

WOMEN'S COMPETITIONS

Filling stadiums and promotional concepts

-
- 03 President's message
 - 04 History of UEFA Women's Football
SECRET HISTORY
 - 09 Interview with Susanne Erlandsson
BOOM TIME
 - 12 UEFA Women's Under-17 Championship review
BACK TO WINNING WAYS
 - 15 UEFA WU17 promotional concept
THE FA'S MARKETING PLAN
 - 18 UEFA Women's Under-19 Championship review (Wales 2013)
FRENCH STAYING POWER PREVAILS
 - 20 UEFA WU19 promotional concept (Wales 2013)
A FOOTPRINT OF WOMEN'S FOOTBALL
 - 22 UEFA Women's Under-19 Championship review (Norway 2014)
NETHERLANDS HAVE THEIR DAY IN THE NORWAY SUN
 - 25 UEFA WU19 promotional concept (Norway 2014)
FOCUS ON VALUES
 - 26 UEFA Women's Champions League Final review
PARTNERING WITH KEY INFLUENCERS
 - 28 UEFA WCL promotional concept
 - 30 Interview with Anselmo Ralph
 - 32 UEFA Women's Competition Ambassadors
AMBASSADORS FOR THE GAME
 - 34 UEFA Women's EURO promotional concept
WINNING GROUNDS
 - 36 Women's Football Development Tournaments
SHAPING THE FUTURE OF WOMEN'S FOOTBALL
 - 40 Fill the Stadium
 - 42 Next Issue



From the elite level to the grass roots, European women's football is making impressive strides forward on and off the field – and UEFA's priority is to ensure that this constant progress continues.

In the wake of a magnificent UEFA Women's EURO 2013 which broke many records and set new benchmarks, UEFA's women's competitions are attracting increasing interest, in particular the blue-riband UEFA Women's Champions League, which showcases the top clubs and players, and which gave us all a final to savour between Tyresö FF and VfL Wolfsburg in Lisbon in May.

Through the innovative UEFA Women's Football Development Programme, the drive to nurture women's football goes on apace across Europe, with UEFA and its national associations working hand in hand to build solid infrastructures and attract more women and girls to the game in a variety of capacities. UEFA, associations and clubs are also working tirelessly to convince more and more people to come to the stadiums to watch women's matches, in particular by implementing effective and imaginative marketing strategies.

Interest in the youth competitions is encouraging, and the women's U17 and U19 final rounds in England, Wales and Norway respectively highlighted many of the stars of tomorrow. The three host associations excelled in their organisation, especially in terms of promoting the final rounds. In addition, UEFA's development tournaments are providing talented young players with crucial international experience on their career pathways.

It is also essential that women's football has its own idols and role models for young players and fans to look up to, and the UEFA Women's Champions League provides an ideal platform, through the stars who grace the matches.

Many of these issues are highlighted in this publication, which gives a fascinating insight into numerous aspects of women's football on the field and behind the scenes. I would like to thank everyone who is helping to create this success story – in particular the chairwoman of the UEFA Women's Football Committee, Karen Espelund – and for their dedication in helping to build such a bright future for the women's game...

Michel Platini
UEFA President

Secret history

In the beginning women played football, they formed teams and people came to watch. Then it was deemed unfitting and they struggled – but never gave up.





Left: The captains of the French and English Ladies football teams having a handshake and a peck on the cheek before the start of a match at Herne Hill. Bottom left: Play during the Theatrical Ladies Football match at Tottenham, North London. Bottom: The French International Ladies football team in 1921. Bottom right: The Preston Ladies Football Club in action. Above: A team photograph of Dick Kerr's Ladies football team, founded in Preston, Lancashire.

The female footballer, as English modernist author Virginia Woolf once wrote of women generally, "is all but absent from history". The women who helped to make football a sport for both sexes were, alas, not heroines in their own time, and scarcely so in ours, either. For the most part, the histories of football have been written by men, about men, and the emergence of the women's game remains in most accounts little more than a curious chapter in a much bigger story, episodic and sketchy.

