marketing analysis of sponsorship and corporations' campaigns in their respective articles. Randall Lane's "You are what you wear" in *Forbes* (1996) was helpful in the case study. Critiques of the presentation of the Atlanta Games (Deacon, 1996; *New York Times*, 1996; Jensen and Pruzan, 1996; Ruffenach, 1995; *USA Today*, 1996) and articles commenting on commercialism (Danziger, 1996; Dodd, 1996; Gorrell, 1996; Schwartz, 1995; Simpson, 1996) provided pertinent background information.

Along with terminology and a review of relevant literature, a historical background provides additional information and understanding for a thorough foundation and approach to this exploration. There are several key concepts pertinent to this study. Terms such as media event, advertising, marketing, campaign, sponsorship, and ambush are discussed throughout the thesis. There are also several key approaches which are central to this investigation. Dayan and Katz's work is important for contextualizing the approach of this study to the Olympic Games. William's work provides a framework to structure the investigation, while Jhally's study, particularly his investigation of the 'sports/media complex', is of foremost importance as a model for studying the relationships of Olympic marketing, particularly for Chapter Three. The survey of

advertising and marketing serials, journals, and periodicals is applied throughout the thesis. The information and critiques offer relevant material for this project. The proceeding chapter surveys the development of Olympic sponsorship and the alliances within the Olympic Movement using the discussed terms and concepts.

CHAPTER II

"Sport, like music and other fine arts, transcends politics. We are concerned with sports, not politics or business" (Avery Brundage, president of IOC from 1952 to 1972, in Rader, 1984: 157).

"The Olympic marketing programme is totally new. Only those who move quickly and act decisively are going to keep one pace ahead of the competition and benefit from the dramatic image enhancement that it provides" (International Sport and Leisure, promoting the TOP programme, in Whannel, 1986: 163).

"Olympic marketing to date has been a combination of good luck, market conditions and a slowly growing comprehension that in order to receive value from the private sector, the Olympic parties must be prepared to work in a form of partnership with the private sector to add value to their enterprise" (Pound, 1995: 2).

"Baron de Coubertin's heart may be buried in Greece but the soul of the Olympics is gone westwards" (Whannel, 1992: 164).

Raymond Williams states in his essay "Advertising: the Magic System" that the study of advertising history is to "trace the development from processes of specific attention and information to an institutionalized system of commercial information and persuasion; to relate this to changes in society and in the economy; and to trace changes in method in the context of changing organizations and intentions" (1980: 170). A study of the historical development and practices of corporate sponsorship at the Olympic

Games provides insights into changes of the Games themselves, but also of the marketing industry and in our society.

A division has developed between the present-day Olympics and the intentions of the founding concept of French Baron Pierre de Coubertin:

de Coubertin's dream was of a social movement that would institutionally perpetuate an aristocratic value system in a changing world....Less than 75 years later, the IOC had given in to the very commercial forces de Coubertin had resisted, irrevocably altering the nature of the modern games. Atlanta, far from celebrating the centennial of the modern Olympics as envisioned by Pierre de Coubertin, represented the final victory of the materialistic, utilitarian world that de Coubertin loathed and feared. Coca Cola and Nike now symbolize the Olympic spirit, and the centennial games in Atlanta would have been de Coubertin's worst nightmare (Beamish, 1996: 499-500).

The commercialism of the 1996 Olympics was heavily criticized yet the marketing influx at the Atlanta Games did not create itself in the four years since the Barcelona Games of 1992. Commercial practices are not new to the Olympics. This chapter will very briefly address the development of marketing and the Olympics, but will focus specifically on the period between the 1984 Los Angeles Games and the 1996 Atlanta Games. The 1984 Games in Los Angeles were the first Olympics to implement a programme for corporate sponsors. This marketing programme distinctly contrasted earlier Games which had been commercially cluttered and even financially detrimental to host cities. While Los Angeles was widely touted as a commercial success, Atlanta has been criticized for commercial saturation. This chapter will trace the development of the marketing environment, and the corporate relationships and programmes within the Olympic Movement.

As earlier pointed out, sports are a highly commercialized sector of popular culture, but such commercialism has traditionally remained out of amateur athletics. de Coubertin, founder of the modern Olympic Movement, recognized the importance of

societal and individual development through the practice of sport: "The Olympic Movement is, above all, an educational movement. It believes that sport and physical activity, when properly organized, have a significant role in shaping the individual, his (sic) character and health" (TOP, 1990). Members of the IOC attempt to present the Olympic Games, the ultimate event in amateur athletics, as originating from classical Greece. The Games represent ancient and respected ideals of sport and competition. The Olympics are not just a sporting event, but also a media event (Dayan and Katz, 1992) attracting a world audience for their seventeen-day duration. The status of the Games offer Olympic ideals and a global audience which are attractions for organizations, particularly for corporations marketing an image or product. The allure of an association with the Games remains great. The 1996 Summer Olympic Games in Atlanta celebrated the centennial year of the sporting event, but the celebration was not without controversy or criticism involving the marketing and image association with the Games. Athletes compete in the arenas and pools, and on the fields and courts while corporations emulate intense rivalries and levels of competition in the boardrooms and magazines, and on billboards and television.

To stage a world event requires significant financial backing. The Olympic Movement derives income from a number of different sources, including the sale of television rights, ticket sales, government grants, donations, and sponsorship programs. The total revenues for the 1996 Games were in excess of \$3 billion (Wells, 1996: 52), and according to the IOC, the Games could not continue without the proper financing (Pound, 1996). Since the Montreal Games in 1976, responsibility for the financing has increasingly gone to corporate sponsors rather than government bodies. The Atlanta

Committee for the Olympic Games (ACOG) raised the necessary \$1.7 billion needed to build the venues and stage the Games from ticket sales, sponsorship/licensing broadcast rights revenue and private donations, rather than taking public money. The 1984 Los Angeles Games were the first Olympics to develop an extensive sponsorship program during which \$42-million was raised from sponsors, while in Atlanta, sponsorship revenue drew \$750 million. Corporate sponsorship is currently the Olympic Games' single greatest benefactor.

History of Olympic Marketing

Marketing has had a role in the Olympics since its inception. Olympic marketing activities are designed to generate revenues from commercial and private sector sources to supplement the funds provided from the public sector in support of the objectives of the Olympic Movement (Pound, 1995: 4). The modern Olympic Movement was initiated in 1894 and the IOC was created to organize the first modern Games in Athens. The IOC, located in Lausanne Switzerland, is the umbrella organization of the worldwide Olympic Movement and ensures the regular celebration of the Olympic Games.

From the beginning, strategies for financing the first Games were a priority. The inaugural 1896 Games were funded by stamps, ticket sales, commemorative medals, programme advertising, and private donations. The official programme at Athens carried advertising, including advertisements from Kodak, 'official' Olympic sponsors a century later. The first modern Games opened in a marble reconstruction of the ruined stadium of Herodes Atticus, and the ritual was not the lighting of a torch but the unveiling of a statue of Greece's Georgios Averoff, a businessman, who had donated the money needed for

rebuilding the stadium. The financing of the Games continued to pose a challenge for subsequent Games, and because there was no standard in the Olympic Charter, it was the responsibility of each Games organizing committee to generate the necessary revenue. The 1924 Games in Paris were the first and only Olympics that permitted venue advertising (IOC, 1996; Rozin, 1995). Advertising in Olympic stadia is still not permitted, yet corporate presence is evident throughout the Games. In the 1950s, corporations began to express interest in Olympic involvement which led to the establishment of product categories and the development of sponsorship.

Sports coverage was incorporated into American television programming in the decade between the end of the Second World War and the mid-1950s (Goldlust, 1987: 81). Sponsorship became prevalent in the mid-1960s.

Everything began to change by the late 1950s and early 1960s. First, television came to penetrate the overwhelming majority of American homes; it was now clearly a mass medium. Second, the technology for sports broadcasting radically improved with the advent of color television, videotape (with its slow-motion and instant-replay capacities), satellites, and portable cameras.... But the most critical factor was simply that certain advertisers discovered that sports provided access to a very desirable market. . . (McChesney, 1989: 61-62).

Two main factors affected the emergence of sports sponsorship: the development of television sport in the 1950s and 1960s, and the banning of cigarette advertising on television. The tobacco industry responded by increasing advertising and sponsorship spent in posters, magazines, and cinema (until it was banned). Tobacco advertisers also began sponsoring major sporting events (Brierley, 1995: 223). In the late 1950s and early 1960s, television had entered homes and become a mass medium. The technology for sports broadcasting, the advent of colour television, videotape, satellites, and portable

cameras (McChesney, 1989: 61) made sports broadcasting lucrative for sports owners and broadcasters. In 1964, the Tokyo Olympics were broadcast live to 39 countries (Whannel, 1992: 71). Technical advances in editing, slow motion action replay, and high-quality colour contributed to an increase in the spectacle of existing televised sport. Most critical, is that advertisers discovered that event sponsorship provides access to a very desirable market (McChesney, 1989: 62). By the early 1960s, "it was already clear that the power of television was sufficient to get sports to organise their programmes to suit the needs of the broadcasters" (Whannel, 1992: 78).

The rise of television's role in society developed a rise in the popularity of sport, drawing audience numbers that were attractive to advertisers. Events like the Superbowl and the Olympics could win and hold vast audiences. In Australia, the introduction of television services was timed to coincide with the country's hosting of the Olympics in Melbourne (Goldlust, 1987: 81).

Early sponsorship was rather arbitrary, but it gradually became "part of a comprehensive promotional strategy" (Whannel, 1992: 71). Advertisers quickly recognized the potential of an association with such events. By the early 1960s, it was evident that the power of television had encouraged sports to organize programmes to suit or accommodate the needs of broadcasters, contributing to changes in presentation, organization, finance, and competitive structure. As sponsorship of an event 'proved its worth' as a device for marketing and establishing corporate image, tobacco and alcohol sponsors were joined by corporate institutions. Sports sponsorship, of which the Olympics is the largest and most significant event, has since developed as an integral part of the marketing mix for corporations.

Juan Antonio Samaranch's appointment as IOC President in 1980 signified a new era for the Olympic Movement. The IOC was confronted with issues of commerce and modernity. Under the leadership of Samaranch, the IOC encouraged and promoted the growth of sponsorship within the Olympics. "Under Samaranch's reign the Olympics have been transformed from a trouble-sporting showpiece into a successful multibillion-dollar business" (Keating, 1997: A8). Much of the credit for that success is attributed to IOC vice-president Richard W. (Dick) Pound, who is often referred to as "the IOC marketing guru, the man responsible for a series of lucrative television rights and sponsorship deals that have guaranteed revenues of \$5.5 billion to the 2008 Games" (Keating, 1997: A8).

Television and the Games

Television has been vital to 'showing' the Games to the world; it has brought the Games to all six continents and to half the world's population (Lucas, 1992: 75). Historically, television rights fees have provided the majority of revenues for the IOC. The American television market gave major networks CBS, ABC, NBC financial resources to bid increasing sums for US rights to the Olympic Games (Whannel, 1992: 171). Television rights were dominated by ABC from the mid 1960s to mid 80s which produced new wage revenue for the Olympic Movement, but also increased the IOC's financial dependency (Whannel, 1992: 171). In 1980, 95% of all revenues came from television, with over 85% of these revenues coming from the U.S. network. Television rights now account for just under 50% of all marketing revenues (IOC in Marketing Fact File, 1996: 35). Rights fees had skyrocketed while ABC had become closely associated

with the Games, covering the 1968, 1972, and 1976. But for the 1980 Summer Games in Moscow, the cost of rights was up to \$85 million. CBS purchased them, but the boycott ended their involvement. In 1984 ABC bid \$225 million for the LA Games and \$91.5 million for the Winter Games in Sarajevo. ABC bid and again won the rights for the 1988 Calgary Games, but they cost \$309 million. ABC was outbid for the 1992 Games by NBC, who lost heavily after paying \$400 million for the Barcelona Games, largely due to their experimentation with TripleCast (Gorman and Calhoun, 1994: 62-63) which attracted less than 20 percent of the paying customers necessary to break even, making the project a \$100 million loser (Gorman and Calhoun, 1994: 81). NBC Sports broadcast the 1996 Games from Atlanta for \$456 million (NBC, 1996), and will televise six of the next seven Olympic Game, five Games in a row, from 2000 to 2008 for unprecedented agreement totals of more than \$3.5 billion in rights fees (NBC, 1996). CBS Sports and TNT Sports will broadcast the 1998 Olympic Winter Games in Nagano.

However, it became evident in the early 1980s that the IOC had become too dependent on television fees for the organization and staging the Games. The IOC recognized the need for creating financial options. The dependency on television revenue, of which 90-95% came from the United States, “as a financial model it was a nightmare” (Pound, 1997). The IOC developed alliances with corporations willing to pay large sums of money for exclusive rights to market their product to the global audience. The combined incomes from television companies and business corporations to the IOC permitted financial diversification for the IOC¹. “So the financial power of television

¹ Tracing the development of Olympic broadcasting rights and television negotiations is significant and worthy of investigation, however, that is not the focus of this paper. This chapter does include some of its development as television is the main medium for communicating the Games and corporations use television in strategic marketing plans.

was now being challenged by a new source of revenue from sponsorship. If the Olympics between 1964 and 1984 were shaped according to the needs of television, the Olympics from 1988 may increasingly be shaped by the promotional needs of corporate capitalism” (Whannel, 1992: 176). An individual largely attributed to the transformation of the Games is executive board member Pound. In 1980 Samaranch had to fix the financial situation of the Olympics and turned to Pound. According to Michael Payne, currently director of marketing for the IOC, “In 1984, the total revenues for the Olympic movement were a few hundred million dollars. This quadrennium total revenues will be in excess of \$3 billion (US)” (Wells, 1996: 52). Pound is largely given credit for the financial stability of the IOC. Sponsorship has become a major source of revenue for the Olympic Movement, now accounting for about 40% of the overall marketing programme of the IOC (IOC, 1996: 47).

History of Sponsorship - Montreal to Atlanta

Criticism over poor planning and the boycott of twenty-six African nations left a \$1-billion debt after the 1976 Olympic Games. The \$25 million that ABC paid Montreal for television rights did not even cover the cost of the host broadcaster centre (Miller, 1992:45).

Those Games, marked by folly, corruption and Olympian cost overruns, scared every subsequent Games committee with the nightmare of endless debts, dysfunctional stadiums and crumbling, useless infrastructure. Mayor Jean Drapeau's fiasco in Montreal meant that what we then called “Western governments” would hesitate before backstopping the Games financially and turn instead to private corporations (Simpson, 1996).

Four years later, sixty-five countries did not go to Moscow due to the US-led boycott of the Soviet Games. Political and economic concerns resulted in Los Angeles being the

only city to bid for the 1984 Games. Moscow conducted a retaliatory boycott, and many athletes were not in attendance, but the Games were deemed a financial success. It was the LA Games that altered the financing of the Games, and possibly, the Olympics themselves.

The 1984 Olympics generated a financial 'surplus' (profit is not permitted under the Olympic Charter) and marked the rise to prominence of corporate sponsorship and the Olympics. The Games are widely seen as the turning point, contributing to heightened competition to stage the Games and the exorbitant sums spent on campaigning by corporations. In 1984, Los Angeles had the first organizing committee to develop a structured marketing programme. The IOC's contract was not being covered by the city of Los Angeles, therefore a private committee had to cover the costs. LA Olympic Organizing Committee President Peter Ueberroth reassessed the financial structure of previous Games. For the first time, the organizing committee separated sponsors into three categories: official sponsor, supplier, and licensees. The 628 sponsors and suppliers for the 1976 Games had raised \$4.18 million. Ueberroth resorted to a strategy that reduced sponsors and raised the price for a sponsorship position. The thirty-four sponsors paid between \$4-13 million in cash, goods, and services contributing to a \$222 million surplus for the LA Games and "introduced an era of Olympic prosperity that shows no sign of ending" (Rozin, 1995: 51). In most cases, the sponsor companies were large, multinational corporations. However, the marketing of the Games was still, for the most part, limited to the host company and US companies. In addition to sponsorship revenue, this financial success was also due to the minimal capital investments. Most other cities had to build extensively for the required facilities while LA had most of the needed

facilities, and Ueberroth decided to scatter the Games up and down the Southern California coast (they only had to build a velodrome, swim stadium and shooting ranges).

The surge of new candidates for the 1992 Olympic Games probably owed something to the announcement of the surplus: "Many cities now for the first time in decades viewed the Games as a good thing financially" (Reich, 1986: 103). The 1984 Games were financially so successful that they initiated future IOC policy, and led to the contract signed the next year with the marketing consortium International Sports and Leisure (ISL), which was created in 1982. The main objectives of ISL were "to provide the IOC with a new source of income to complement the sale of television rights, and to give the Games long-term stability through corporate financial support" (ISL, 1989). The IOC's joint marketing arrangement was signed with Horst Dassler, owner-founder of Adidas, and joint-owner with Dentsu, an advertising agency in Japan of ISL Marketing. Prior to this, sponsorship was organized on an ad hoc basis and most of the revenue went to the Organizing Committees of the Olympic Games (OCOGs) and the National Olympic Committee (NOC) of the host country. The new system distributed sponsorship throughout the Olympic Movement. In 1985, the IOC developed and launched a worldwide sponsorship programme, The Olympic Programme (TOP) which combined sponsorship of all National Olympic Committees, rather than an individual organizing committee, and the Olympic Games in one global package. Under TOP, companies sign on for a quadrennium (four years), which encompasses both Summer and Winter Games, and gives them the right to promote their Olympic affiliation in every country participating in the programme (currently 197). This entitles a participating corporation to worldwide exclusivity within their product category in return for their financial

commitment. The programme which was developed for Los Angeles was short-term rather than considering long-term initiatives of the Olympic Movement. Sponsors were sold worldwide rights, but then discovered they could not be used without approval from the NOC in certain countries, which could be bought separately.

Three years later in 1988 the IOC created a joint marketing arrangement between the Olympic Committee and the National Olympic Committee of a host country, to reduce the commercial clutter of local sponsorships. This 'single marketing programme' provided international and national marketing exclusivity for all sponsors, and has been an IOC requirement for all subsequent Games. Sponsorship agreements have solidified the financial existence of the Games after a period of uncertainty and instability. This financial growth in the years since Montreal has been celebrated by the IOC: "The contributions of today's sponsors in building the technical foundation of the Games, providing product services to the OCOG and the Games, telling the story of Olympism through advertising and promotion, and supporting sport development world-wide, make them essential partners to the Olympic family" (McMahon, 1996: 16). The financial agreements developed with the TOP-ISL-IOC alliance permitted less reliance on simply television income and increased support from corporations. The IOC celebrates their marketing programme claiming that "no multinational has done the job the Olympic Movement has done" (Letheren, 1997), with 197 NOCs all under one marketing programme. One central sales agency has the right to ten categories of international sponsors and 197 NOCs agree to be disciplined and honour the IOC.