While histories usually try to draw a line between events – and making connections between them to make sense of why and how they happened – this simply is not possible when it comes to women's football.

The sport has no continuous history because it frequently had to hide itself in order to survive. And because it lacked proper organisation for so long, records and historical details are hard to find. The line is dotted and sporadic. So where should we begin if we go in search of the origins of the sport?

There is evidence that women have been playing ball games for as long as men. Frescoes dating back to the between years 25 to 220 have been found in China showing women playing football. Some say that women played in folk games resembling football in 12th-century France. In Invernesk, Scotland, there are reports of matches in the late 17th century, when teams of married women

took on teams of unmarried women. The wives, by all accounts, usually won.

But anyone looking back through the records of women's football will at some point close their hands around a photograph taken in 1895, and breathe a huge sigh of relief.

For here is something concrete and sure.

Nettie Honeyball was an impressive-looking woman in full football kit – blousey jersey tucked into baggy trousers, themselves tucked into shin guards stuffed into an unwieldy pair of boots, just the same as those worn by the male players of her day. Standing tall, wavy hair back behind her head, she looks as if she means business. And indeed she did.

The photograph accompanied a report in Sketch magazine on the emergence of an apparently new phenomenon. The year before the photograph appeared, Ms Honeyball had created an organisation called the British Ladies' Football Club, "with the fixed resolve of proving to the world that women are not the ornamental and useless creatures men have pictured".





An ardent supporter of votes for women and of their right to sit in parliament, she swiftly went about organising what was billed on its advertising flyers as 'The First Ladies' Football Match'. Held at Crouch End in Middlesex, it was played between teams representing the north and south of England (7-1 to the north, for the record). Thousands turned up but, according to Sketch: "The efforts of the performers were watched with supreme pity" and the crowd were already making their way home before the match was halfway through. "It must be clear to everybody," the report concluded, "that girls are completely unfitted for the rough world of the football field. As a means of exercise in the back garden it is not to be commended; as a public entertainment it is to be deplored."

And yet 'exercise in the back garden' is exactly where the sport next began to surface. Only this time the back garden was a back yard, and it belonged to Dick, Kerr & Co. Ltd – tram builders that had been responsible for the electrification of the railway between Liverpool and Southport, but which during the first world war had become a munitions works. The name of Nettie Honeyball would have meant nothing here; by now the British Ladies' Football Club had long since disbanded. But out in the yard at the Dick, Kerr factory in Preston, where the war had led to an influx of women workers, the girls spent their tea breaks knocking a ball about with the apprentices.

Quickly their interest and skill grew, a draftsman at the factory was soon their manager and by Christmas 1917, with England experiencing a wartime dearth of men's football, they were playing their first charity match. It had been advertised on posters as a 'Great Holiday Attraction' and a crowd of 10,000 saw the Dick, Kerr Ladies win 4-0. Three years later, on Boxing Day 1920, 53,000 turned up to Goodison Park, Liverpool (with 10,000 locked out) to see them pay St Helen's Ladies.

By now the sport was starting to spread. Women's colleges in the United States were starting to play. In 1916 the first women's teams began to appear in France; a representative French team was soon to tour England at the invitation of Dick, Kerr Ladies, and return fixtures were arranged. In Frankfurt, Germany there are records that the game was being played. By 1921 England had around 150 women's teams. But things were about to change.

The English Football Association (The FA), suspecting financial irregularities in the Dick, Kerr Ladies accounts, also felt "impelled to express their strong opinion that the game of football is quite unsuitable for females and ought not to be encouraged". A quarter of a

century had passed since Sketch proclaimed women "unfitted" for football, but the language of disapproval had not changed. All men's clubs subscribing to The FA were now prohibited from allowing their pitches to be used by women.