The IOC, however, had no say in the surplus of the LA Games because they were staged by a private corporation. The IOC had determined that thereafter, sponsorship

would be organized centrally. The ISL organized TOP to sign up all the NOCs so that the ISL could negotiate global contracts on their behalf. Any surplus of assets resulting from the Games are divided 10% to NOC, 80% for the “general benefit of sport in the host country” (TOP, 1990), and 10% to the IOC. The IOC, TOP, the Seoul Organising Committee, the Calgary Organising Committee and a large number of NOCs coordinated their efforts for the 1988 Summer and Winter Games. The categories of business for TOP were limited to products that were marketable worldwide. For other items, the marketing programmes were launched independently by the OCOGs. For the first time, the IOC required the OCOG and the host country NOC to operate a joint marketing programme. It was decided that the fewer the number of corporations involved, the more value individual sponsorship would hold. The 1988 Olympic income from TV and sponsorship was \$855 million (Whannel, 1992: 175).

The TOP programme continued with twelve worldwide sponsors and a more sophisticated package for the 1992 Albertville Winter Games and Barcelona Summer Games. At the 1986 IOC Session, it was decided that the Summer and Winter Games would no longer be celebrated in the same year after 1992. The IOC anticipated raising the prominence of the Winter Games, the National Olympic Committees felt raising the funds separately would be easier (Gorman and Calhoun, 1994: 63), and sponsors looked forward to the marketing opportunities with the Games occurring every two years (Klatell and Marcus, 1988; 175; Whannel, 1992: 174). This schedule change also provides the opportunity to hold the Winter Games in the Southern Hemisphere, when it is summer in the Northern Hemisphere, creating two separate “summer” Games for viewers in the US and the majority of the developed world.

Sponsorship revenue has grown increasingly. Marketing programmes generated over \$500 million (US) at the 1994 Lillehammer Winter Games, breaking almost every major marketing record for a Winter Olympics. The integrated licensing design programme resulted in revenues three times the forecast and setting new standards. TOP III sponsors provided more technical, service and personnel support than any previous Games, and showcased 'state-of-the-art' products.

There were three levels of Olympic sponsorship for the Atlanta Games. TOP III sponsors were granted the rights to market themselves worldwide in association with the 1994 Winter and 1996 Summer Games, using all Olympic symbols and trademarks. These rights were exclusive within specific categories for four years. Worldwide Sponsors had deals with the IOC and had rights to market internationally, and cost about \$40 million (Milner, 1996; IOC, 1996). Worldwide Sponsors for Atlanta were Coca-Cola, Eastman Kodak, Visa International, Sports Illustrated, Bausch & Lomb, Xerox, Matsushita Electric, Industrial (Panasonic), IBM, John Hancock Life Insurance, and United Parcel Service. Centennial Olympic Games Partners had exclusive marketing rights within product categories from the ACOG to associate themselves domestically with the 1996 Centennial Olympic Games and the US Olympic Team. The Centennial Partners were Anheuser-Busch, AT&T, Delta Air Lines, The Home Depot, McDonald's, Motorola, NationsBank, Champion, SMH/Swatch, and IBM. The Centennial Olympic Games Sponsors had rights similar to Partners, but were more narrowly defined by the ACOG. Sponsors could use the Olympics in their marketing, but in a more limited fashion, and cost from \$10 to \$20 million. Sponsors and partners often provide goods and services in exchange for rights to tout the Olympics in packaging and ads. Centennial

Sponsors included Avon, The Blue Cross and Blue Shield System, BellSouth, Borg-Warner Security, BMW, General Motors, Holiday Inn Worldwide, Randstad, Scientific-Atlanta, Sensormatic Electronics, York International, and Nissan (IOC, 1996). A fourth division, Licensees included more than 120 who produced a product (T-shirt, bag, pin, etc.) where the Olympic marks were the primary feature and the company's name was secondary. Licensees pay a percentage of their wholesale prices to the Olympic Committee (IOC, 1996; Rozin, 1996; *USA Today*, 1996).

While the 1984 Games were widely celebrated, the influence of corporate involvement was recognized: "given the prevalence of brand names in the athletic events themselves and the use made of sporting themselves in the advertisements that appeared between the events, the blurring of the line between the two realms was so complete that, at times, it was difficult to tell exactly what one was watching" (Jhally, 1989: 79). Jhally's comments foreshadowed the criticism at the Atlanta Games. The level of corporate involvement at last year's Games was unprecedented, as was the criticism from viewers concluding that the athletic competition was overshadowed by the fierce competition for share of market. By the time the Centennial Olympiad ended August 4, 1996, an estimated \$5 billion in Olympic-themed and targeted media, marketing and related expenditures was spent worldwide (Jensen and Ross, 1996: 1). Of that, there were more than forty corporations that paid up to \$40 million for marketing rights with the Olympics through sponsorship licenses and then had further spent two or three times more to leverage their sponsorships (Milner, 1996), promoting the official association of the corporation to the event. The commercialisation consequences of a free-enterprise solution has alarmed many people.

While corporations launched both official and unofficial marketing campaigns, backed by Olympic organizers attempting to protect their 'clients', there were accusations of the "rampant commercialism of the Games" (Simpson, 1996). Critics have suggested that the Games have been tainted by commercial practices thus changing the focus of the Atlanta Games: "Amid all the huffing and puffing about the purity of sport and the Olympic ideal, the real story was \$5 billion in sponsorships and related marketing efforts" (Garfield, 1996: 25). Beyond the competition on the athletic playing fields, Atlanta showcased advertisements, marketing campaigns, sponsorship, and athletic endorsements: "Here is the postmodern meaning of competitive athletics: what transpires on the field matters far less than what occurs in boardrooms and the trench warfare of sales staff" (Smith, 1996: 515).

The 1996 Games saw a conflict between the ACOG and the city of Atlanta itself. The city viewed the hosting as an opportunity to promote its assets. They rented out approximately 500 spaces on city sidewalks and parks where merchants were able to set up kiosks to sell their products. Olympic organizers deemed that such competition was unfair as many of the targeted businesses were the Games' corporate sponsors and was "jeopardizing the committee's fund-raising efforts" (Ruffenach, 1995: B1). Commercial practices have also influenced the Olympic marketing strategies of corporations.

A more recent development in the Olympic marketing arena has been 'ambush advertising' or 'parasite marketing'. Companies have attempted to create the perception that they are associated with the event without actually being an 'official' sponsor, the premise of 'ambush marketing'. The first obvious example of ambush marketing efforts are associated with Eastman Kodak. In 1984, Fuji Film won the sponsorship rights for the

LA Games. Kodak was unwilling to allow a competitor to monopolize the exposure, so it 'ambushed' Fuji with a well-planned campaign. Kodak became the 'proud sponsor' of ABC's broadcast of the Games, the 'official film' of the US track team and obtained official Olympic rights for some of the company's cameras; "For each official sponsor there was at least one very visible ambush marketer" (Sandler and Shani, 1989: 11). While in 1984 this was a unique and extreme case, in 1988 it appeared that ambush marketing was the norm. Fuji retaliated when Kodak won rights in 1988 when they ran a high profile campaign associating themselves with the US swim team and pursued promotional efforts with several Olympic athletes. They featured posters "We'll Be There!" and printed Olympic stories on trayliners. They also advertised during the Olympic broadcast, "A proud sponsor of ABC's broadcast of the 1988 Winter Olympics". But disconcerting for the IOC and sponsors were the results of the Wendy's franchise's campaign during the Lillehammer Winter Olympics. McDonald's had paid to be an official sponsor of the Olympics while Wendy's proceeded with their Olympic campaign without the sponsorship cost. By the end of Lillehammer, audience surveys showed that more people thought Wendy's was a sponsor than McDonald's (Miller, 1995: 1). Sponsors took notice and Olympic organizers took issue. Controversy also ensued between American Express and Visa (the 'official' Olympics credit card) during the Barcelona Games when AmEx ran a series of ads that suggested, "To visit Spain, you don't need a visa".

Ambush marketing campaigns upset official sponsors who have invested large sums of money, and IOC members who rely on sponsorship revenue and guarantee exclusivity. The commercial presence and practices of Olympic advertisers attracted

criticism and problems for Olympic organizers and supporters, as well as marketers themselves. Atlanta organizers attempted to be better prepared and had a strategy in place to quickly deal with ambushers who attempted to mislead or confuse the audience: "For the Olympics, cracking down on ambush marketing is essential to protect sponsors, whose money helps pay to stage the Games. However, for every one of the over forty marketers who paid up to \$40 million for the right to be a 1996 Summer Olympics sponsor, there was at least one, usually a competitor, that found a cheaper way to benefit from Olympic attention (Jensen and Pruzan, 1996: 4).

While corporations launched official and unofficial marketing campaigns, and Olympic organizers attempted to protect their 'clients', there were assessments and accusations of the overwhelming commercialism of the Games. Commercialization of professional sports is not new, but traditionally has not been the case in amateur athletics, especially the revered Olympic Games. The Atlanta Games had 6,000 licensed products and official sponsors of the Summer Games. Corporate sponsorship is a main source of finance for the Olympic Games, but its role extends beyond a simple commercial function into a wider social context. There are conflicting perspectives on the commercial practices of the Games, and the Atlanta Games signified increased criticism of the commercialism. Investigating the components of Olympic marketing leads to an understanding of the criticisms.

The sporting ideals and marketing concepts have changed since Baron de Coubertin and Samaranch made their statements that claims to a monopoly or commercialization would not be tolerated. The Olympic Movement is being transformed by the forces of television, sponsorship, and globalisation, along with tensions between

tradition and modernity (Gruneau, 1987; Mazur and Jacobson, 1995; Whannel, 1992). A study of the development of Olympic marketing provides insights into the advertising practices and objectives during a media event, and ultimately raises issues about our consumer culture. A study of the development of sponsorship considers its economic function in the marketplace also more widely considers its role in society. Study of the developments in the advertising industry, the clients mounting the campaigns, and the kinds of campaigns mounted, provides insights into our society as well as the ideology of advertising. As Williams pointed out, the study of the specific practices unveils processes of social institutions, such as the Olympic Movement, and ultimately illuminates issues of social communication in contemporary society.

CHAPTER III

“What better partnership than an activity that makes people thirsty and a product that quenches thirst so deliciously?” (Gary Hite, vice president, International Sports, The Coca-Cola Company, 1988, in Whannel, 1992: 163).

“Perhaps the universal appeal of athletics lies in the competitiveness that springs forth among all participants. A competitiveness that reaches worldwide, not only on the athletic fields, but in business as well. . . Olympics represent a global level of participation and professionalism that we like to be identified with” (Guest, Kodak, 1987: 9-3).

“To do a truly great job in marketing an association with the Olympics, a company must prepare with the dedication of a Gold Medal athlete” (Lang, 1996: 12).

The previous chapter traced the development of sponsorship and the emergence of dependent relationships between the IOC and the corporations who provide the financial backing for the Games. The IOC requires the revenue for presenting the Games while the corporations are interested in building their public image. Chapter Two emphasized the development of sponsorship since its successful application in 1984 in Los Angeles, a turning point in financing of the Games. The Atlanta Games, however, were widely criticized for their commercialism. The impact and effect on the Olympic Movement after LA, saw the development of an entrepreneurial spirit and tremendous corporate involvement, but there was also sponsorship clutter and a further questioning of sponsors' role in the Olympics. Criticism of commercialism largely leads back to communications

and media issues. This chapter shall address another relationship: between the media and Olympic marketers. This complex relationship is discussed in reference to Sut Jhally's 'sports/media complex'. An exploration of sponsorship from a communications standpoint leads to an investigation of the corporate objectives and strategies, and outlines recent trends in Olympic marketing at the Atlanta Games.

Sponsorship Objectives

Before addressing the relationship of the mass media and Olympic marketers, it is important to establish the relevance of sponsorship within a company's marketing strategy. Marketing communications include developing unique brand character, building familiarity from advertising impact, and implementing innovative selling approaches (Brierley, 1995). As delineated in the first chapter, advertising is one element of marketing, encompassing a variety of promotional activities, including paid mass media promotion, public relations activities, sponsorship, and sales promotion. Marketers use advertising for a variety of reasons, but the dominant aim is to affect consumer behaviour, to improve profits and the image of the organization. Traditionally, advertising was the main source of publicity used by marketers, but now a combination of promotional elements is used (Schultz, 1990). Corporations increasingly use an integrated marketing communications strategy.

Successful communication strategies require an explicit objective. What is the corporation seeking to achieve as a result of a particular communication or programme? Sponsorship, clearly a commercial activity, is considered an investment in order to gain a desired positive result through a combination of advertising, public relations, and

marketing strategies. Sponsorships can associate the name of the sponsoring company with activities or causes of critical importance to particular target groups, reaching affluent consumers who are hard to reach with traditional media (Drohan, 1996). Sponsorships are often the most cost-effective way for a corporation to establish or clarify consumer and trade perceptions of the company and its products or services (Gardner and Shuman, 1987: 11). Companies aiming to showcase their products in global markets have largely turned to sports sponsorship (Drohan, 1996). Sports, popular cultural activities, and media events, all of which the Olympics are comprised, offer tremendous potential for corporations to enhance brand awareness and pursue international marketing objectives. According to Olympic sponsor Kodak, "We look at this property and this sponsorship as enhancing the Kodak brand. It transcends nationalities, going from country to country, from continent to continent" (in Rozin, 1995), and are considered "... an excellent fit for business because the recognition of our need to compete, and our need to measure ourselves against the best the world has to offer" (Guest, 1987: 9-3).

The Olympic Games are an attractive opportunity to corporations for several reasons and provide a concrete example of an objective-lead campaign. Corporations recognize the values of sport and Olympism and attempt to develop their own attachment to these values. Reasons for corporate involvement with the Games include the association with an environment for excellence, and the extensive media coverage (generates unprecedented awareness, and delivers huge audiences through television). NBC televised a record number 172.5 hours during the seventeen days of exclusive coverage from July 19 to August 4, 1996. NBC reported that an audience of over 3.5

billion viewers worldwide viewed some portion of the Games (NBC, 1996). It permits the means of crossing cultural and political barriers, prompts the development of a communications plan to reach mass audiences through the mass media, and provides a thematic for marketing communications to reach target market segments (Jhally, 1989). Business reasons for getting involved include positive image-building, development of corporate and brand awareness, increased sales, defensive positioning, capitalizing on global marketing opportunity, and an integration of communications.

Once the objective is established, the success of the sponsorship campaign depends on the employed strategy. A key to a successful strategy is to create a 'link' between a corporation (or its brand) and an event that the target audience already views positively, such as the Olympic Games. A perceived association to the Olympics provides the opportunity to attract media coverage and enhance a product and/or corporate image with a demographic profile of participants and spectators from around the world. Studies conclude that positive attitudes and effects are generated within the audience when a corporation is perceived to support the Olympics (Abratt, Clayton and Pitt, 1987; Brierley, 1995: 43; Crimmins and Horn, 1996; in Mazur and Jacobson, 1995: 113; Sandler and Shani, 1989; Stipp and Schiavone, 1996; Winters, 1986). Corporations therefore create associations with the Games in attempts to generate positive results in their favour. This "image by association" or "affirmation through association", the expectations that the positive feelings generated by the Olympics will "rub off" on a corporation if a link is created, is also called a "halo effect" (Jacobson and Mazur, 1995; Jhally, 1989: 223; Meenaghan, 1991: 42; Stipp and Schiavone, 1996: 25). Corporations therefore attempt to create a relationship or alliance between their company and the

Games by "...wrapping their names in the Olympic flag, counting on translating the warm, patriotic feelings the Games inspire into a stronger corporate image and real revenue down the road" (Milner, 1996: B5). Also, the fruition of an association between a highly regarded event and the company is attributed to the strength of the link (Crimmins and Horn, 1996: 13) which makes high profile and effective campaigns necessary. The marketing objectives are evident. An understanding of the roles and relationships of the various components aids in the required strategic-planning.

The 'Olympic/Media Complex'

Olympic marketing is a promotional activity for corporations. The alliance is, however, more complex than a business deal or transaction between a particular corporation and an Olympic organizing committee. The mass media have a complex and crucial role in this relationship. Sut Jhally's 'sports/media complex' provides an initial framework and insight into this dichotomy. Jhally discusses professional sports organizations as cultural institutions that exist as capitalist enterprises operating as commodity producing industries (1984). Similar to other capitalist enterprises, professional sports interact with the state and media. According to Jhally, "it is precisely the relationship with the state and with the media that *structures* the internal framework. This is especially so in the relation of sports and the media. While professional sports maintain a formal autonomy as capitalist enterprises, their internal organization has been fundamentally altered by their relations with the media" (1984: 42). Jhally's theory of the evolution of the 'sports/media complex' (1984) was introduced in Chapter One. He argues that sports organizations sell sports events to broadcasters, and the networks then

use these events as a basis for selling audiences to advertisers which have the capacity to deliver large audiences with clearly identifiable demographic characteristics. The demographic profiles make sport, particularly the Olympics, extremely attractive to the television industry (Wenner, 1989: 14) because Olympic sports tend to attract the types of educated, affluent, and consumption-oriented audiences that most major advertisers desire (McChesney, 1989: 66). It is the search for television rights revenues which dominates the structures of the professional sports industry. A similar pursuit permeates the Olympics, where in conjunction with television rights, sponsorship dominated the financial structure of the Atlanta Games. The competition for these audiences is concentrated in North America. Accordingly, the American television market gave major networks CBS, ABC, NBC financial resources to bid increasing sums for US rights to the Olympic Games in Atlanta (Whannel, 1992: 171):

Jhally comments that a critical analysis of sports in North America should focus on the key symbiotic relationship between professional sports and the mass media, "for it is this that lies at the heart of the accumulation processes within which professional sports are entrenched, and it is through the mass-media of television that the vast majority view their sports" (1984: 42). According to Jhally, it is the commodity-form of mass media (1984: 51) which is the central issue. In Olympic marketing, the IOC sells sponsorship licenses which provide corporations with privileges to advertise their association to the Olympics. The decision by corporations to purchase rights for an event and advertising time on a network starts with the appeal of that event: "Obviously, the more attractive the event, the easier it is to sell" (Gorman and Calhoun, 1994: 65). Special conditions increase the value of an event, for example, the greater the projected audience, the more

expensive the time (Gorman and Calhoun, 1994: 67). Jhally's theories regarding sports marketing have translated into beneficial results for corporations and Olympic marketing.

I agree with Jhally that the relationship between the mass media and sport is central to the critical analysis of sports, particularly regarding the Olympic Games. As discussed, the Olympic Games are on a much larger scale than other athletic events therefore contributing to a complex framework of relationships. Analyzing the Olympics within Jhally's description lends to a better understanding, but I believe the Games require a specific framework to meet the prominent scale and media event component. For a clearer understanding of the key relationships, I have developed an 'Olympic/media complex' and diagram (see Appendix 1). While Jhally emphasizes the material and cultural contexts within which the sports/media complex has developed, this new version focuses on the communications perspective of Olympic marketing. Similarly to Jhally's description, three entities exist: sports organizations, broadcasters, and advertisers. This new model addresses the tripartite between the IOC, media, and Olympic marketers.

Olympic marketing communications are able to generate a variety of positive advertising and communication effects for the primary reasons of their special event status, unprecedented media reach, and unique advertising (Stipp and Schiavone, 1996: 23). The Olympics extend beyond an athletic event to a media event. And although the status of the Games as sport is important, I would suggest that the Games require a special category or perspective of Jhally's 'sports/media complex' and are better viewed as the 'Olympic/media complex'. The relationship between the IOC and the media has developed where the Olympics are dependent on the broadcast revenue for survival, similar to the relationship between sports and television (Jhally, 1984: 48). Prior to 1984,

the primary and almost sole source of revenue was from television (Pound, 1997). Aforementioned, Olympic marketing is clearly driven by business purposes and the 'Olympic/media complex' largely relies on this financial relationship. However, the business arrangements rely and require the mass media.

Media Coverage - Television and the Games

The role of television is central to understanding the 'Olympic/media complex'. As a media event, the Olympics are televised to a global audience; television networks vie for broadcast rights; marketers promote their association to the Games via television commercials. In John Corner's "Olympic Myths: the Flame, the Night and the Magic", he states, "Television doesn't so much 'cover' sporting events as use them as the raw material for the construction of an altogether different and increasing ambitious kind of spectacle- that of televised sport" (1986: 58). Jhally, however, elevates the presentation of televised sports:

While sports can be viewed as a ritual activity, the nature of their presentation via the media also define them as the most prominent *spectacles* of modern life - in fact they can be seen as a form of *ritualized spectacle*. Just as ritual cannot be separated from its surrounding context so the media presentation of spectacular images. Rather, the power of the spectacle derives from its role as a social relation among people *mediated* by images (1984: 53).

The Olympics are raised from a sporting event status to a ritual and spectacle through their mediation. The Games have been traditionally celebrated as a gathering of the world's top athletes and revered as a ritual and festival. This status has expanded due to mediation, and ultimately to the height of its stature as a media event. The 'Olympic/media complex' and the central role of television is pertinent to understanding

the role of the mass media, the status of the Games as media event, but is also an indicator of larger issues to the Olympics themselves:

. . .we should not be surprised to find that North American television's discourse on the Olympics tends to be constituted through economic pressures and discursive practices that are more closely tied to the "traditions" of the mass entertainment and advertising industries than to those of the Olympic movement itself (Gruneau, 1987: 7-24).

The televised presentation has raised the stature of the Games while the accompanying corporate interests have influenced the Olympic Movement. Television promoted a transition of focus of the Olympic Games from athletic event to media event. The association of the Olympics to the "traditions" of the media industries has prompted the criticisms of commercialism pointed out in the previous chapter.

Television clearly influences sports, and is central to a media event. The Olympics Games have become the "world's most prominent media event" (Gruneau, 1987: 7-24). The majority of people who experience the Olympics experience through a medium rather than through straight participation (Pound, 1997). The media event, by definition, is broadcast to an expansive global audience, and is presented by electronic communication media for the spectating of the celebratory activities. The Olympics are largely shown to the world through the medium of television, and were viewed by an estimated 20.0 billion cumulative global audience (*Marketing Fact File*, 1996: 31; Pound, 1997). Electronic media, particularly through television, are able to bring remote events simultaneously to a disparate population while they are occurring (Rothenbuhler, 1985: 57). There were more media representatives in Atlanta (about 17,000) than there were athletes and coaches (Pound, 1997). Media events are largely for the viewers at home watching their televisions. The appeal of mediated sport to advertisers, specifically

television contests, is the intensity with which sports fans view the event which is unscripted, dramatic and live.

Television offers the appeal of the Games to corporations. As well as a media event, the Games have also become the prime event for sponsorship. Sponsorship, advertising, and television money all have a part in the Olympic media sphere. As discussed earlier regarding the 'Olympic/media complex', television networks have bid increasingly exorbitant fees for television rights for the global Olympic audience. The incentive for the rights are the advertisers who will pay large sums of money for exposure to the large viewership. The rights to the Olympics are awarded to a particular network who then sells advertising slots to corporate Olympic sponsors and to outside corporations, or 'ambushers'. The televised Games cover the athletic events and profiles, but also encompass the publicity and promotion which surround them. Coverage for advertisers and sponsors is obligatory (Hargreaves, 1986: 118) to leverage their link to the event through contact with a massive potential audience. A visual component of the network telecast are the commercials which are inserted throughout the telecast (Goldlust, 1987: 91): "If the broadcasters have done their job well, the sports fan will be attentively viewing when a commercial message appears" (Wenner, 1989:15). It is the commercial segment where corporations leverage their sponsorship and where ambushers initiate their campaign.

Jhally emphasizes the importance of the television viewer, as outlined in the literature review. According to Jhally, who largely relies on the work of Dallas Smythe, the focus is on the audience. Sports organizations sell an event to broadcasters, who sell the potential audience to advertisers. As pointed out in Chapter Two, the basis for

increasing prices of broadcast license rights are the fierce competitions staged by television networks. The Olympics represent a 'signature' program of the sports division of the networks. The television networks mount expensive, high-tech showcases in popular programming formats. Although only a component of the revenue-gaining strategy of networks, sports programming, particularly during the Olympics, remains important in market positioning. Broadcast rights command a high price for networks but have been considered a good business proposition (Wenner, 1989: 14) largely due to the intensity fans view televised game, and that the public tends to embrace the values celebrated in mediated sport (Wenner, 1989: 40). The networks take advantage of this selling advertising spots, largely to official sponsors of the Olympics wishing to promote their association and support to viewers of the Games.

Advertising, Sponsorship, and the Olympics

Jhally states that to understand the media, one must look at the role of advertising especially when trying to understand the 'sports/media complex'. This is also true of the 'Olympic/media complex' where "innumerable commercials reminded us that this competition between nations came to us courtesy of international conglomerates" such as Coke, IBM, and Nike (Feldman, 1996: 464). Corporations rely on the profitable limelight of the media, where advertisements have become integral to "the world of corporate-dominated sports" (Andersen, 1995: 37). The mediated coverage of an event often serves as a key to the institutions' visibility in the marketplace. Sponsors rely on the use of the mass media to solidify their association to the Games. Visibility during the Olympics, largely through advertisements, is vital to a successful campaign and for the achievement

of a 'link' (Crimmins and Horn, 1996; Stipp and Schiavone, 1996). Through advertising, coverage generates awareness and encourages the audience to find out more about a product or service (Brierley, 1995: 47). The audience has high regard for the Olympics, and an association to the Games has the potential to 'rub off' on sponsors or a corporation may experience the 'halo effect'. Marketers launch campaigns specifically for the Games to promote their corporations and/or product; many produce advertisements of "superior quality specifically for the Olympics" (Stipp and Schiavone, 1996: 23). Olympic sponsorship is an investment requiring thorough planning, selection, and execution.

Recent trends in Olympic marketing at the Atlanta Games are issues of communications and largely pertain to the 'Olympic/media complex'. Companies consider Olympic sponsorship a strategic marketing opportunity, and an increasingly important element of the communications 'mix' as indicated by the dollars spent on such an investment and the number of events sponsored (Crimmins and Horn, 1996; Drohan, 1996; Stipp and Schiavone, 1996). Sponsors play a key role in the Games, but they are increasingly expressing concerns about their involvement. The attractions of sponsorship may be great, however, corporations are reconsidering whether the investment is worthwhile. Sponsors receive tremendous exposure, but in return have to spend large sums of money. The already significant cost of license fees (especially concentrated in a two-and-a-half week period) are rising, as well as the additional cost of leveraging. As opportunities for corporate sponsorship and the costs required for major events increase, organizations are interested in and requesting investigation of sponsorship effectiveness. But the limited research and the difficulty in measuring the effectiveness of sponsorship involvement make both study and management difficult.

While the Olympics provide a unique opportunity for delivering messages to break through an otherwise fragmented media environment, the issue of “clutter” (Jhally, 1984; Leiss, Kline and Jhally, 1986: 141) increases during the Games when an abundance of marketers compete for audience attention. ‘Clutter’ and ambush were serious concerns in Atlanta where there were 6,000 licensed products and official sponsors of the Summer Games, and where numerous corporations employed ‘parasite’ tactics. The increasing problem of television ‘clutter’ includes the nonprogram elements such as commercials, promotional announcements, public-service announcements, station breaks, and credits. Clutter is a problem for advertisers because it decreases effectiveness of commercial messages in a crowded environment (Ray and Webb, 1976: i5); there is fear among advertisers that with the large number of marketers tying into so many sporting events, their efforts may be lost in the clutter (Wells and Enrico, 1995: 1B). The objective of sponsorship is to attract audience attention, but this is a challenge within the contemporary media situation: “Fleeing their own numbing cacophony of commercial messages, advertisers seek new ways to be seen and heard in an environment uncluttered by other ads” (Jacobson and Mazur, 1995: 101). Consumers can be so inundated with advertising and sponsorship commercials that a marketer’s message may be lost. The Olympics provide an opportunity for corporations to develop effective marketing strategies. During the Olympics, which *Advertising Age* called the “marketing event of the century”, marketers are discovering new ways to reach viewers through television, print, and billboard ads, athlete endorsements, web sites, Olympic programs, and extensive marketing campaigns. Marketers are faced with the issue of trying to ‘stand out’ from other marketers. Along with the fear of being overshadowed and ‘drowned

out', sponsors are also concerned about being 'shown up' by other marketers, especially by non-sponsors. Many corporations are motivated to obtain a sponsor license and advertise just to keep competitors out. The distinction between official sponsor and nonsponsor is becoming much more important due to the high stakes of the money spent and the potential to capitalize on the opportunity.

In light of a cluttered advertising environment, manufacturers and retailers, producers and distributors of consumer goods create new strategies. As outlined in the previous chapter, 'ambush' marketing has become more prevalent in the Olympic arena. Companies have attempted to create the perception that they are associated with the event without actually being an 'official' sponsor. Ambushers hope to have their promotions 'sandwiched' around the advertisements of official sponsors, thereby appearing as corporate advocates or benefactors of the Olympic Movement without providing remuneration to the IOC. Ambushers also utilize the mass media with the requisite broadcast airtime, but unlike 'official' sponsors, have not paid an additional sponsorship fee. Although it is debatable whether ambush marketing is illegal, the ACOG and the IOC vowed to both embarrass and legally challenge those marketers who try "to glom off the Games without paying for that right" (Jensen, 1996: 63). The IOC and ACOG tried to preempt ambush advertising at the 1996 Games. The ACOG had budgeted to spend \$10 million in an effort to stop ambush ads. Their tactics, relying on the use of the mass media, included the hiring of a firm to monitor television and print ads, running an ad campaign entitled "How do you feel about cheating in the Olympic Games?", mounting a series of 'sponsor recognition' ads, and sending warning letters to advertising agencies

and media outlets threatening to directly attack any 'wrongdoers' through ads within forty-eight hours of any offense.

The Olympics clearly hold a special status within the media, marketing, and sporting world with their extensive global reach. As discussed, unique marketing opportunities arise during the Games and companies forge alliances with the intangible quality of the Olympics. Sponsorship is an important element of the communications 'mix'. Securing 'official' sponsor status can effectively reach specific target groups with well-defined messages. Marketing campaigns can serve as powerful tools for establishing meaningful communications links between distributors and potential consumers (Gardner and Shuman, 1987: 12), with advertisers implying that the consumption of their products is directly and symbolically linked to Olympic Games participation.

Marketers spend millions of dollars on flashy promotions for the Games, yet promoters are showing increasingly new ways to reaffirm their link to the Games. Nearly every Olympic sponsor had a web site promoting its association with the Atlanta Games (Williamson, 1996: 21). Meanwhile, Xerox sponsored a Youth Art Program, and Hanes, a division of Sara Lee, created the Centennial T-shirt auction where each day a celebrity or athlete auctioned a T-shirt that counted down the days to the Games. AT&T had an Internet site which offered users the opportunity to play Olympic games such as track and field and basketball on-line while virtual reality technology took visitors on a tour of the Museum for the Olympic Games in Lausanne, Switzerland. As well, live video feeds provided a glimpse of the Global Olympic Village and Centennial Olympic Park, in downtown Atlanta. And the biggest contributing sponsor, Coca-Cola made a \$390 million commitment to the Games (Levin, 1996: 56) which included the Coca-Cola Torch Relay

which was a 15,000 mile, eighty-four day journey ending on the opening day of the Summer Games. As well, Coca-Cola created an Olympic City, a twelve-acre interactive entertainment and activities centre which was also supported by McDonald's and Reebok International. Corporations are constantly looking for creative and innovative new ways to 'stand out' in the busy Olympic media environment.

The media have an important role in the Olympics. Corporations are increasingly developing integrated marketing strategies combining sponsorship and advertising, and are using integrated sources of media to promote their company to the massive global audience. Corporations promote an association to the Games in campaigns through advertisements produced especially for the event. Sponsorship and marketing, and the use of the mass media, has become increasingly critical in understanding the 'Olympic/media complex'. A critical analysis of sponsorship's development and role at the Olympics requires an understanding of the crucial role of television. Television shows the Games to the world, provides the platform for the execution of advertising campaigns, instigates the competition between networks for broadcast rights, and ultimately, assists in financing the Games.

Corporations execute expensive campaigns during the Olympics for the global audience as the Olympics are a media event demanding attention. This public celebration of a media event provides the platform for corporations wishing to share the public stage. The Games are held in high esteem and corporations aspire to generate a link in order to create positive effects on an Olympic sponsor's corporate image. The Olympics have become the prime and ultimate event broadcasting to a 3.5 billion global audience which

has meant increased participation, media, and business interest. The Atlanta Games reaffirmed corporate interest in the Olympic Movement.

As pointed out, the mediated Olympics contribute to the suggested 'Olympic/media complex', further strengthening the idea that the Olympics are a marketing event. The media event is also a marketing event, and as a marketing event, issues of commercialism and the relation to the Olympic Movement have arisen. Corporations use the Olympics to create feelings of goodwill towards the company, create an understanding of the character of the company through corporate image, increase corporate identification with media attention, and familiarize their name with consumers through continuous repetition of the name. Corporate sponsorship has increasingly provided a lucrative opportunity to corporations, but the development of ambush practices may indicate marketers are resorting to alternative methods for increased exposure and visibility amidst the unprecedented media coverage during the Games. The competition among corporations or through their marketing strategies indicates the presence of issues other than business rivalries and a cluttered media environment.

I have discussed the relationships from the perspective of what I have called the 'Olympic/media complex' provides a framework for discussing the intricate relations and operations of Olympic marketing. From a communication studies perspective, the 'complex' unveils the central role of the media in the Olympics:

- to study the Olympics, one must address and understand the media and marketing involvement at the Games

- the Olympics are a media event with a mass global television audience in excess of three billion, and Olympic organizers, marketers, and broadcasters all rely on this status of the Games to serve their interests
- the Olympics have become a festival, ritual, spectacle, and now marketing event through the increased mediation, particularly the central role of television, of the Games
- the 'Olympic/media complex' is largely a financial arrangement-- Olympic marketing has become a lucrative business attracting millions of dollars in sponsorship and advertising and broadcasting revenue, which is accompanied by an increasingly competitive marketing arena
- Broadcasters submit high bids for the exclusive opportunity of presenting the Olympics to the global audience. Olympic organizers rely on television license fees for presenting the Games, and broadcasters depend on the sale of the mass audience to advertisers in search of a unique marketing opportunity
- corporations purchase media spots to create an association between their company and the Games-- sponsorship requires media exposure to leverage the corporation's 'link' or association
- marketing, along with issues of clutter and ambush, are all developed and created within the media stage
- Olympic marketing and sponsorship play an increasing role within the communications 'mix'. The 'Olympic/media complex', although a theoretical framework, if unbalanced will contribute to issues of commercialism. The criticisms of commercialism are critiques of the media and communications domain.

The role of the media is a key component in the presentation of the Olympic Games. As the relationships continue to develop, new issues will arise and require an understanding of the intricate tripartite of the 'Olympic/media complex'. I believe communications strategies will constantly evolve with each Games and within the interim of the Olympiads. The relationships of the 'complex' will evolve with the purpose of serving the self-interests of the parties involved. With each attempt to preserve and maximize the benefits of their particular role in the relationship, there are consequences of particular interest to communications studies. Corporations will continue to develop and mount integrated marketing strategies including creative and innovative advertising. Marketing campaigns will develop target groups within the expansive global audience of the Games. Other forms of sponsorship requiring a smaller financial investment will be sought out and campaigns created. Marketers, heeding the criticisms of commercialism, will have to create an association to the idealism of the Games without appearing as an overbearing conglomerate investing in their own corporate interests.

Meanwhile, as the relationships and strategies of Olympic marketing become more complex, commercialism and the criticisms increase. The marketers' investment in the Games is ultimately a commercial interest: "Above all we understand that a connection with the Olympic Games-- no matter how contrived, incongruous or nakedly mercenary-- has a hard value to the marketer at the cash register" (Garfield, 1996: 29). In order to address the issues of communication within Olympic marketing, one must understand address the functions and relations of the components involved. In the next chapter, an investigation of Nike's 1996 Atlanta Olympic campaign, which received a lot of publicity, explores the execution of marketing objectives and integrated marketing

strategy of a specific corporation. This campaign provides a practical glimpse of the Olympic marketing issues and how they unfold during this media event.

CHAPTER IV

"The most important thing in the Olympic Games is not to win but to take part, just as the most important thing in life is not the triumph but the struggle" (Olympic creed).

"You don't win silver; you lose gold" (Nike advertisement, 1996).

"NIKE. . . is the winged goddess of victory according to Greek mythology. She sat at the side of Zeus, the ruler of the Olympic pantheon, in Olympus. A mystical presence, symbolizing victorious encounters, NIKE presided over history's earliest battlefields" (Nike).

The marketing opportunity during the Olympics is especially appealing for the sporting apparel companies, particularly those marketing shoes. The worldwide shoe market worth \$14 billion, an already intensely competitive market increases during the Games: "Apart from the athletes and organizers, no one has more on the line at the Olympics than the companies that outfit and equip the participants" (Milner, 1996: B5). The two main rivals in this market are Reebok and Nike. Reebok was the official licensee and supplier for \$20 million during Atlanta while Nike was the unofficial entrant with "relentless, front-running style" (Milner, 1996: B5). Nike Inc. spent approximately \$40 million on a campaign to associate themselves with the Olympics, which was more than many official sponsors. Nike's campaign, while receiving a great deal of publicity, was accused of using ambush tactics.

Following a preliminary investigation which prompted an extensive review of periodicals, serials, and business journals, several communications issues became apparent. This particular campaign highlights several issues pertinent to this study including ambush marketing techniques, 'clutter' factor, media exposure and visibility, creation of an association to the Olympics, and its relation to commercialism. The vast media attention Nike received during its Olympic campaign warranted further exploration. This case study includes an investigation and critique of the strategy and conduct of Nike's 1996 Atlanta Olympic Games campaign. Sections of this chapter include a summary of the company history, corporate objectives, situation analysis, and response from literature, sponsors, Nike, and the IOC. The decision was made to focus on a transnational corporation and global brand because marketing strategies during Atlanta emphasized a global appeal. Within the advertising and business journals, as well as in news periodicals, the Nike campaign was the most cited example of ambush advertising and was reported for its aggressive style. Following a more general discussion in the previous chapter, the particulars of Nike's campaign provide an example of one corporation's campaign, use of media during the Games, and highlights the relationships of the 'Olympic/media complex'.