This might have been the time when the momentum of countless charity matches transformed itself into the beginnings of a league structure, but instead women's clubs could no longer readily find a pitch to play on, nor a referee to officiate them. Dick, Kerr Ladies, like innumerable other teams whose names history has barely troubled to record, struggled on, but their power had been broken. And here we have to pull up rather sharply. We can imagine that women continued to play on parks, out in the street, in back gardens and yards. But we do not know for sure, for who would bother to record such activities?

No one would have known at the time that this was history in the making, that women's will to play was finding a means to express itself, if not on the grand stage then in a local, low-key way, and that it mattered. So if we are to keep our eyes on the dotted line of the history of women's football, we must shift our focus to Italy and Milan in 1930, where at the No 12 via Stoppanian address that surely should be more famous, the Gruppo Femminile Calcistico, or women's football group, was springing into existence. (According to reports of the day, they took to the pitch in skirts.) But it is not until 1946 that the first teams appeared in Italy, in Trieste. And here we have to skip time and space again, to the Netherlands, where in 1955 the Dutch Ladies' Soccer Association was formed, although the Royal Netherlands Football Association (KNVB) commemorated the occasion by asking its men's clubs not to allow women to use their facilities. The same was happening in Germany: the men's governing bodies simply did not want women to play football.

But by 1964, in Denmark, the game was clearly being played, and by the late 1960s becoming more organised. We are coming to the beginnings of women's football as we know it, and here the line of our history gets bolder, darting about in all directions, multiplying into many different lines. The following year, teams began to appear in France, in Reims, in the east of the country.





The game had effectively disappeared since those exhibition matches of the 1920s.

However, a certain Pierre Geoffrey, a journalist at L'Union newspaper, took up the managerial reins at the Stade de Reims women's team. With this coverage and his coaching, the game grew in popularity and geographical spread, so that by 1971 he was coaching the French national side in their first official fixture. It was also the year that the first Finnish championship was played.

The same vigorous, valiant effort was taking place all over Europe. Women were forming themselves into teams. Now, encouraged by a UEFA motion in 1971 urging national associations to take responsibility for the women's game in their own countries, one association after another lifted the ban on women's football. Finland and England (where the 1966 World Cup victory had created huge female interest in football), played their first international matches. In Italy the game was already aspiring to semi-professionalism: in 1971, Sue Lopez, of Southampton WFC (now head of women's football at the club) was signed by AS Roma women's side and in return received free board and lodging at her coach's house.

All over Europe the sport was growing, but it was still battling week by week simply to be practiced. In Norway, for instance, one Karen Espelund was in the first generation of girls playing football in her home country. For ten years she was general secretary of the Norwegian Football Association (NFF). She became the chairwoman of the UEFA Women's Football Committee already in 2002 for two periods and again as of 2011, being then also the first female member of the UEFA Executive Committee.

Espelund grew up in Trondheim: "It was only when I was six or seven and going to school that people started saying football wasn't for girls. I couldn't understand it. 'Who would deny a kid all this fun?' I thought." By the age of 14 she had found and joined a women's team.

But the challenges did not stop there. "The kinds of problems people would come up with were, 'You can't play on that pitch because there are no ladies' facilities'," remembers Espelund. "Women were given no priority when it came to booking pitches; there were no competitions established nationally. But history has shown we have overcome that: you don't need separate toilets to play football. Women's lib was starting to stir."

Women's demand to play football has been hugely forceful; all over the world in the past 15 to 20 years unofficial teams, leagues structures and competitions have yielded to official ones. In 1991 the first FIFA Women's World Cup took place, China welcoming 11 other teams from every confederation. The first Olympic tournament for women's football followed in Atlanta in 1996, won like the World Cup five years earlier by the US.

There was an experiment in professionalism in the US, where, spurred on by their triumph in the 1999 World Cup, the Women's United Soccer Association (WUSA) league ran for three years from 2001, before disbanding because of financing difficulties. A successor, the National Women's Soccer League (NWSL) is now going strong.