Nike Background and History

Who is Nike? The sport shoe titan is a powerhouse in the world of sports and controls about one-third of the US athletic shoe market. Nike makes shoes for various activities, sport and casual, along with a line of athletic wear. It operates NIKE TOWN shoe and sportswear stores in several cities, and sells its products in more than eighty

countries. In fiscal 1996 (ended May 31st), Nike sold \$6.5 billion worth of sneakers, apparel, and sports equipment, with net profits topping \$550 million. Nike's sales and profits have grown 71% and 80%, respectively, since fiscal 1994 (Lane, 1997). Phil Knight, chairman and chief executive of Nike, presides over the number-one ranked athletic footwear power in the US (*Advertising Age*, 1996). Knight and William Bowerman, founders of Nike, developed their brand name, after the Greek winged goddess of victory. Their company has been in pursuit of domination in the competitive marketing world, and maintained a conquering attitude with their Atlanta campaign. The corporation has had a global approach from the beginning. Knight wrote a paper at Stanford Business School on how Japanese labour could be used to create a cheaper, better running shoe. While visiting Japan, he discovered Onitsuka Tiger Co. which made running shoes. Knight became partners with his former coach, Bowerman, in 1964, and began to import Tigers. Concerned that Tiger would find a more established distributor, they developed their own brand in 1962, originally called Blue Ribbon Sports. Nike Inc. was born in 1978 when Blue Ribbon Sports changed its corporate name to Nike.

Prior to Atlanta, Nike had been the subject of media attention for its corporate practices. Nike closed its last US-based factory in the mid-1980s and moved its footwear manufacturing throughout Indonesia, China, Thailand, South Korea, and Taiwan (Katz, 1994: 188) and hired cheaper non-unionized workers (Andersen, 1995: 54). An article in *Harper's* magazine did a comparison between Nike's advertising and the conditions of its work force, specifically, how conditions in the Third World compared to Corporate America. The article focused on the plight of a young woman working long hours each day in a factory in Indonesia making Nike shoes and receiving low wages (Ballinger,

1992). The employee wages in developing countries do not permit the purchase of a single pair of the hundreds of shoes the workers make each day (Andersen, 1995: 51-55). Along with the attention to Asian labourers, Nike received further criticism from Jesse Jackson's Rainbow/Push Coalition for not hiring enough blacks to upper-management positions.

Nike is a visible and highly discussed corporation marketing a dynamic brand. In the realm of marketing, advertisers "create product *recognition* through use of trademarks, packaging, and slogans: *differentiate* the product from others by creating a unique selling proposition; encourage us to want the product by enveloping it in a set of favorable *associations*" (Jamieson and Campbell, 1992: 179). Nike has fulfilled the marketing objectives through ongoing campaigns and corporate image development which have built recognition, differentiation, and association. The corporation is responsible for what *Time* magazine calls the 'mantra of the age', 'Just Do It', which is represented by the unmistakable, omnipresent trademark 'swoosh'. Sometimes advertisers are so successful in identifying a trademark, a symbol that identifies a company's product with the product that the trademark becomes a common equivalent for the product (Jamieson and Campbell, 1992: 179). Nike has clearly done this with: "the icon that has turned the lowly sneaker into winged sandals, an aid to Everyman and Everywoman as they attempt to approximate the divine" (*Time*, 1996: 39). Consumers have become so familiar with Nike that Nike products no longer even bother to carry the name, just the logo.

Undoubtedly, the corporation's reputation precedes it: "The 'irreverent rebel' act of sniping at authority, worshipping athletes and glorifying the lowly sneaker has

elevated Nike to a colossus in the United States, making it the James Dean of corporations” (Thurow, 1997: B6). Nike is “among the few, truly, global brands. Its award-winning campaigns are part of the universal landscape” (Medcalf, 1996: 11). According to Knight, “People don’t root for a product, Knight reckoned, but for a favourite team or a courageous athlete. Nike would not sell shoes but the athletic ideals of determination, individuality, self-sacrifice and winning. . . .” (Lane, 1996). Nike ads almost never pitch product or even mention the company’s name. They attempt to create a mood and an attitude, and then associate the product with that mood. Nike has always sponsored athletes, starting with track star Steve Prefontaine, who was paid to wear Nike shoes in 1973. They look for athletes which they call a ‘Nike guy’, “a brilliant athlete with a competitive attitude and an iconoclastic personality” (Lane, 1997). In order to be persuaded, consumers must be able to recognize and distinguish from competitors. According to advertising agency Wieden & Kennedy, “We don’t set out to make ads. The ultimate goal is to make a connection” (Lane, 1996). Nike dismisses sponsorship as excessive money spent on corporate parties, and according to spokesman Tom Feuer, “if I’m Joe Q. Public and I see a Reebok official who may not be in the best shape firing the starting pistol and Carl Lewis wearing Nike shoes, I’m going to go with Carl because that’s the authentic link” (Starr and Springen, 1996: 59). Nike created an association to the Games with their campaign.

Nike and Advertising

Knight, Nike, Inc.’s chief executive officer, was traditionally not a big supporter of advertising, preferring to rely on the product. However, things changed. Nike

experienced great success until 1987 when Reebok appeared and surpassed Nike-- largely through the use of marketing (Lane, 1997; Strasser and Becklund, 1993). The total advertising and promotion for media (television and print) expenses for Nike for the 1996 fiscal year was \$642,500,000 (Nike, 1996: 33). Advertising has been very good to Phil Knight. "His people have raised the art a level and a half. Nike's arresting TV commercials, among the more important pop-cultural artefacts of the past decade, have forged a brand doubly synonymous with airtime" (Grierson, 1997: 66).

Nike has a history of aggressive advertising (Katz, 1994; Milner, 1996; Strasser and Becklund, 1993), often noted for its "steamroller effect" or "us-against-them attitude" (Lipsyte, 1996: B15). According to Knight, "we actually welcome the kind of publicity that pits us against the establishment. . ." (Batra, 1996: 379). Nike has traditionally relied on high profile sporting events such as the Super Bowl, "the most watched sports event of the year," according to Nike's vice-president of marketing, "and as a company that made a name for itself in sports and fitness, it's very important for us" (in Gorman and Calhoun, 1994: 69). Nike receives attention in advertising textbooks (Batra, Myers, Aaker, 1996; Wells, Burnett, Moriarty, 1995), particularly for their 'Just Do It' campaign, which "...urged people in a variety of ways to liberate their souls and free their bodies from whatever's normal" (Rutherford, 1994: 164). Nike also uses high profile athletes to endorse the company. Michael 'Air' Jordan endorses Nike and has his own shoe and most recently his own line of Nike called Jordan Inc. The 1993 Super Bowl minute-and-a-half long spoof of advertising showcased Michael Jordan and Bugs Bunny saving the earth's Air Jordans from thieving Martians while another series tells kids to 'Be Like Mike'. One of the more famous spots, 'Bo Knows', has athlete Bo Jackson demonstrating how he can

do almost anything, including play guitar. Other Nike endorsers have included John McEnroe, Alberto Salazar, Jim Courier, Joe Carter, and Troy Aikman.

Nike has relied on high profile events for advertising purposes. Nike also receives media attention for the repeated cultivation of controversy. An example of a controversial ad spot which was unveiled on CBS during the NCAA college basketball championships was 'Nike vs. Evil' (1996). The spot was created by Wieden & Kennedy's Amsterdam office, in which Nike soccer players violently skirmish with forces from 'hell'. Denmark banned the spot for being too violent. An additional high profile and controversial situation involving Nike occurred at the Barcelona Games. Eight of the twelve American players on the 1992 US Olympic basketball 'Dream Team' were Nike endorsers, while Reebok was the official outfitter of the United States team. The highly publicized showdown between Nike and Reebok occurred at the basketball medal ceremony. Michael Jordan and other Nike-sponsored team members covered their Reebok logos with the American flag; This situation drew criticism directed at Nike for commercializing the Games, but "some people think it was the kind of gesture that ultimately smears all companies" (Lipsyte, 1996: B15). Four years later, Nike would yet again be accused of contributing to the commercialism of the Olympics.

Nike has never had an 'official' alliance with the world's biggest sporting event:

Like an athlete with bad timing, the company had missed its chance at the Olympics three times. In 1972, Nike was just an infant. In 1976, it was too naive and too poor. In 1980, it was blocked by a boycott. By 1984, Nike was in danger of losing the Games a fourth time because it had gotten lazy. The company needed to move fast if it was going to cash in on the first American Summer Games since 1932" (Strasser and Becklund, 1993: 410).

In 1984, Nike was not the official sponsor because Converse had paid \$5 million for the position. Besides, "being the official anything had never felt like Nike" (Strasser and

Becklund, 1993: 411). Of the 140 nations represented at the Games, 124 teams wore Adidas. "But the marketing shoe war was being fought outside as well as inside the Coliseum, and Nike held the streets" (Strasser and Becklund, 1993: 417). There were building murals and billboards of Nike endorsed athletes throughout Los Angeles as part of its Olympic push, coordinating product, advertising, and merchandising. Nike's Olympic campaign was so strong that a survey showed that 37 percent of Los Angeles residents assumed Nike was the official shoe of the Olympics instead of Converse (Strasser and Becklund, 1993: 417). A similar marketing approach would be implemented for the Atlanta Games.

Nike and the Atlanta Games

As pointed out in Chapter Three, Olympic advertising and sponsorship produces beneficial results for corporations due to the special event status, unprecedented media reach, and unique advertising. Nike took full advantage of this opportunity during Atlanta. They created an association to the Games, without the 'official' status cost, and received additional media attention, as a result, apart from their promotional campaign. Nike's marketing communications strategy aspired to target the global audience of the Olympics with uniform branding and outstanding television exposure (Lang, 1996: 12). The main focus appeared to be awareness and visibility, incorporating selections of mass media (television, outdoor, press), promotion, public and press relations, and corporate and product positioning, in order to project a certain image. While justifying their association to the Games, Nike executed a definitive and unique campaign.

The sporting apparel company upheld its renegade reputation leading into the Atlanta Games. Reebok had secured its position as an official sponsor of footwear for the Atlanta Games, yet Nike still prepared to launch a campaign during the event. They outfitted forty-four Third World teams, and spent another \$20 million on advertising rights on US telecasts. Nike was the unofficial entrant with “relentless, front-running style” (Milner, 1996: B5). The \$35 million campaign was intense and “hard-hitting” (Huey, Farrell, and Goldman, 1996: 36). In Atlanta, there were billboards, Nike town, ads, athletes and teams outfitted in Nike apparel. Nike countered Reebok’s sponsorship with an Olympic-tinged marketing campaign supporting Zoom Air, the latest evolution of its trademark technology. In addition to the \$20 million official sponsor fee, the number-two footwear rival Reebok launched a \$30 million marketing campaign May 1st that culminated during NBC’s broadcast of the Games in August. Nike ran a campaign (television, print, billboard), along with a theme park and Internet site, creating an association to the Olympics which some accused of using ‘ambush’ techniques.

Advertising agency Wieden & Kennedy, from Portland, Oregon developed a campaign, which included the use of billboards, logos, products, athlete endorsements, and produced ten television commercials and a host of print ads for Nike’s three-month global push which began June 1, 1996. The US media plan called for heavy exposure during National Basketball Association playoff games, Major League Baseball’s All-Star Game on NBC, ESPN’s second annual “Extreme Games” telecast, and spot buys around NBC’s Olympic programming. The Nike Summer Olympics Advertising Campaign was a global one, and the largest print one that Nike or Wieden & Kennedy had ever done (Johnson & Wolverton, 1996). Reebok paid \$20 million for exclusivity within the

Olympic Games broadcasts, but “without bothering to become an official sponsor, NIKE rode the Olympic wave on the incredible success of its multinational team of world-class athletes” (Dalla Costa, 1996: 8). Nike’s argument to counter ambush critique was that, as a sport shoe and apparel company, its association to the Games already existed.

Nike also leased a 3-story parking garage adjacent to Olympic Centennial Park and created a highly visible interactive theme park, called Nike Park. There were basketball shooting contests, beach volleyball courts, sneaker models, a retail outlet, odes to Nike athletes, and an outsize corporate logo visible throughout the city (Jensen and Pruzan, 1996). Consumers could ‘live the brand’. A video theatre greeted entrants, using “emotion, energy, triumph” (Lang, 1996: 12). Nike utilized ‘experiential branding’ with this interactive wonderland. This is a new term but the execution is not. Nike has been doing it for years with its Niketowns which are more similar to museums than retail outlets (Jensen, 1996). Other corporations such as Coca-Cola and AT&T also erected ‘villages’ as examples of experiential branding. Images of Nike athletes and the five Olympic colours throughout Nike Park were “cleverly used to create a strong Olympic ‘feel’” (Lang, 1996: 12). Consumers were left with the impression that Nike was a part of the Games; “the association, official or not, was made” (Lang, 1996: 12).

In addition to advertising, Nike launched a web site called @atlanta before the Olympics with the intention of using the Internet to tout their athletes. Nike aimed its first web project at a narrow aspect of the year’s biggest event: press coverage of the company’s sponsored athletes at the Olympics. The primary objective was to serve as an on-line press package. The site took the form of a media kit with the use of locker-room graphics, and provided information and photos for press use for coverage of Nike

athletes. However, it was not just the media accessing the site; the audience did as well (Andrews, *WebWeek*, 1996).

Atlanta Advertisements

The ads produced by Wieden for its \$35 million “Olympic-theme push” (Jensen, 1996: 58) included television spots on local NBC affiliates which supported the relaunch of Air cushioning technology. Nike employed Games imagery and Atlanta-bound athletes in ads. They highlighted its elite group of Olympic track and field athletes for the ads, including Carl Lewis, Michael Johnson, and Dan O’Brien, as well as its top Dream Team III endorser, NBA star Anfernee Hardaway. A 60-second spot featured sprinter Gwen Torrence, tennis player Andre Agassi, and heptathlete Jackie Joyner-Kersey in action sporting Nike’s ‘swoosh’. The ads almost appeared to be clips from Olympic competition. Another ad featured sprinter Michael Johnson in the blocks: “There are two sides to a sprinter,” voice-over Willem Dafoe intones, “The side that wants to crush his opponents and leave them blue and lifeless by the side of the track. And the other, darker side”. The content of Nike’s ads reflects the attitude of the corporation. The ads, like the corporation, are aggressive, brash, and brazen. In the “We Don’t Sell Dreams” print ad the text declares “We love to compete. . . We support world-class athletes. And anyone else who loves a good fight”. This intensely competitive spirit is evident in their advertisements. Nike blatantly confronts several marketing issues within their advertisements.

The messages within Nike spots appeared to mock others who were involved in Olympic marketing and address the criticism regarding a perceived association. A pullout

ad for Air Max, a Nike product, proclaims “We Don’t Sell Dreams. We Sell Shoes”, and “If you put an officially licensed logo on a box of cupcakes in anticipation of world-class competition, you are a marketer.” Throughout Atlanta there were the black and white billboards reminding consumers that Nike was “not here to sign autographs”. The Official Sticker: “Beware of imitations. This piece of paper possesses no intrinsic value. Nor does it have anything to do with sports. It has been arbitrarily designated”. The print ad also includes “I am not a target market. I am an athlete”. The athletic company does, however, try to create an association to world class athletes and performances through their contentious campaign. Rather than espousing the ideals of the Games and attempting to make the audience believe they are ‘official’ sponsors of the 1996 Atlanta Games, Nike mocks the whole concept and concentrates on the message that their products are used by the athletes competing in the Games. This was done through an effective campaign which tried to be different and noticed.

Nike created advertisements that ‘stand out’ and are interesting to read or watch. The print and television ad stand out from other advertisements. Nike used heavy, stock paper for their eight-panel fold-out ads. The ads were quickly noticeable for their oversize (larger than the 8.5 x 11” magazine size), the paper had a grainy appearance, and the ads were filled with copy in a ‘cut and paste’ style in a scattered layout (see Appendices 2 and 3). The print ads are filled with text in a rough and cluttered style. Within the ads, as discussed, Nike taunts its competitors and Olympic organizers. The television spot ‘Search and Destroy’ stood out with its loud, fast, heavy-based music and flashy visuals. The camera angles and shots are quick, jarring, and action-oriented. The quick, colourful, athleticism, graphics distract from the evidence of an advertisement, and

almost appear to be a rock video or video montage of athletes in the midst of the 'guts and glory' of their sports. The campaign is appealing to the 'generation X' market segment.

Aggressive and controversial strategies have been employed in the past, and the 1996 Atlanta Games were no exception. Part of the ad campaign which ran for the Centennial Olympic Games was composed of commercials on television and billboards in Atlanta with the tag line: 'You don't win silver, you lose gold'. The series received wide spread criticism as it does not match or compliment the founding and supposedly prevailing principle of Olympism by de Coubertin. With about 11,000 athletes in Atlanta and 604 gold medals, this apparently left 10,400 losers. The IOC requested that Nike retract this particular series. According to Pound, it was inappropriate at the Olympics. The IOC threatened to hold a press conference with "fourteen year-old gymnasts who came second who are going to cry because coming second in the whole world is the most exciting thing ever for them" (Pound, 1997). Nike agreed to remove the offending billboard spots.

Wieden created Nike's 'Search and Destroy' ad that many TV stations would not play due to its shocking and violent footage. Nike spent almost \$10 million airing the jarring ad during the Olympics which depicts Olympic athletes as "full-fledged warriors, kicking, jumping, falling--whatever it takes for victory--all framed by a crescendo of punk rock music. The spot ends with a runner vomiting violently, and a bloody mouthpiece sailing across an image of the Nike logo. Very in-your-face" (Lane, 1997). This montage of deglamorized sporting moments with close-ups of athletes falling and

bleeding and throwing up was also commended for its “gruesome genius” (Garfield, 1996: 25).

The ‘Search and Destroy’ ad appears to represent Nike’s rebellious attitude. The spot is loud, aggressive, brash, and defiant. Close-up frames with quick changes flash athletes in the heat of competition shouting, sweating, and grimacing. The ad appears to showcase the athletes and competition, but Nike’s self-promotion should not be overlooked. Each athlete sports the Nike ‘swoosh’ and the swoosh is on the field sidelines. In the final seconds of the ad, there are close-up frames of the Nike Air Max shoe. The final frames of the spot show a mouthpiece fly across the screen which fades into a black ‘swoosh’ on a red background.

Nike insisted they were rightfully attached to the Games: “We’re in the business of sports and supporting athletes. We need to be there” (Jensen and Pruzan, 1996: 4). And Nike made this evident within their ad. “We Love to compete. If we made fishing poles, then you’d see us at shark-hunting tournaments. If we produced high-viscosity motor oil, we’d hang around demolition derbies. And if we wrote children’s books, we would host a spelling bee with big, honking, polysyllabic words. But Nike makes athletic shoes, so we support world-class athletes. And anyone else who loves a good fight”. The print ad “If you can’t stand the heat, get out of Atlanta” reflected this rival spirit:

Right after Bob Kempainen qualified for the marathon, he crossed the finish line and puked all over his Nike running shoes. We can’t tell you how proud we were. Unfortunately, his moment of glory was cut short when the networks took the cameras off him. Why? Did he offend the commercial sponsors? Was it detrimental to the ratings? Was it all just a little too intense and 3-D for the folks at home? TOUGH. If they really want to support athletes, if they really want to be a part of the experience, they can’t just turn up for the photo opportunities and the media events, and smile and mug for the cameras. They’ve got to accept the whole enchilada. And it’s a spitting,

cussing, sweating, blister-breaking enchilada, with extra cramps. GET USED TO IT (See Appendix 2).

Nike chose to attract audience attention and that of the 'official' endorsers of the Games. Nike emphasized their obvious connection as a sporting apparel company that produces products for top performance athletes who compete at a world level. As the ultimate athletic event, the same athletes who use and promote Nike apparel will also be participating at the Olympics. Nike created an association with the 'guts and glory' of sport rather than the purity of the Olympics.

As pointed out in Chapter Three, corporations are looking for an alternative to traditional television advertising. Sports sponsorship has been playing a larger role for world corporations, "But you have to figure out creative ways to do it" (Drohan, 1996). Given the limitations of tracking sales, sponsors rely on research which tracks media and promotional exposure (Thomas, 1996: R14), and some of the most successful advertising campaigns have been those which generated extra publicity from the media (Brierley, 1995: 45). Nike received the exposure of their own advertisements but also the additional visibility in the media through the reporting and analysis of their campaign, while avoiding a license fee. While the advertising industry has for many years been extremely adept at generating media chatter about campaigns, creating awareness but also creating conversation pieces that get their advertising and brands talked about (Brierley, 1995: 47), Nike appears to have overcome this stereotype and developed their expertise in the marketing arena.

Ambush in Atlanta?

Along with the high price of sponsorship discussed in the previous chapter, there is the additional concern of 'clutter' to marketers. The sheer number of Olympic

sponsors, products, and advertisements have produced “cacophony in the marketplace” (Thomas, 1996: R14). In this cluttered environment the corporation ‘doing things differently’ gets noticed. Nike was able to ‘be different’ with its contentious campaign and the accompanying additional media exposure, along with athlete endorsements, Nike Park, and web site. Nike repeatedly takes unique marketing approaches, and in the Atlanta campaign an element was employing Games imagery in ads without paying the required fee. While advertising serials reported the logistics and details, there was also coverage of an apparent ambush plot. Nike was accused of ambush ploys (Jensen, 1996; Phillips, 1996; Sorkin, 1996; Starr and Springen, 1996; Wells and Enrico, 1995; Zbar, 1996) or “flaunting the rings cheaply” (Jensen and Pruzan, 1996). As outlined in Chapter Three, sponsorship and ambush techniques imply that the consumption of their products is directly and symbolically linked to Olympic Games’ participation. A great deal of prestige has been conferred upon the Olympic image and, therefore, upon any product incorporating this image into a marketing strategy: “In other words, advertisers are clearly aware of the nexus between image and commodity” (VanWynsberghe and Ritchie, 1996: 132-133). Along with an association, the controversy of an ambush story receives media attention.

A subtler version of the ambush phenomenon occurs when an official sponsor of the Games competes against corporations underwriting individual teams (VanWynsberghe and Ritchie, 1996: 132-133). Nike permeated the Games by sponsoring hundreds of individual athletes and teams, who repaid the company by sporting the swoosh on their uniforms and shoes. Nike sponsored several Olympic teams, giving money, apparel, shoes, and other gear to Kenya, Zimbabwe, China, and Canada, among

others. Nike's campaign shifted the focus of the link or association from the Olympics to the Olympians (Starr and Springen, 1996: 59). Their spots were about the athletes without mentioning the word 'Olympics'. Their reasoning for featuring Olympic athletes in television spots during the Games: "We'd rather put our monies behind sponsoring the athletes and the teams themselves" (Wells and Enrico, USA Today, 1995: 1B). Nike defends their practice because the "Olympics happen to be about sports, Nike happens to be a sports company. If you want to draw the correlation, you can" (Nike spokesman in Sorkin, 1996: 6). Nike focused on their Olympian endorsed athletes in their ads.

Although Nike launched an Olympic marketing campaign without an official sponsor status, I do not think it is an example of 'ambush' marketing. The ads taunt other marketers, but Olympic organizers as well for their Olympic marketing programme. The Nike competitive way is a bold style: "We don't sell dreams, we sell shoes. We sell shoes to athletes. Not just ones whose events have been sanctioned by some committee. So we feel a close bond with athletes. . . . We don't stencil our values on the newest fad, or trend, or media event destined to get great ratings". Nike blatantly points out that marketing is a competition between companies, and that the Olympics are a period for elevated campaigns heralding corporate support. In Nike's annual report, Knight responded to ambush accusations:

'Guerrilla marketers' is what we've been called. But NIKE promotional contracts have been the main source of income for hundreds, perhaps thousands, of athletes for years, in some cases decades, leading up to the competition. I believe we provide more subsidies to Olympic athletes than any Olympic committee. What are we then supposed to do, advertise those athletes who don't make the Olympic Games? (Knight, Annual Report, 1996)

Although the periodicals labeled Nike as 'ambusher', the IOC's Richard Pound disagreed:

. . . it's a fact, they do supply a lot of athletes on Olympic teams. It's not as if they have no connection at all with the Olympic Movement. But it was not the official sponsor. And never pretended to be. They were just big and noisy and there. You can't really complain about that. In effect they diminished the rights of the Olympic sponsor, but in a very normal competitive way. . . . I don't think it was ambush or parasite marketing in the classic sense (Pound, 1997).

This is an interesting response from the IOC considering the taunting of Olympic organizers and sponsors within their advertisements. However, a condemnation from the IOC might simply add to the list of created controversies and enhance Nike's 'bad-boy' image. The Nike campaign was criticized, but it was also recognized for its effective marketing strategy. According to *Marketing News*, the score was "Reebok, bronze; Nike, gold" (1996:12). Nike created a presence at the Games with their campaign, and "that's not even accounting for all the shots of sprinter Michael Johnson's gold Nikes" (*Marketing News*, 1996).

Nike does attempt to create an association to the Games, but I do not think their campaign fits within the ambush definition. Nike solidifies their importance in athletics--athletes, including Olympic athletes, are wearing and using Nike products. Nike makes this clear, but I do not think the corporation is trying to create the impression that they are sponsoring the Olympic Games. Rather, the shoe giant mocks those who spend the money and those who receive it. Nike offers an image of a corporation who sets its own rules and mocks others playing by the traditional and established set. In the "If you can't stand the heat, get out of Atlanta", the question "who the hell does Nike think they are?". Their ad campaign focuses on the corporation as a shoe-- athletic shoe company rather

than a prominent marketer. Yet with these aggressive and pointed messages, the company once again reaffirms its marketing prowess.

Nike and the 'Olympic/Media Complex'

Nike provides an example for highlighting the "Olympic/media complex". Nike created their campaign on the focus of the highly acclaimed Olympic Games. The vast and intense press coverage of the premier sporting event makes involvement by an athletic apparel company, such as Nike, critical to the corporation. The mass media was utilized in Nike's crusade for audience attention. The corporation purchased advertising spots on television networks, billboards, and print spots attempting to build a link between their brand and the event. Countless athletes appeared on television screens around the world with the visible 'swoosh' on their competition apparel. In addition, Nike further maximized their publicity with media coverage of their tactics. Their campaign also highlights the need of creating a unique campaign, an integrated strategy that uses television supplemented by various other mediums.

Regardless of its official or unofficial status at the Atlanta Games, Nike's campaign fits within the 'Olympic/media complex'. The Olympics are targeted for a Nike campaign. Olympic athletes and marketing issues are integrated into their advertising series, creating an association to the Games, albeit unlike other corporations. Nike purchases media spots on television, billboards, and print prior to and during the Games. The sporting apparel company also outfits numerous athletes who will sport the 'swoosh' during televised competition. The importance of media exposure throughout the Olympic Games is the key component to the effectiveness of Nike's campaign. The Atlanta

campaign was a highly visible campaign with the different aesthetic techniques for the advertisements, but the additional media coverage about the marketing tactics, Nike Park, and endorsement of individual athletes and teams was a critical to this campaign. Nike does, however, stray from the established organization or 'rules' of the 'Olympic/media complex'. Rather than provide funds for sponsorship status, Nike focuses on their individual campaign.

In the first chapter, the objectives of marketing communications were pointed out as developing unique brand character, building familiarity from advertising impact, and developing novel selling approaches. It is quite evident that Nike has succeeded in fulfilling these objectives. Nike has strategically projected a definitive image in the marketplace. Its powerful image is easily recognized and remembered, is related to the product offering, and is consistently presented. They have developed a name, logo, and overall image that readily identify their company. They have created a presence through marketing that is distinct and unavoidable, conducting a loud and noisy campaign, in the Nike manner. Creativity is necessary in response to clutter and commercialization, and Nike has been able to harness this potential. Creative concepts and their executions are part of the Nike mandate. They have also introduced controversy, but this has worked to their advantage, leading to extensive media attention, or 'free publicity'.

There are no signs of Nike slowing down, and discussion did not abate after the Olympics. Nike followed up their Olympic campaign with a \$15 million back-to-school push for a mid-price basketball shoe collection. The footwear was endorsed by five key NBA stars, marketed to retailers as 'The Starting Five' which includes Michael Jordan, Reggie Miller, Scottie Pippen, David Robinson, and Dennis Rodman (Jensen, 1996: 8).

Nike and CBS Sports have concluded deals for the 1998 Winter Olympics. The most expensive sponsoring contract in the history of sport has been concluded between Nike and the CBF Brazilian soccer federation (*Sport Intern*, 1996: 1). Nike has now founded its own marketing company: Nike Sports & Entertainment. In August, Nike paid an estimated \$40-million to secure the endorsement service of twenty-year old golfer Tiger Woods who had just won his third consecutive national amateur championship. Again, with its aggressive style, Nike pointed out in print and television ads that this African-American athlete cannot play at many segregated golf clubs. The 'swoosh' now also appears on pro-football teams and in hockey's World Cup. In Canada there has been further criticism and controversy with the purchase of all the outstanding shares of Bauer Inc., the world's largest hockey equipment manufacturer (*Saturday Night*, 1997). Despite criticism, sales, market share, and profitability continue to grow.

It would appear that the motto of the Olympics, 'Citius, Altius, Fortius' ('Swifter, Higher, Stronger') has also been adopted by the Nike corporation. Publicity is a long-term process, building a personality for the corporation. The Atlanta spots were not the first controversial Nike spots, and will not be the last. In Nike's 'attention-grabbing' style, people have been offended by their advertisements, but Knight's response: "It doesn't matter how many people you offend, as long as you're getting your message to your consumers" (Lane, 1997). Nike's 1996 Atlanta campaign was a component of their marketing strategy. This campaign supplemented their image, and reaffirmed the "cultural ubiquity Nike enjoys" (Jensen, 1996: 58). The recognition of the 'swoosh' and their public image was already clearly established. Their approach does not always

attempt to achieve a favourable opinion, but this has, however, contributed to increased publicity.

Nike planned and executed their \$35 million campaign to create an association with the revered Olympics. As discussed, Nike most closely exemplified the use of ambush marketing techniques. As a forum for marketing, the Olympics provide an opportunity to explore and study the newest trends in advertising and the corporation strategies. The Games also present a unique stage where the Olympics promoting idealism meet the corporate world of capitalism. The Atlanta Games marked a significant event for Nike's marketing. The 1996 Atlanta campaign enhanced the corporation's image as 'bad boy' of sport and advertising. In accordance with Nike's reputation and a need to receive attention in an environment cluttered with other marketers, Nike did things differently; "like 'em or not- they march to the beat of a very separate drummer" (Katz, 1994). By focusing its sponsorships on individual athletes rather than the event, Nike maintained its 'outsider image' and received vast coverage for its 'swoosh'. The corporation created an association to the Games without paying to be the official sponsor-- obviously a fee they could afford. They ran advertisements that were brash and hard-hitting, utilizing a barrage of Olympic athletes. These spots were also aggressive and raised several pertinent Olympic marketing issues. They supplemented their television ads with a host of print and billboard spots, Internet site, and Nike Park.

Although Nike opened the forum for discussion of the trend of ambush marketing, I think more importantly, it raises concerns about the preservation of the Olympic ideals. Athletes are expected to take an oath for standard of conduct. The IOC should actively develop an environment where the similar standards are expected of corporations

involved in the Games. Nike does have a legitimate connection to sport, and the Olympic Games are the ultimate sporting event. From a media studies standpoint, it is fascinating to watch a bold campaign unfold which arrogantly defies the rules and taunts the players (other marketers and Olympic organizers). Nike's marketing strategy for Atlanta was an inventive campaign which attracted viewer attention, but also generated further media publicity. The aesthetics of the ads stood out amongst the clutter and created a campaign which gave people something to talk about. The Nike campaign seemed to have an understanding of the interactions of the 'Olympic/media complex' and used this knowledge to advance their marketing strategy. They recognized the opportunities and the benefits and created a strategy that matched their image, corporation, and objective. The Nike investigation also provided a window into the marketers' use of media, creating image and associations for the audience, and intense competition strategies to attract viewer attention. The Atlanta campaign should serve as a marker for Olympic organizers of future trends and marketing strategies. Versions of the Nike tactics will appear in upcoming Olympic campaigns.

Nike executed an effective and definitive campaign, but this has led to the accusations of commercialism at the Games: "A stranger wandering onto the scene might have concluded that the Games were a promotion for Nike. In a way, they were" (Lane, 1997). Although Nike ran what I believe was an effective campaign, they were also a contributor to the commercialism of the Games and do not contribute to Olympic idealism. Corporate involvement such as Nike's has seemingly been contributing to overt commercialism that does not match the idealism of the Games. Ultimately, Nike's campaign is an example of corporate America versus the traditional ideals of Olympism.

Within the sporting world, it is difficult not to be a Nike fan. And within the marketing sphere, the brand-building intensity and creativity are impressive, but from a critical perspective, further questions should be posed regarding the influence of marketing on the Olympic Movement.

CONCLUSION

"It's Berlioux's job to keep commercialism out of the Olympics; it's Dassler's job to make sure every athlete bears the Adidas name in large letters on every piece of clothing and equipment. Therein lies the conflict" (Peter Ueberroth, 1985 in Whannel, 1992: 163).

"I'm not sure we had the commemorative toilet-seat cover, but close to it" Michael Payne, IOC marketing director, (*USA Today*, 1996: 1C).

Take away sponsorship and commercialism from sport today and what is left? A large, sophisticated, finely-tuned engine developed over a period of 100 years - with no fuel" (Pound in Marketing Fact File, 1996: 5).

"It is the ethical content of the Olympics which makes them a thing apart. Without that, and with the new overt commercialism, the Games could become just another fixture in the sporting calendar" (Sir Denis Follows, 1983 in Howell Inquiry into Sponsorship in Miller, 1992: 43).

Media events are celebrations, but unlike traditional media events they are also platforms for marketing. The Olympics are held for the pleasure of athletes and to encourage international relations through athletic competition: "The most important thing is not to win but to take part, just as the most important thing in life is not the triumph but the struggle" stated de Coubertin. The cooperation between Olympic committees, corporations, and the broadcasters of the revered event is exemplary, but an outcome of the relationships has invoked debate. The involvement of corporate sponsors and marketers extends beyond their financial and technical support. While Raymond

William's investigation "Advertising: the Magic System" addressed the transformation of advertising, similarly, Olympic marketing has also experienced a transformation through the introduction and development of television and sponsorship. This evolution has impacted sport and the Olympic Games.

Jhally's 'sport/media complex' provided a reference for the discussion in this thesis of the 'Olympic/media complex'. This 'complex' provides a reference for assessing the 'players' involved, their interactions, and their impact. The IOC presents the Games and is therefore responsible for the financing. The IOC relies on the other two components of the complex, the media and corporations, for funding required to launch the Games. Corporations, such as TOP sponsors and Nike, desiring the 'halo effect' of the Olympics, create an association to the event. In order to create this link and to access the global audience, corporations develop marketing campaigns conducted through the media. Media organizations enter broadcast negotiations and obtain licenses for high fees making the pursuit of advertisers and audience imperative. An investigation of the 'Olympic/media complex' and a critique of a campaign such as Nike's aids in the understanding of corporate marketing strategies, IOC marketing programmes, and principles of the media event, thus allowing for the assessment of the influence of their interrelationships on the Olympic Movement.

As discussed in Chapters II and III, a key to the development of sponsorship and the 'Olympic/media complex' was the advent of television.

In the 1960s, television began to radically alter the shape of the Olympics. Television enormously increased the number of people who could see the Games, intensified national rivalries, became a favorite medium for advertisers who wanted to identify with the Olympics, gave athletes additional opportunities to become celebrities and launch successful

commercial careers, and eventually became essential to the financial solvency of the Games (Rader, 1984: 159).

Television and the large sums of money that seem to invariably accompany the medium have transformed interest in the Games and led to the development of sponsorship and corporate practices. Until the 1972 Munich Games, other than the two-week interlude every four years, the media largely ignored the Olympics (Rader, 1984: 161). Since the early 1980s, each new rights contract between television networks and the IOC has experienced an escalation of fees. The television market remains critical to the financing of the Games, but also many marketers promote their involvement through the medium's own intrinsic value. Television initiated the transformation of the Games and ultimately marketing's role in the 'Olympic/media complex', and the medium continues to play a pivotal role with the subsequent commercialization of the event as the primary medium for broadcasting the event and advertisements.

Marketers engage in competitive advertising practices to reaffirm their association to Olympism, but “. . . it isn't easy to embrace the largely mythical Olympic spirit, to make it relevant to your advertising message, to seem a humble 'proud sponsor' while aerobically patting yourself, and still to stand out among 40 other advertisers” (Garfield, 1996: 25). Advertising campaigns are planned specifically for this media event, but the marketing strategies extend beyond a simple commercial function into a wider social context. Criticism of advertising has existed since its inception and continues through to present day. Some see advertising as a “...powerful mechanism that distorts our whole society's values and priorities, resulting in an overemphasis on the private pursuit of material satisfaction and a serious neglect of public spaces and common concerns such as creating safe and pleasing urban environments” (Leiss, Kline, and Jhally, 1986: 29).

Advertising has also been described as “the systematic voice of commercialism” (Inglis, 1972: 108). The Olympics have become a prime arena for advertising and marketing, and ultimately criticized for its commercialism. The money generated by the broadcasters, marketers, and sponsors enables the organization and presentation of this global event. Although it is a difficult concept to ‘marry’ the ideals of the Olympic Movement to the ‘bottom-line’ interests of corporations. Limitations and standards, however, should exist in this relationship, and I believe Atlanta was an example of commercial interests playing a dominating role in the partnership.