As for Europe, a national-team competition has been run by UEFA since 1982; UEFA Women's EURO 2013 in Sweden was watched by a total of more than 200,000 spectators with 250,000 more at fan zones and an estimated 65 million watching on television. Many of the players they saw are now full-time professionals, given a boost by the UEFA Women's Champions League, which began as the UEFA Women's Cup in 2001/02 and



has been won by teams from Germany, Sweden, France and England, all of whom have thriving professional leagues of their own.

But perhaps the greatest pan-European achievement of women's football, the firmest proof of its vitality and assurance of its future, is that it is now building a continuous history. Writing the forward to Gail J. Newsham's invaluable book on Dick, Kerr Ladies, Sir Tom Finney (who before becoming a 1950s superstar served his plumber's apprenticeship next door to the greengrocer's owned by the Ladies' manager), remarked: "It was thought at the time that women's football was something new, but of course this was wrong." Finney could be forgiven, for each time the sport has had a resurgence it has had to do battle with the wider world presupposing it was a novelty, not something that needed to be taken seriously. But now those first-generation footballers in England, Norway, Sweden, Germany, Italy and elsewhere have had daughters who are growing up within the sport. Coming generations of women footballers will not only benefit from a clear path before them, but a strong tradition behind them.

Top left: Preston take on the French Ladies International team at Herne Hill, London. Top: The Amazons' women's football team, training at Combe Martin, Devon. Bottom: 10th April 1936: The Dagenham Docks versus Hayes women's football match on the Merry Fiddlers Ground. Right: The British Ladies Football Club, first played in 1895.





Boom time

Well placed to talk about the success of the UEFA Women's EURO 2013 and the development of women's football in general is **Susanne Erlandsson**, part of the first Swedish national team 40 years ago and now first vice-chairwoman of the UEFA Women's Football Committee. She talks about her own route into football, how Sweden got record crowds at the UEFA Women's EURO, and the spread of the boom in women's football throughout Europe.

**"I THINK WE HAD A REALLY
GOOD TEAM WORKING
TOGETHER, BOTH LOCALLY AND
WITHIN THE ASSOCIATION."**

Susanne Erlandsson



How did you first become involved in women's football?

Well, I started as a player. I was only 13 years old, so it was a long time ago! I started at a club in my hometown of Halmstad and then of course I was active as a player and actually asked to play in the first national team game in Sweden in 1973. I've been involved in women's football ever since – as a player, as a coach, as a member of the Swedish board, and so on. So football has always been a big part of my life.

In Sweden there is a history of women's football, but how has the national association raised its game to continue to attract people to watch women's football in the kind of numbers we saw last summer?

One of the most important things is how the Swedish FA has been working with women's football for many, many years. It has been quite normal for them to include women's football with men's football. Also, because I was the first women to join the board in Sweden back in 1992. And therefore we have had a long history. Sweden were the first winners of the European Championship in 1984, and because of that, we had a good platform to stay on and to work with women's football, because we had been successful for such a long time. As I tell everyone, the success last summer was not a quick fix, it was long term, working with women's football in many areas.

How do you assess the overall success of the tournament?

We created a concept of 'Winning Ground' in so many areas, and I'm so happy about everything we planned and that was also put in place. The only thing that we couldn't plan for was the sun, but then we were also lucky with the weather, and that made everything so complete. Also we started working very early with the seven host cities and we got so many devoted people working in each of them. And we also worked, so to say, from bottom-up rather than top-down. We really got people involved. I think this was 'our' championship, and that feeling was the key to its success.

What was the key to being able to fill the stadiums and to get such big numbers watching the matches at the UEFA Women's EURO?

I think we did so many things along the way. For example, the draw; we held a press conference; we put on the trophy tour; we worked with ambassadors, and every host city did the same... We did it together and it was not that Halmstad had their competition and Linköping had theirs. It was OUR competition, so we shared experiences between the cities and borrowed the good examples – if there was one good example in Växjö, maybe Norrköping followed it as well. So, I think we had a really good team working together, both locally and within the association.