According to the IOC’s definition of Olympic marketing, activities shall be undertaken on the basis that they “will add to and promote the values of sport and Olympism (underline added, Pound, 1995: 4). The IOC maintains that global corporate support ensures the ongoing celebration of the Olympic Games and the dissemination of the Olympic ideals. Historically, the Olympic Movement has resisted a professional sports model, but an increase in the prominence of television sport and the growth of sponsorship and marketing have influenced the Games and their financial structure bringing them closer to a professional sports model. The most successful era of corporate sponsorship began in 1984 at the Los Angeles Olympic Games. Most cities were not submitting host bids after the financial mishap of the 1976 Games which initiated changes within the Movement. The IOC, responsible for the overall management of the Olympic marketing programmes, made two notable changes: the total number of major corporate sponsors was reduced, and TOP was created in 1985 to diversify the revenue

base for the Games and the Olympic Movement². TOP sponsors, multinational corporations, in return for their financial commitment, have guaranteed exclusive worldwide marketing opportunities protected by the creation of sponsor categories. As the sponsors' roles have grown, the challenge has been to ensure that the Games do not become uncontrollably commercial.

Commercialization of professional sports is not new, but traditionally has not been dominant in amateur athletics, especially the revered Olympic Games. Sport is largely viewed to have been transformed due to its vulnerability to market forces (Donnelly, 1988; Gorman and Calhoun, 1994; Gruneau, 1988; Hargreaves, 1982; Hargreaves, 1986; Jhally, 1989; Klatell and Marcus, 1988; McChesney, 1989; Rader, 1984; Whannel, 1992). Sport's "insatiable hunger" for advertising dollars accounts for many of the recent major developments in sport: "Many purists feel that this commercialization has degraded and cheapened sport. In any case, the shapes of both sport and the mass media have been permanently changed" (McChesney, 1989: 65). The business community has discovered the benefits of an association between business and Olympic sport. Business methods and management techniques are therefore introduced to generate corporate benefits. As discussed in the previous chapter, Nike is one of the corporations which has integrated the Games into their marketing strategy.

Nike's campaign highlights the interaction between entities of the 'Olympic/media complex'. Nike was a marketing force in Atlanta, and was also a recipient of intense criticism. Nike avoided paying the 'official sponsor' license fee, yet

² With the TOP IV programme, TOP has been given a new meaning. The Olympic Partners (originally an acronym for The Olympic Programme) in recognition of their "stronger partnership role" (IOC, Marketing Fact File, 1996: 54).

still formulated an association to the Games. Nike executed an intense campaign that included the creation of advertisements with Nike-endorsed athletes competing in Atlanta, an Internet site, and Nike Park. Nike also outfitted numerous athletes, and bought network, print, and outdoor spots. Nike's campaign, with its aggressive style, its criticism of marketing within its ads, and the company's reputation, made them an easy target for media and corporate scrutiny. Nike has continually carried out effective, high profile campaigns. As a leading sporting apparel company, Nike's presence and involvement at the world's premiere sporting event should be expected. However, the antagonistic premise of Nike's ads and campaign during Atlanta do not reflect what de Coubertin had intended for the modern Games. Through its marketing style, tactics, and advertising spots, Nike has contributed to the commercialization of the Games. Nike's Knight responded to the issue:

These Games drew a lot of criticism, starting with the commercialism. The critics are those same people who decry the fact that we spend money during the holidays. Fine. But while critics sit on the sidelines and complain, the rest of the world passes by in a celebration of youth and energy. With the huge increases in worldwide popularity of sports comes commercialization. Since sport is now the real language of the world, we all better get used to it (*Annual Report*, 1996).

Nike was only one target of the criticism aimed at the 1996 Atlanta Games.

While throughout the modern Olympic era the Games have sought a balance "between the overt commercialism that drives professional sport and the idealized innocence of Olympic competitions" (Rozin, 1995), the Olympics are increasingly dominated by the world of entrepreneurship. The imbalance towards commercialism was evident in Atlanta where "the glory of America's Games shared the spotlight with less welcome guests: rampant commercialism, the increasingly dominant influence of big-

bucks TV, and the complexities of professional participation in events once reserved for amateurs” (Chidley, 1996: 24). The presentation of the Games was criticized in the media, and referred to as a “marketing orgy” (Strauss, 1996) and a “take-no-prisoners commercial battle” (Deacon, 1996). A popular example of the commercialization was the endorsement of an ‘official’ game show for the 1996 Olympics, *Wheel of Fortune*. Centennial Olympic Park in downtown Atlanta was also widely denounced as a “veritable theme park for consumerism” with a “fleamarket atmosphere” (Deacon, 1996: 36). Corporate sponsors erected huge tents around The Olympic Superstore in Centennial Park which was created as a gathering place for fans. Outside the Park, individual vendors set up booths to sell souvenirs: “Downtown had the international charm of a five-and-dime store during a red-tag sale” (*USA Today*, 1996). The IOC publicly reprimanded the Atlanta organizers for the overwhelming commercialism on the streets of Atlanta and for licensing shops that cheapened the Games (Chidley, 1996: 24). Defying tradition, Samaranch refused to call the Atlanta Games “the best Olympics ever” at the closing ceremonies, and instead said they “have indeed been most exceptional”. While the ACOG emphasized the number of people who saw the Games, countries and athletes participating, and records set, problems of transportation and computer processing plagued organizers. The greatest criticism, however, was aimed at the commercialism of the Games. While criticism was aimed at vendors, campaigns, and organizers, the root of the problem traces back to the ‘Olympic/media complex’.

There are conflicting perspectives on the commercial practices of the Games. The underlying concern ultimately revolves around financing: “The question is not whether the Olympic Movement should be generating a huge cash flow. Of course it should, and it

is doing so successfully, honestly, and with dignity. Of deeper concern is the growing public opinion that the Olympic Games and the Olympic Movement are no more than gigantic money-making machines" (Lucas, 1992: 74). The IOC maintains that commercialism is necessary: "Without the technology, service and financial support of the TOP Sponsors, it would be impossible to hold the Olympic Games as we know them" (Pound in Rozin, 1995; also Pound, 1996; Thurow, 1996: R14). The IOC's responsibility for financing the Games may possibly be affecting their ability to distinguish between corporate interest and public interest. The IOC, however, is aware of the issues raised. In a memo to IOC participants of a marketing 'think tank', IOC vice president Pound wrote, "While the nature of marketing is such that related activities are performed with a sense of optimism, it is nevertheless important to be sure that appropriate 'reality checks' are implemented and that their results be objectively assessed. Persisting with a programme which does not "work" will inevitably harm the values we are trying to create and enhance" (Pound, 1995: 9). Many Olympic supporters and commentaries are calling for a return of government support to reduce the reliance on the marketplace. The IOC, however, does not foresee such a change and the consequent loss of financial autonomy. Olympic organizers must continue to contend with this and other contentious issues.

'Ambushers' are viewed negatively throughout the literature. However, the vested interests of the sources expressing discontent should be considered. The IOC depends on the sponsorship fees to finance the Games, and sponsors pay their money and do not want competitors to infringe on their paid 'territory'. Olympic organizers contend that it is the only way to pay event costs and self-finance the Games, although they do admit that there were more companies with marketing rights than they would have preferred (Milner,

1996: B1). The IOC sees it as unfair to get a “free ride” while other corporations make a contribution to a “very worthwhile exercise such as the Olympics” (Pound in Strauss, 1992: B4). The IOC views ambushers as stealing something that does not belong to them, which is detrimental to athletes and the Olympic Movement. Sponsors also perceive them as unjust since they have paid for the privilege, and the strength of the link between their corporation and the Games depends on association exclusivity (Crimmins and Horn, 1996). Olympic organizers, sponsors, and ambushers defend their practices, which all consist of self-interested aspects. The IOC has implemented strategy and spent \$10 million to prevent ambush marketing, but organizers should recognize that ambush is an element of the larger issue of commercialism and capitalist competition.

The IOC seeks out this commercial involvement for the financial and technical support required to stage the event. The IOC protects its official marks and its five-ring symbol tenaciously because if it cannot guarantee exclusivity, it cannot ask for such significant investments. An additional benefit to the IOC is the resulting promotion of the Olympic Movement. Corporations have to leverage their sponsorships to solidify the association for the audience, and they spend millions of dollars promoting that sponsorship. This is beneficial to the IOC as “they promote it with the best creative people and best advertising agencies in the world all looking to make a favourable association between the company’s products and the Olympics, so you get hundreds and hundreds of millions of dollars of really good publicity. We have them using their money to promote our event. . . . In the case of marketing, as long as we can demonstrate a return on the investment for the sponsors, if for every dollar they spend on it, they get back five, there’s no limit to what they’ll invest” (Pound, 1997). The IOC encourages sponsors with

the specific objective of promoting the values of Olympism through advertising activities to increase public awareness and support for the Olympic Movement. Another benefit of commercialism is the opportunity to offer assistance to emerging and under-funded NOCs around the world through the Solidarity Fund. While promotion and financing are important issues, the IOC recognizes that commercialism is also an issue for the Olympic Movement. According to Samaranch:

The enormous progress of performance sport and its widespread popularity are the main reasons for the inevitable, but controlled, advent of commercialization within Olympic sport. Olympism must remain idealistic yet clear-headed, and must secure for athletes and the Olympic Movement a share of the money generated by sport in the form of commercial contracts. The revenues from television, commercial sponsorship and fund-raising generally help to secure the Olympic Movement's financial independence. This commercialization can and must contribute to the development of sport. However, in setting up such programmes, we must never lose sight of one thing: sport must control its own destiny, and not be controlled by commercial interests. We must never allow the spirit of commerce to reign unchecked in sport. This is a task which we must attend to constantly and responsibly, for we should not forget that our Movement is essentially humanistic and educational. Our mission is to always place the Games, with the substantial resources they generate and the media interest they arouse, at the service of the Olympic Movement and of the quest for excellence and solidarity. Our action must be strong, multi-faceted and coordinated (Samaranch in Sources of Financing Sport, 1996).

It is important to note that the IOC recognizes the prominence of the Olympics as a media event, and the requirement of commercial involvement. It is also relevant that the organizers are aware that the idealism of the Olympics requires protection from commercial interests regardless of the financial necessity. The IOC, gatekeepers of Olympism, attempt to restrain corruption and the temptation of commercialism, while aiming for a financial independence. While the impetus of commercialism may be recognized, the Olympic ideals require protection and long-term planning.

This is not the end of commercialism and the Olympic Movement. The conflicts and relationships are interdependent and too inherent, preventing elimination. The concept of the 'Olympic/media complex' requires that a semblance of balance remain intact; if a component of the complex alters the balance, issues such as clutter, abundance of sponsors, controversial marketing techniques, and commercialism will be consequences. Athletes are endorsed by corporations that fund training, and organizers create alliances with corporations as well, and promise exclusivity to their million-dollar investors. It is difficult to imagine a commercial-free Games, or even expect such an attempt at achievement by the IOC. Although support for the next several Olympiads appears to be secure, the IOC may become over-dependent on corporate sponsorship, similarly to the previous reliance on television revenue. Caution is required. The value of the rings may diminish because of the clutter, costs involved, and loss of audience interest: "Just as money flows into sport in accordance with sponsors' objectives, it may flow out when these are achieved or where there is no longer a perceived gain" (Hargreaves, 1986: 120).

The IOC's future developments largely focus on the role of the host city. Regarding the host city's additional licensing actions, the IOC will likely encourage future organizing committees to present a 'cleaner' Games (Lang, 1996). More than 100 Sydney officials were in Atlanta to study the successes and failures of Games, in preparation of the 2000 Games in their city. In Sydney, the New South Wales government will underwrite the Games and build the new permanent facilities. The Games in Sydney will not permit a similar 'carnival' atmosphere in the downtown area, and Samaranch has reiterated that the IOC will maintain the absence of venue advertising

(Dodd, *USA Today*, 1996). The marketing director for the Salt Lake Games stated the intent is to strike a balance between “the needs of the 2002 Games, the needs of corporate America, . . . and what the needs of the athlete and team are” (Gorrell, *Salt Lake Tribune*, 1997). Olympic organizers should protect the interests of Olympism, but also ensure that the precarious ‘Olympic/media complex’ does not become an unbalanced relationship.

Future developments should extend beyond the host city’s involvement and should aim to prevent ambush actions. The critical issue concerning commercialism is the management of marketing activities. The IOC should continually evaluate marketing objectives and programmes, define the parameters of Olympic marketing, and enforce marketing guidelines. They must also be willing to make changes which recognize and protect the importance and fundamental value of the Olympic ideals. The IOC has the financial resources to maneuver, but should maintain a sense of proportion required to protect the Olympic Movement. The IOC and NOCs have the obligation to protect the exclusivity rights of their official partners and limit the opportunity for non-rights holders to create associations. The bigger challenge is to provide the leadership to the public, media, and marketers. “Confused by the priorities of consumer culture, we seek satisfaction through commodities because of a failure of social meanings, economic values, and political bearings” (Andersen, 1995: 91). The premise of commercialism does not match the idealistic basis of Olympism. Corporations and television networks are doing what is necessary to generate returns on what is obviously a significant investment. Corporations will certainly be wherever the Games are, trying to market an association with the world’s biggest sporting, marketing, and media event seeking the extraordinary benefits. Realistically, the interest of corporations is not going to change which therefore

puts the responsibility on the IOC and NOCs to balance and to regulate the constituents of the 'Olympic/media complex'. Commercialism is now a necessary element of sport, but a spirit of commercialism must not reign unchecked within the Olympics. Responsibility, accountability, and compromise are key to the development of marketing programmes. A sense of balance between the IOC, media, and marketers is crucial.

Areas for Future Research

There are other contributors to the commercialization which could be studied, and other areas and perspectives of the Olympic Movement which compel further exploration. Issues such as the following are areas worthy of future investigation:

- the host city's involvement in the marketing agreements,
- television network negotiations,
- impact of athlete endorsements, professional participation, and the role of celebrity athletes
- television presentation, "entertainmentization" of sport (Hiestand, 1996; Wenner, 1989) and the Games,
- athletes competing for multi-nationals (Kidd, 1997),
- the cultural implications of the relationship between Olympic idealism and commercial interests
- the introduction of new 'spectator' sports.
- corporate sponsorship of individual athletes or teams versus a Games sponsor
- the demographics of the global audience.
- specific advertising perspectives and effective campaigns

- media coverage- what makes Olympic 'news'
- possible marketing alternatives to the Games
- Nike has executed numerous significant campaigns, for example its creation of the 'swoosh culture' to which consumers aspire. Nike provides interesting material for further investigation.

There are also several key conclusions and subsequent recommendations for the IOC.

Key Conclusions

- There is no other event like the Olympics and the idealism of the Games is critical to their marketing appeal.
- the Olympics are a media event, but also a marketing event. The strategies and campaigns of marketers are assessed and rated similarly to the athletic events.
- Olympic marketing has developed into a complex series of relationships, what I have discussed as the 'Olympic/media complex'. The relationships between the Olympics, media, and corporations are inherent, interdependent, and influential in presenting the Games and ultimately the commercialization of the Atlanta Games.
- Sponsorship, marketing, and commercialism shall remain as an integral part of the Olympics.
- Corporations will continue to develop opportunities through associations to the Games in new creative and innovative, and often subtle, ways.
- If the opportunity for broadcasters and marketers to benefit is not there, the financial support will not be there.

- Television is the main medium for celebrating the Games and promoting associations. Sponsorship requires a leveraging of association-- the connection to the Olympics must be communicated to the audience.
- It should be noted that the 1984 and 1996 Olympics were both in the United States where "the Americans have turned the Games into a show for television and without restraint subjected them to the dictates of the advertising business (Rohrmoser, 1996). The American approach to corporate involvement should be considered when analyzing individual Olympiads.
- Ambush or parasite marketing will not end in Atlanta. The appeal of the Games will attract corporations trying to 'tie-in' to this global event. Similar to Nike's campaign, it will become difficult to determine a definite right or wrong as campaigns become more subtle and creative.
- Nike, one of the most visible campaigns during the 1996 Atlanta Games, developed an effective strategy which connected their company to the Games through Olympians and a unique campaign making themselves synonymous with Olympic performance.
- The Games showcase the best athletes in the world, and regardless of commercialism criticism, the advertising and marketing is also at a high level. Some of the most effective marketing campaigns are developed around the Games.
- Commercialism has positive aspects. Many athletes are able to train and compete at a world level due to corporate endorsements. Corporate investment and broadcasting license fees also provide funding to present the Games.

- Olympic marketing is big business. The IOC has the responsibility to conduct business and protect the Olympic ideals.

IOC Recommendations

- The IOC, situated at the top of the 'Olympic/media complex' should take a leadership role in developing a proactive marketing strategy for future Olympiads.
- The IOC must determine the relationship of the Olympic Movement to corporations, i.e. how closely they are aligned, and how far the IOC is willing to go to protect the distinction of the Games.
- Studies of sponsorship effectivity should be undertaken and monitored. Corporations are interested in the 'bottom-line' and will be attempting to undertake their own market research. Corporations want to make sure this large investment is worthwhile and beneficial, and the IOC wants to guarantee ongoing long-term financial support.
- Audience response to sponsorship, Olympic marketing, commercialism and the Games should be monitored. The idealism of the Games provides a very unique and special stature. If the audience becomes disillusioned, the functionality of the 'Olympic/media complex' will suffer, but more importantly, so will the Olympic Movement.
- In addition to long-term planning, determine the role of commercialism and the Olympic Movement. Continue to define the positive connotation of commercialism and mount an awareness campaign.
- Educate corporations. Athletes must take an oath of conduct, remind marketers that there is a certain level of standards and practices involving Olympism.

- Determine a strict and aggressive strategy for dealing with marketing infringements. If the marketing boundaries are not firmly set, clutter and ambushing may contribute to corporations switching strategies and considering other sponsorship opportunities.
- The Olympics should not become primarily a marketing event, but an international celebration of athleticism, supported partly by corporate interests.

The basis for Olympic sponsorship is a business decision, rather than philanthropic, and the rivalries have become increasingly competitive. Sponsors and corporations must consider if the Games are worth the investment, amidst concerns of clutter, ambush techniques, and logistics and cost of sponsorship and marketing campaigns. Indications seem to point to continued, possibly increased, participation by corporations, raising the question, "Will the Olympics become more and more a marketers' emporium?" (Smith, 1996: 517). There are future marketing implications for the 1998 Winter Games in Nagano, Japan and 2000 in Sydney, Australia, but for the Olympic Movement in general. Private funding provides autonomy and independence, but not immunity from overt commercialism. It does not appear as though there will be absolution of sponsorship or a return to government funding, making assessment and examination of relationships and practice necessary: "Balance, control, and historic perspective are everything in this blending of the Olympic past, present, and future" (Lucas, 1992: 80).

The Olympic Games have become international media spectacles in which athletes, nations, corporations, and organizations enlist sports and athletes on behalf of self-interest. A large part of the current commercialization problem was the 'turning point success' of the LA Games. Organizers attempt to achieve similar financial success using

the 1984 Games as a model. This 'blueprint', however, relies heavily on corporate involvement. The Olympic Movement is idealistic-- the purity of the Games is something which is intangible. Williams stated that we learn something about society when changing institutions and intentions are investigated. An exploration of the 'Olympic/media complex' provides insights into the Games, marketing industry, and our society. de Coubertin was concerned with the apparent disintegration and loss of order in society. He sought the preservation and respect for tradition in tandem with the rationalizing tendencies of modern science and democratic institutions. He looked to "morality, symbolism, and idealism as the necessary antidotes to modern problems" (Rothenbuhler, 1985: 74-75). The ancient Greek Games and de Coubertin's intentions may be too idealistic in a world where the Greek winged goddess of victory represents an aggressive global conglomerate promoting athletic apparel.

The Olympic Games in Atlanta may "long be remembered for their amazing feats of human triumph and their crass commercialism" (Lang, 1996: 12). Fittingly, after the Games, public auctions were held to sell furniture and equipment such as award platforms Olympic Stadium seats, basketballs signed by the Dream Team, street banners, and pieces of the running track used at the Games (*USA Today*, 1996) were sold. The alliance between marketers, the media, and the Olympics are the vital ingredients in the process of fusing the Olympic Movement with business interests, and are also among the most vigorous forces commercializing the Games. Ultimately, Olympism is idealistic, offering something noble which has enchanted the world, but it must not be naive. It is up to the IOC to actively monitor and create programmes that enhance Olympism. The modern Olympic spirit includes commercialism. The Olympics, unable to escape the

exigencies of politics or business, have experienced boycotts, terrorism, and commercialism. The IOC should constantly prepare for the future of the Olympic Movement. Nagano and Sydney will provide evidence of the organizers' actions since Atlanta. Atlanta, although largely criticized, may serve as point for improvement rather than the digression of the Games. Atlanta shall serve as a benchmark for future Olympic Games, but the upcoming Olympiads shall indicate whether the 1996 Games are a reminder of the commercialization which could have overtaken the Olympic Movement or did.

Bibliography

- "A Journey of 10,000 Miles Begins With the Shoes: Nike's Lord of the Flyers." Time 17 June 1996: 39.
- Abratt, Russell, Brian C. Clayton, and Leyland F. Pitt. "Corporate Objectives in Sports Sponsorship." International Journal of Advertising 6, 4 (1987): 299-311.
- Andersen, Robin. Consumer Culture and TV Programming. Colorado: Westview Press, 1995.
- Associated Press. "We're OK for Games: Nike." Montreal Gazette 14 July 1992.
- Associated Press. "Nike to appeal ban on apparel for Spain." Montreal Gazette 7 July 1992.
- Batho, Tom. "Is the Cost of Olympics Sponsorship Too High? (II)." Marketing 30 Oct 1995: 27.
- Batra, Rajeev, John G. Myers, David A. Aaker. Advertising Management. 5th ed. New Jersey: Prentice Hall, 1996.
- Bayor, Leslie. "Atlanta fends off megasigns." Advertising Age 1996.
- Bonney, Bill, and Helen Wilson. "Advertising and the Manufacture of Difference." The Media Reader. Eds. Manuel Alvarado and John O. Thompson. London: BFI Publishing, 1990. 181-197.
- Brierley, Sean. The Advertising Handbook. London: Routledge, 1995.
- Buchanan, Bruce. and Doran Goldman. "Us vs. Them: The Minefield of Comparative Ads." Harvard Business Review (May-June 1989): 38.
- Cartel, Boris. "From the Editor" Queen's Quarterly 103/3 (Fall 1996) 459.
- Christians, Clifford and James Carey. "The Logic and Aims of Qualitative Research". Research Methods in Mass Communication. Guido Stemple and B. Westley, eds. Englewood Cliffs: Prentice-Hall, 1981, pp. 342-62.
- Christie, James. "'Parasite marketing' ignites card wars." Globe and Mail 25 Feb. 1994.
- Cleland, Kim. "AT&T site to give users an Olympic connection." Advertising Age 27 May 1996.
- Cleland, Kim. "AT&T sets up Olympic marketing Dream Team." Advertising Age: 3.

- Cohen, Robert. The Ad Game: Recreating Creativity...to Sell. Ontario: CCH Canada Ltd., 1987.
- Cook, William A. "Competing for the Championship: A Golden Moment (an editorial)" Journal of Advertising Research, 36, 4, July/August 1996.
- Corner, John. "Olympic Myths: The Flame, the Night and the Music" in Television Mythologies: Stars, Shows and Signs, ed. Len Masterman. Comedia/MK Media Press: 1986.
- Crimmins, James, and Martin Horn. "Sponsorship: From Management Ego Trip to Marketing Success" Journal of Advertising Research, 36, 4, July/August 1996, 11-21.
- Danziger, Jeff. "The Olympic Spirit (editorial cartoon)." Globe and Mail 4 July 1996.
- Darmon, René Y. and Michel Laroche. Advertising in Canada. Toronto: McGraw-Hill Ryerson Limited, 1991.
- Dayan, Daniel and Elihu Katz. Media Events. Massachusetts: Harvard University Press, 1992.
- Deacon, James. "On the Go for Gold." Maclean's 29 July 1996: 34-37.
- Dingwall, James, George Clements, Rupert T. R. Brendon, and Adrian Sark, eds. Canadian Advertising Success Stories: Cassies 2. Canadian Congress of Advertising, 1995.
- Dodd. USA Today 1996.
- Donnelly, Peter. "Sport as a Site for "Popular" Resistance" in Popular Cultures and Political Practices. (ed. Richard Gruneau) Toronto: Garamond Press, 1988.
- Drohan, Madelaine. "Sporting events hold ticket to global audience." Globe and Mail 6 Feb. 1996.
- Dupree, Scotty. "CBS inks A-B, Nike ad deals." Mediaweek 8 July 1996: 8.
- Dyer, Gillian. Advertising as Communication. London: Methuen & Co., 1982.
- Enrico, Dottie. "Visa banking big on Olympic Games." USA Today 15 Apr. 1996: 9B.
- Ewen, Stuart. All Consuming Images. New York: Basic Books Inc., 1988.

Ewen, Stuart. "Advertising and the Development of Consumer Society." Cultural Politics in Contemporary America. Eds. Ian Angus and Sut Jhally. New York: Routledge, 1989. 82-95.

Feagin, Joe R., Anthony M. Orum, and Gideon Sjogerg, eds. A Case for the Case Study. Chapel Hill: University of South Carolina Press, 1991.

Feldman, Seth. "The Hungry Games: Television at the Atlanta Olympics" in Queen's Quarterly 103/3 (Fall 1996) 461-469.

Fitzgerald, Kate. "Coke's virtual city." Advertising Age 25 Mar 1996: 16.

Fitzgerald, Kate. "With torch extinguished, Olympians look to cash in." Advertising Age 5 Aug 1996: 1, 35.

Flandin, M.P., E. Martin, and L.P. Simkin. "Advertising Effectiveness Research: A Survey of Agencies, Clients and Conflicts." International Journal of Advertising, 11, 203-214, 1992.

Folb, Mikala. "Picking Winners." Marketing 17 June 1996: 9.

"The Games" Advertising Age 15 July 1996: 12.

Gardner, Meryl Paula, and Philip Joel Shuman. "Sponsorship: An Important Component of the Promotions Mix" in Journal of Advertising, vol. 16, no. 1, 1987.

Garfield, Bob. "Olympic ads have certain gamy quality." Advertising Age 29 July 1996: 25+.

Garfield, Bob. "McD's serves up its Olympic pride." Advertising Age 1 July 1996: 29.

Goldlust, John. Playing For Keeps: Sport, the Media and Society. Melbourne, Australia: Longman Cheshire, 1987.

Goldman, Debra "Simple politics." Adweek 13 May 1996: 34-36.

Goldstein, Michael. "How NBC Won the Triple Crown." Business Week 1 July 1996: 33.

Gordon, George N. "The Making of a Consumer." Persuasion: The Theory and Practice of Manipulative Communication. New York: Hastings House, 1971. 115-131.

Gorman, Jerry and Kirk Calhoun with Skip Rozin. The Name of the Game: The Business of Sports. New York: John Wiley & Sons, Inc., 1994.

Gorrell. Salt Lake Tribune 1996.

Gruneau, Richard, ed. Popular Cultures and Political Practices. Toronto: Garamond Press, 1988.

Gruneau, Richard. "Television, The Olympics, and the Question of Ideology" in The Olympic Movement and the Mass Media: Past, Present and Future Issues. (International Conference Proceedings, The University of Calgary, February 15-19, 1987). Calgary: Hulford Enterprises Ltd., 1989.

Guest, Jack M. "Global Teammates: Olympics and Marketing" in The Olympic Movement and the Mass Media: Past, Present and Future Issues. (International Conference Proceedings, The University of Calgary, February 15-19, 1987). Calgary: Hulford Enterprises Ltd., 1989.

Hall, Emma "Nike kicks off Olympic initiative with Wieden and Kennedy films." Campaign-London Jul 19, 1996: 5.

Halliday, Jean. "GM revs brands for Olympics." Advertising Age 15 Apr 1996: 6+.

Hargreaves, Jennifer. "Theorising Sport" in Sport, Culture and Ideology. London: Routledge & Kegan Paul, 1982. p.1-29.

Hargreaves, John. Sport, Power and Culture. New York: St. Martin's Press, 1986.

Hargreaves, John. "Sport, Culture and Ideology" in Sport, Culture and Ideology. London: Routledge & Kegan Paul, 1982.p 30-61.

Hart, Norman A., ed. The Practice of Advertising, 3rd ed. Oxford: Heinemann Professional Publishing, 1990.

Heckman, Aminda and Kate Fitzgerald. "Fired up over torch." Advertising Age 1996: 20.

Helgesen, Thorolf. "The Rationality of Advertising Decisions: Conceptual Issues and some Empirical Findings from a Norwegian Study." Journal of Advertising Research, 22-30, November/December 1992.

Hiestand, Michael. "Atlanta '96 organizers plan counterattack on ambush ads." USA Today 21 Nov. 1995: 5C.

Hiestand, Michael. "U.S. track team will not run with Nike's swoosh and stripes." USA Today 8 Feb. 1996.

Huey, Ron, Greg Farrell, and Debra Goldman. "Best Spots - June" Adweek 22 July 1996: 36-38

Inglis, Fred. The Imagery of Power: A Critique of Advertising. London: Heinemann Educational Books Ltd., 1972.

International Olympic Committee. Sources of Financing Sports, IOC: Switzerland, 1996.

International Olympic Committee Marketing Department. "Centennial Olympic Games Edition: 1996 Olympic Marketing Fact File." IOC: Atlanta, 1996.

"IOC ponders action against AMEX tactics." Globe and Mail 22 July 1992.

"ISL opens up new global market." Sports Business July 1996: 32.

ISL Marketing: Worldwide Sponsorship, Lucerne Switzerland ISL Marketing.

Jacobson, Michael F., and Laurie Ann Mazur. Marketing Madness [A Survival Guide for a Consumer Society]. Boulder: Westview Press, 1995.

Jamieson, Kathleen Hall, and Karlyn Kohrs Campbell. The Interplay of Influence: News, Advertising, Politics, and the Mass Media. 3rd ed. California: Wadsworth Publishing Company, 1992.

Javalgi, Rajshekhar G., Mark B. Traylor, Andrew C. Gross, and Edward Lampman. "Awareness of Sponsorship and Corporate Image: An Empirical Investigation" Journal of Advertising December 1994, 47-58.

Jenkins, Frank. Advertising. Estover, Plymouth: Macdonald & Evans Ltd., 1985.

Jensen, Jeff. "IOC re-signing sponsors for '98, 2000 Games." Advertising Age 15 Jan 1996: 3.

Jensen, Jeff, and Chuck Ross. "Centennial Olympics open as \$5 bil event of century." Advertising Age 15 July 1996: 1, 27.

Jensen, Jeff and Todd Pruzan. "Flaunting the Rings cheaply." Advertising Age 8 July 1996: 4.

Jensen, Jeff. "Olympics sniffing out ambushers" Advertising Age 20 May, 1996: 3, 63.

Jensen, Jeff. "Sara Lee sets up plan to retain Olympics unit" Advertising Age 18 March 20, 1996: 3, 63.

Jensen, Jeff. "Reebok enlists Nordstrom, videogames for Olympics." Advertising Age 27 May 1996: 3+.

- Jensen, Jeff. "Nike creates new division to stage global events." Advertising Age 30 Sept 1996: 2+.
- Jensen, Jeff. "Footwear powers wrestling with Olympic ad rules." Advertising Age 6 May 1996: 3, 57.
- Jensen, Jeff. "Is Olympic sponsor pie sliced too thin?." Business Marketing Dec 1995: 1.
- Jensen, Jeff. "Nike fires up \$35 mil blitz for new Zoom Air." Advertising Age 12 Feb 1996: 8.
- Jensen, Jeff. "Reebok, Nike shuffle execs as 'Evil' lurks." Advertising Age 1 Apr 1996: 4, 58.
- Jensen, Jeff. "Reebok offers online coupons." Advertising Age 24 June 1996: 37.
- Jensen, Jeff. "Global Villager." Advertising Age 8 Apr 1996: 21.
- Jensen, Jeff. "Woods hits golf jackpot." Advertising Age 2 Sept 1996: 6.
- Jhally, Sut. "The Spectacle of Accumulation: Material and Cultural Factors in the Evolution of the Sports/Media Complex". The Insurgent Sociologist. 12(3), 1984.
- Jhally, Sut. "Advertising as Religion: The Dialectic of Technology and Magic." Cultural Politics in Contemporary America. Eds. Ian Angus and Sut Jhally. New York: Routledge, 1989. pp. 217-229.
- Jhally, Sut. "Cultural Studies and the Sports/Media Complex" in Wenner, Lawrence A. Media, Sports, and Society. Newbury Park: Sage, 1989.
- Jhally, Sut. "The Political Economy of Culture." Cultural Politics in Contemporary America. Eds. Ian Angus and Sut Jhally. New York: Routledge, 1989. 65-81.
- Jhally, Sut, with Bill Levant. "The Valorisation of Consciousness: The Political Economy of Symbolism." The Media Reader. Eds. Manuel Alvarado and John O. Thompson. London: BFI Publishing, 1990. 199-204.
- Johnson, Bradley. "Apple makes an Olympic play." Advertising Age 20 May 1996: 48.
- Jollimore, Mary. "Corporate sponsors big winners at Olympics." Globe and Mail 31 July 1992: A1, A2.
- Katz, Donald. Just Do It: The Nike Spirit in the Corporate World. Massachusetts, Adams Publishing, 1994.

Keating, Steve. "Samaranch has a solid grip on most powerful job in sport". Globe and Mail 10 Sept 1997: A18.

Kelly, Keith J. "'Vanity Fair' runs afoul of 'SI' in Olympics deal." Advertising Age 11 Mar 1996: 36.

Kidd, Bruce. Olympic Academy (conference). University of Western Ontario: London, 1997.

Klatell, David A. and Norman Marcus. Sports For Sale: Television, Money, and the Fans. New York: Oxford University Press, 1988.

Kryhul, Angela. "Selling the Games." Marketing 30 Oct. 1995: 22.

Kretz, Peter. "Is the Cost of Olympics Sponsorship Too High? (I)." Marketing 30 October 1995: 24-25.

Lane, Randall. "You are what you wear." Forbes. 1996.

Lang, Michael. "Strong association true test of Olympic success." Strategy 4 Sept. 1996: 12, 15.

Lans Retsky, Maxine. "Marketing Law". Marketing News. 1 July 1996: 14.

"Leading National Advertisers." Advertising Age 30 Sept 1996.

Leenders, Michiel R. and James A. Erskine. Case Research: The Case Writing Process. 2nd ed. London: University of Western Ontario Publications, 1978.

Leiss, William, Stephen Kline, and Sut Jhally. Social Communication in Advertising: Persons, Products and Images of Well-Being. New York: Methuen Publications: 1986.

Letheren, Carol Anne. Olympic Academy (conference). University of Western Ontario: London, 1997.

Levin, Bob. "In Atlanta, it's the *real* thing" Maclean's 10 June 1996: 56.

Lipsyte, Robert. "Mere Companies Chasing an Icon: The World vs. Nike." New York Times 8 Feb. 1996: B15, B21.

Lucas, John A. Future of the Olympic Games. Champaign, Illinois: Human Kinetics Books, 1992.

- MacAloon, John J. "Olympic Games and the Theory of Spectacle in Modern Societies" Rite, Drama, Festival, Spectacle: Rehearsals Toward a Theory of Cultural Performance. Philadelphia: Institute for the Study of Human Issues, 1984, pp. 241-280.
- McCarthy, E. Jerome, Stanley J. Shapiro, and William D. Perreault, Jr. Basic Marketing. Illinois: Irwin, 1989.
- McElgunn, Jim. "Spiraling Cost of Olympics Rights Reflect Viewership" Marketing 30 October 1995.
- McChesney, Robert W. "Media Made Sport: A History of Sports Coverage in the United States" in Wenner, Lawrence A. Media, Sports, and Society. Newbury Park: Sage, 1989.
- McKenna, Regis. "Everything Is Marketing, Marketing Is Everything." Harvard Business Review 69, 1 (1991) 65-79.
- McMahon, Elizabeth A. "The Evolution of Olympic Commercial Partnerships." Sources of Financing Sports, IOC: Switzerland, 1996.
- Medcalf, Laura. "Making It Work." Marketing Magazine 12 Aug 1996: 11+.
- Meenaghan, Tony. "The Role of Sponsorship in the Marketing Communications Mix," Journal of Advertising, 10(1), 1991: 35-47.
- Merriam, Sharan B. Case Study Research in Education: A Qualitative Approach. San Francisco: Jossey-Bass Publishers, 1988.
- Miller, Cyndee. "Sponsors sprint for Olympic profits." Marketing News 24 Apr 1995: 1+.
- Miller, David. Olympic Revolution: The Biography of Juan Antonio Samaranch. London: Pavilion Books Limited, 1992.
- Milner, Brian. "Going for gold." Globe and Mail 20 July 1996: B1+.
- Myers, Kathy. Understains: The Sense of Seduction of Advertising. London: Comedia Publishing Group, 1986.
- New York Times "Atlanta Unit Defends Itself." 11 Oct. 1996: B10.
- Nike, Inc. "Nike Timeline." Beaverton, Oregon, 1993.
- "Nike gets help." Globe and Mail 16 July 1992.
- O'Sullivan, Tim, John Hartley, Danny Saunders, Martin Montgomery, and John Fiske. Key Concepts in Communication and Cultural Studies. London: Routledge Press, 1994.

Ogilvy, David. Ogilvy on Advertising. Toronto: John Wiley and Sons Canada Limited, 1983.

"Olympic execs take on 'ambushers'." Marketing News 1 July 1996: 1.

The Olympic Programme. Sponsor Handbook: Action. Edition 02.90.

The Olympic Handbook: A Reference book for Kodak managers.: 1992.