It was one of many success stories of UEFA women's competitions over the last year. We went from four to eight teams at Under-17 level. How do you reflect on that competition for the depth of football we've seen at Women's Under-17 level?

I think it's very important that UEFA has already decided to increase the UEFA Women's EURO from 12 to 16 teams

because FIFA has increased the FIFA Women's World Cup from 16 to 24 – it's so important if UEFA want to remain the strongest confederation in the future. And it's the same for the Under-17s. We've had four teams for such a long time and I'm so glad that we've taken the decision to increase the number from four to eight because it gives more associations a chance to be in the final tournament and, of course, it also gives a lot of young players international experience, to help them in their future careers.

The UEFA Women's Champions League has been getting growing attendances. Is that the benchmark for UEFA?

Well, I would not only say that the Champions League is the benchmark; I think it's all the tournaments together. Because in women's football, the national team is still what drives the development. But overall development depends on the clubs. So within UEFA we have made these development programmes for women's football and we also say that the clubs are important. We are a little bit unique within UEFA because we are the only confederation which has such a club competition and it has grown a lot over the last couple of years. We can also see that for many associations it's getting more and more important to have a team in the Women's Champions League and that also drives the development of the club system within all the member associations. So I'm really proud of what we've done within UEFA with the development of the Champions League, from the Women's Cup to the Champions League, and having a single final in the same city as the men's Champions League helps a lot as well.

When we talk about the continued progression of UEFA women's competitions, finally, what progress would you like to see over the next three years leading up to the UEFA Women's EURO 2017?

I think that to work with the media is very important, to work with TV and TV rights. In Germany and Sweden we have a lot of TV coverage, a lot of TV coverage of women's games, and I think it's important to work with other associations as well because it means a lot if you show women's football on TV. Then you can have these role models for young girls. But it's also important to continue our work within the HatTrick programme so that the associations really work on their organisation, have strong women in the decision-making bodies, get female coaches and build up a strong organisation for women's football in every association because that also helps to get stronger and stronger teams when it comes to EURO 2017 as well. And I can see already that the gap between the strongest and the weakest associations has become narrower over the past couple of years. We can also see at both Under-17 and Under-19 level that we have new countries – like Portugal, the Republic of Ireland and even Austria have been in a final tournament for the first time. And that's good, that's good for the development of the women's game, and I'm sure that at the next EURO, we will see some new associations which have never qualified before, and that's good for the development of women's football.



Nadine Angerer, goalkeeper of Germany saves the penalty shot of Trine Røenning of Norway during the UEFA Women's EURO 2013 final match



UEFA
WOMEN'S
UNDER17TM
CHAMPIONSHIP
England 2013/14

BACK TO WINNING WAYS

The 2013/14 UEFA European Women's Under-17 Championship may have ushered in the start of a new era, but a familiar name was etched onto the trophy after two weeks of intelligent and engaging football in England.



Germany celebrating after winning on penalties in a tightly contested final in Chesterfield.

Having failed to qualify for the last Nyon finals in June, Germany wasted little time in making their mark on the expanded eight-team tournament, eventually prevailing 4-2 against Scotland thanks in part to a Jasmin Sehan hat-trick. Spain, meanwhile, produced a familiar eye-catching brand of football in their 2-0 defeat of France. In Group A, the hosts succumbed to a late Italy goal in front of a record crowd, before debutants Austria underlined their credentials at this level by holding Portugal.

Germany boss Anouschka Bernhard would have been unhappy to see her side concede two goals on matchday one, but the champions responded in style by overpowering France 4-0 to book a semi-final berth, ending Les Bleuettes' ambitions in the process. Italy joined them in the last four after consigning Portugal to a 2-0 reverse, before England came from behind to edge Austria 2-1. In the second evening kick-off, Scotland were somewhat unfortunate not to have more than a goalless draw to show for their efforts against Spain.

“WE ARE SO PROUD OF WHAT THE GIRLS HAVE DONE THESE LAST TWO WEEKS”

Anouschka Bernhard

Jorge Vilda's side rediscovered their shooting boots on matchday three, sending four unanswered goals past Germany. That result, secured with Andrea Sánchez and Aitana Bonmati doubles, meant Spain progressed as section winners. Scotland's Pauline Hamill was left to reflect fondly on a "brilliant education", meanwhile, after signing off with defeat by France. Austria also bowed out with their pride intact, overcoming Group A winners Italy to finish two points behind the hosts, who flexed their muscles in a 6-1 rout of Portugal to book a semi-final with Spain. →



Italy had vowed not to betray their attacking principles, but were overawed in the knockout stage by Germany during a breathless first 40 minutes in which Ricarda Walkling struck the decisive goal. Bernhard's side would discover their final opponents when Spain outclassed England 3-0 with a combination of metronomic build-up and potent finishing. Weighing in with two goals, Sánchez moved level with Sehan at the top of the scoring charts.

Just as they had on matchday one, the Azzurrini edged England to clinch third place and a 2014 FIFA Women's U-17 World Cup berth, this time prevailing on penalties. As for the main event, few could argue with Bernhard's assessment that the "best two teams were in the final" as Spain and Germany, who had won five of the previous six editions between them, contested the Chesterfield showpiece.

Leading courtesy of Patricia Guijarro's early opener, Vilda was four minutes away from becoming the first coach to land three Women's Under-17 titles when Isabella Hartig levelled to force a shoot-out. The same player then kept her composure for a second time to convert

the winning penalty after goalkeeper Vivien Brandt had denied Nahikari García and Mireya García Boa. "We are so proud of what the girls have done these last two weeks," concluded Bernhard after recapturing the crown she won in 2012.



above: Lisa Karl (Germany) and Mireya García Boa (Spain) fight for the ball

right: Saskia Meier of Germany takes a penalty

The FA's marketing plan



The Football Association (FA) hosted the first eight-team UEFA European Women's Under-17 Championship in November and December 2013, the culmination of The FA's 150th anniversary celebrations. FA150 was all about celebrating football from stellar senior England internationals to recognising grassroots volunteers. This tournament was a fitting finale to the year as it focused on the stars of tomorrow and looked to engage with a new generation of fans.

Over 12,800 attended the matches - an average of 800 a match - setting the standards for European women's youth tournaments. Five new local girls' teams have already been established as part of the legacy, and new partnerships have been forged to deliver more girls' football in the regions.



The FA worked alongside UEFA and local partners to achieve three key objectives:

1. drive awareness of the tournament
2. drive ticket sales
3. deliver a fantastic experience

BUDGET

A marketing communications budget of £75,000 (around €92,000) was allocated to promote the 16 matches and deliver the above objectives by means of fan zones, PR support, advertisements and banners.

METHOD

The FA appointed a tournament marketing and communications manager, who drew up an overall strategy and delivery plan. The target audience were schools (the principal focus), clubs and families.

Four regional working groups were established around the host venues of Telford, Burton-on-Trent (Burton Albion FC), Chesterfield and Hinckley involving the local club, county FA, city, school partners, county sports partnerships and the Olympic legacy programme.

A PR agency was appointed to support the planned activities, with a specific remit to engage local schools and attract them to the games.



Eleven out of 16 matches were scheduled in the daytime to encourage local schools to attend and the fans of the future to watch international women's football.

The FA developed a timeline of key dates and activities to ensure all opportunities were used to promote the tournament, with a special focus on the three England group games and the final.

FA ASSETS

The FA used everything it had to promote the tournament internally and externally, promoting the finals at two England women's senior and two England men's senior home internationals, the UEFA Champions Festival at Stratford and UEFA Women's Champions League final at Stamford Bridge, The FA Women's Cup final and FA WSL matches, youth internationals, girls' football festivals and FA150 events, including the gala dinner.

Stories were posted on the main FA website, a specific section was created from November onwards, and FA staff were made aware of the tournament via intranet stories.

The FA Gold