"Olympic Games start ball rolling." Mediaweek 15 Jan 1996: 4

The Olympic Movement and the Mass Media: Past, Present and Future Issues. (International Conference Proceedings, The University of Calgary, February 15-19, 1987). Calgary: Hulford Enterprises Ltd., 1989.

Park, C. Whan, Martin S. Roth, and Philip F. Jacques. "Evaluating the Effects of Advertising and Sales Promotion Campaigns." Industrial Marketing Management 17, 129-140, 1988.

Phillips, Michael M. "Nike facing Olympian battle." Financial Post 18 June 1996: 43.

Pollack, Judann. "Kraft teams up brands for Olympic sponsorship." Advertising Age 1996.

Pollack, Judann and Jeff Jensen. "A-B's Olympic snack deal is salt in a wound." Advertising Age 1 Apr 1996: 12.

Pound, Richard W. "The Importance of Commercialism for the Olympic Movement." Sources of Financing Sports, IOC: Switzerland, 1996.

Pound, Richard W. "Olympic Marketing." October 14, 1995.

Pound, Richard W. interview, Montreal, April 30, 1997.

Reuters News Agency. "IOC ponders action against Amex tactics." Globe and Mail 22 July 1992.

Rader, Benjamin G. In Its Own Image: How Television Has Transformed Sports. New York: The Free Press, 1984.

Ray, Michael L. and Peter Webb. "Experimental Research on the Effects of TV Clutter: Dealing with a Difficult Media Environment". Cambridge, Massachusetts: Marketing Science Institute, April 1976.

- Reich, Kenneth. Making It Happen: Peter Ueberroth and the 1984 Olympics. Santa Barbara: Capra Press, 1986.
- Rohrmoser, Günter. "The Olympics are indestructable." Sport Intern (international edition) vol 28 issue 15/16, 18 Aug 1996.
- Romanow, Walter I. and Walter C. Soderlund. Media Canada: An Introductory Analysis 2nd ed. Toronto: Copp Clark Ltd., 1996.
- Rotenberg, Ronald H. Advertising: A Canadian Perspective. Toronto: Allyn and Bacon Publishers, 1986.
- Rothenbuhler, Eric W. Media events, civil religion, and social solidarity: the living room celebration of the Olympic Games. Ph.D. dissertation, Annenberg School for Communication, University of Southern California, Los Angeles.
- Rothenbuhler, Eric W. "The Living Room Celebration of the Olympic Games." Journal of Communication, 38(4) Autumn 1988, pp. 61-79.
- Rozin, Skip. "Olympic Partnership: How Corporate Sponsors Support the Atlanta Games." Sports Illustrated 24 July 1995: special advertising section.
- Rudestam, Kjell Erik and Rae R. Newton. Surviving Your Dissertation. California: Sage Publications, 1992.
- Ruffenach, Glenn. "Olympic Officials, Atlanta Spar Over Corporate Sponsors." Wall Street Journal 22 Sept. 1995: B1.
- Rutherford, Paul. The New Icons? The Art of Television Advertising. 1994.
- Sandler, Dennis M., and David Shani. "Olympic Sponsorship vs. 'Ambush' Marketing: Who Gets the Gold?" Journal of Advertising Research 29, 4 (1989): 9-14.
- Schiavone, Nicholas P. "Going for the Gold in the '92 Games: Lessons from NBC's Summer '88 Olympics Advertising Research Project." In Transcript Proceedings of the ARF 35th Annual Conference. New York: Advertising Research Foundation, 1989.
- Schneider, Angela. Olympic Academy (conference). University of Western Ontario: London, 1997.
- Schudson, Michael. Advertising, the Uneasy Persuasion: Its Dubious Impact on American Society. London: Routledge, 1993.
- Schultz, Don E. Strategic Advertising Campaigns, 3rd ed. Illinois: NTC Business Books, 1990.

- Schwartz, Jerry. "I.O.C. Critical of Atlanta For Intrusion in Marketing." New York Times 21 Sept. 1995: B19.
- Shani, David, and Dennis Sandler. "Climbing the Sports Event Pyramid." Marketing, 26 Aug 1996: 6.
- Simpson, Jeffery. "Why so many countries like to beat up on the Olympic Games." Globe and Mail 30 July 1996.
- Simson, Vye and Andrew Jennings. The Lords of the Rings: Power, Money and Drugs In the Modern Olympics. Toronto: Stoddart Publishing Co., 1992.
- Sinclair, John. Images Incorporated: Advertising as Industry and Ideology. London: Croom Helm, 1987.
- Smith, Geoffrey S. "The Roar of the Greasepaint, the Smell of the Crowd" Queen's Quarterly 103/3 (Fall 1996) 503-519.
- Sorkin, Andrew Ross. "Is Nike Playing Olympic Games?" Business Week 1 July 1996: 4.
- Sport Intern. "Nike Inc. opened the battle of the sports shoe giants." vol 28 issue 13. 12 July 1996: 4.
- Starr, Mark, and Karen Springen. "A Piece of the Olympic Action" Newsweek January 15, 1996, 58-59.
- Stipp, Horst, and Nicholas P. Schiavone. "Modeling the Impact of Olympic Sponsorship on Corporate Image" Journal of Advertising Research, July/August 1996, 22-28.
- Stobart, Paul, ed. Brand Power. New York: New York University Press, 1994.
- Stotlar, David K. Successful Sport Marketing & Sponsorship Plans. Iowa: Wm. C. Brown Publishers: 1989.
- Strasser, J.B. and Laurie Becklund. SWOOSH: The Unauthorized Story of Nike and the Men Who Played There. New York: HarperCollins Publishers, 1993.
- Strauss, Marina. "Olympic sponsors keep a low profile." Globe and Mail 27 July 1992: B1, B2.
- Strauss, Marina. "IOC fights sponsorship ambushing." Globe and Mail 14 July 1992: B4.
- Strauss, Marina. "Advertisers stage Olympic ambush." Globe and Mail 11 July 1996.

- Strauss, Marina. "Olympics spawn advertising 'orgy'." Globe and Mail 25 July 1996.
- "The Games." Advertising Age 15 July 1996: 12.
- Thomas, Howard. "Sponsorship: An Advertiser's Guide." International Journal of Advertising 4, 1985, 319-326.
- Thomas, Emory Jr. "The Bottom Line: Is an Olympic sponsorship worth it?" Wall Street Journal 19 July 1996: R14.
- Thurow, Roger. "Lord of the Rings." Wall Street Journal 19 July 1996: R14.
- USA Today. "Atlanta Rebuked." 10 Oct. 1996: 1C.
- USA Today. "How Companies are involved." 25 Apr. 1996: 2B.
- VanWynsberghe, Rob and Ian Ritchie (Bowling Green State University). "(Ir)Relevant Rings: the Symbolic Consumption of the Olympic Logo in Postmodern Media Culture" in Critical Reflections on Olympic Ideology. Centre for Olympic Studies, 1996.
- VISA 1992 Olympic Sponsorship Manual Canada.
- Wallace, Bruce. "The Cheaters of Antiquity." Maclean's 22 July 1996: 38.
- Wells, Melanie and Dottie Enrico. "Marketers tie brand names to major events." USA Today 8 Dec. 1995: 1B.
- Wells, Jennifer. "The big-money man" Maclean's 10 June 1996: 52-56.
- Wells, William, John Burnett, Sandra Moriarty. Advertising: Principles and Practices. 3rd ed. Englewood Cliffs, NJ: Prentice-Hall Inc., 1995.
- Wendl, Dr. Karel. "The International Olympic Committee in the years 1980-1994" in Critical Reflections on Olympic Ideology. Centre for Olympic Studies, 1996: 102-106.
- Wenner, Lawrence A. Media, Sports, and Society. Newbury Park: Sage, 1989.
- Whannel, Garry. Fields in Vision: Television Sport and Cultural Transformation. New York: Routledge Press, 1992.
- Williams, Raymond. "Advertising: the Magic System" in Problems in Materialism and Culture: Selected Essays. London: NLB, 1980.
- Williamson, Debra Aho. "Racing for gold in '96, cyber-style." Advertising Age 1996: 21+.

Winters, Lewis C. "The Effect of Brand Advertising on Company Image: Implications for Corporate Advertising." Journal of Advertising Research 26, 2 (1986): 54-59.

Witcher, Barry, and J. Gordon Craigen, Dennis Culligan, and Andrew Harvey. "The Links Between Objectives and Function in Organizational Sponsorship." International Journal of Advertising, 10, 13-33, 1991.

Young, Andrew. Report: The NIKE Code of Conduct. GoodWorks International, LLC, 1997.

Zbar, Jeffery d. and Leslie Bayor. "Atlanta organizers decry ads with Olympic links." Advertising Age 6 May 1996: 48.

Zbar, Jeffery D. "Athletic shoe marketers step to new market." Ad Age International 11 Mar 1996: 136.

World Wide Web Sites:

<http://www.prental.com/rms096olympic.html>
"The Commercial Olympics: Winners and Losers"

NBC

<http://www.olympic.nbc.com/general/numbers.html>

Nike Company Profile

<http://www.ccnet.net/users/cuwl/gifs/NIKE./nike3.inf>

"Information Fuels Nike's Competitive Spirit"

<http://www.emc.com/mkt/customers/access/information.html>

Falconer, Russell H. "A Word from our Sponsor: Beware the Ambush." 1995.

<http://www.ipcounsel.com/beware.html>

British Olympic Association. "Olympic Issues: Commercialisation" 1996

<http://www.olympics.org.uk/pack/iscomm.html>

Reebok International

<http://www.planetreebok.com>

Sports Illustrated

<http://pathfinder.com>

Nike

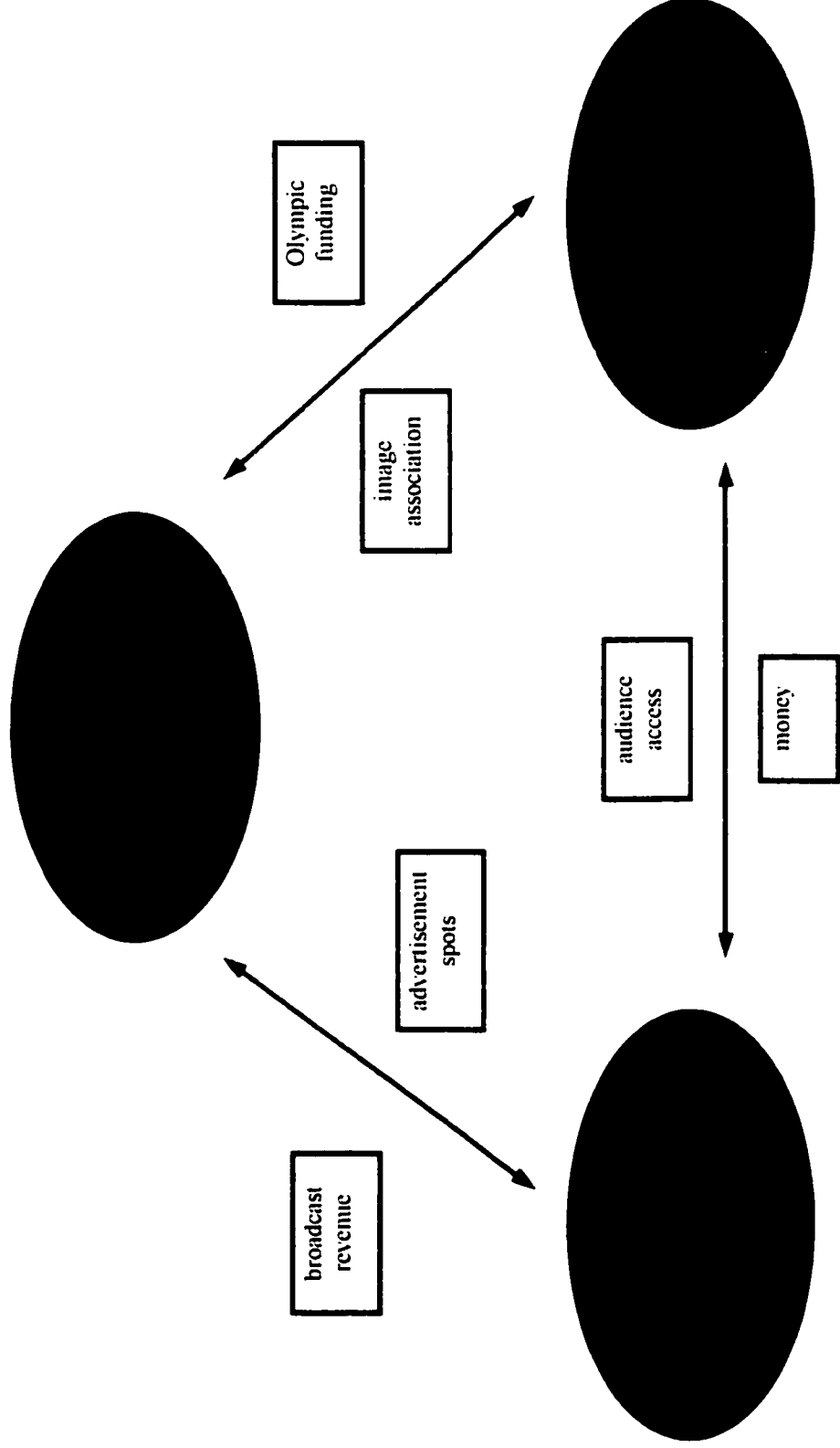
<http://@tlanta.com>

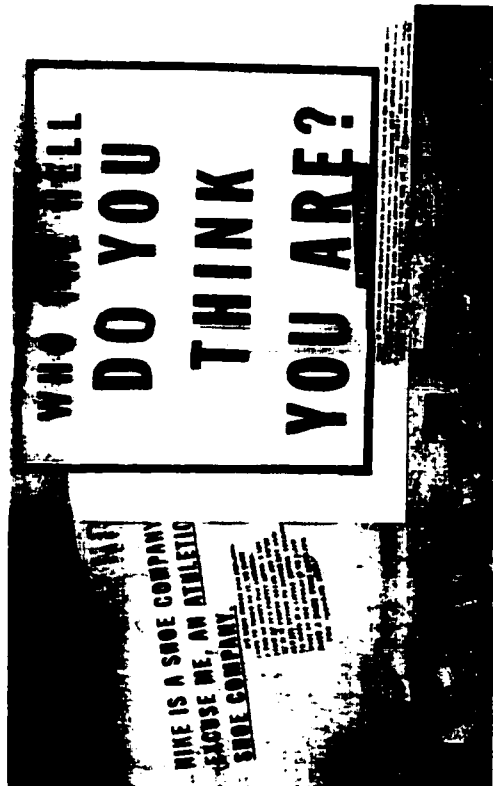
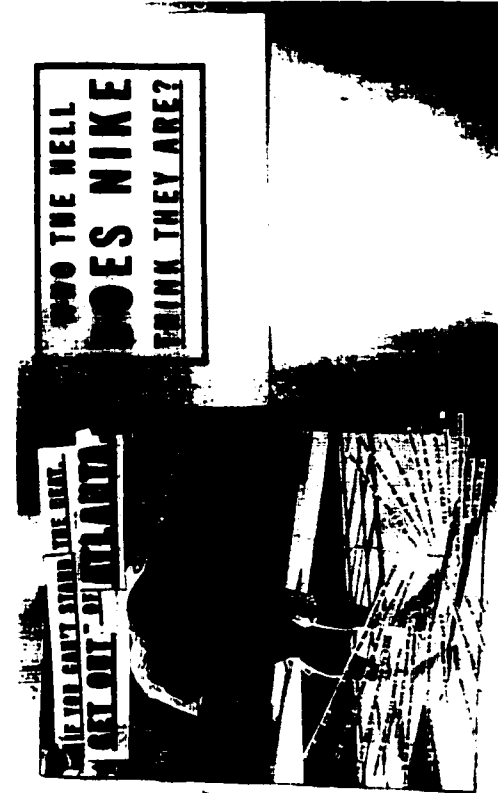
Modern Media
<http://www.att.com>

Centennial Olympic Games
<http://www.atlanta.olympic.org>

IBM
<http://www.olympic.org>

The 'Olympic/Media Complex'





WHAT IT IS:
AIR MAX

WHAT IT DOES:
THE AIR MAX IS THE ONLY SHOE THAT HAS A DEDICATED AIR SPACE IN THE MIDDLE OF THE FOOT. THE AIR MAX IS THE ONLY SHOE THAT HAS A DEDICATED AIR SPACE IN THE MIDDLE OF THE FOOT. THE AIR MAX IS THE ONLY SHOE THAT HAS A DEDICATED AIR SPACE IN THE MIDDLE OF THE FOOT.

WHAT IT FEELS LIKE:
THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

WHAT IT LOOKS LIKE:
THE AIR MAX IS THE ONLY SHOE THAT LOOKS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT LOOKS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT LOOKS LIKE YOU'RE WALKING ON AIR.

WHAT IT THINKS:
THE AIR MAX IS THE ONLY SHOE THAT THINKS YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT THINKS YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT THINKS YOU'RE WALKING ON AIR.

WHAT IT WANTS:
THE AIR MAX IS THE ONLY SHOE THAT WANTS YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT WANTS YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT WANTS YOU TO WALK ON AIR.

WHAT IT NEEDS:
THE AIR MAX IS THE ONLY SHOE THAT NEEDS YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT NEEDS YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT NEEDS YOU TO WALK ON AIR.

WHAT IT DOESN'T WANT:
THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT YOU TO WALK ON AIR.

WHAT IT DOESN'T NEED:
THE AIR MAX IS THE ONLY SHOE THAT DOESN'T NEED YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T NEED YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T NEED YOU TO WALK ON AIR.

WHAT IT DOESN'T WANT AND DOESN'T NEED:
THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT AND DOESN'T NEED YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT AND DOESN'T NEED YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT AND DOESN'T NEED YOU TO WALK ON AIR.

WHAT IT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT:
THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT YOU TO WALK ON AIR.

WHAT IT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT AND DOESN'T WANT:
THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT AND DOESN'T WANT YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT AND DOESN'T WANT YOU TO WALK ON AIR. THE AIR MAX IS THE ONLY SHOE THAT DOESN'T WANT, DOESN'T NEED, AND DOESN'T WANT AND DOESN'T WANT YOU TO WALK ON AIR.

THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

A LIST OF AIR MAX ADVANTAGES:
 SPONGERPERFORMER™
 CONFUSED AIR LAYER™

WHATEVER:
THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

DO YOU SEE THE CONNECTION?
THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

BUT WHILE:
 MAKES
 SYNTHETIC
 SHOES.

LISTEN:
THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR. THE AIR MAX IS THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.



LOOK!
 THIS IS NOT A SHOE!

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

IT'S THE ONLY SHOE THAT FEELS LIKE YOU'RE WALKING ON AIR.

DON'T INSULT OUR INTELLIGENCE.

TELL US WHAT IT IS.

TELL US WHAT IT DOES.

AND DON'T PLAY THE NATIONAL ANTHEM WHILE YOU DO IT.

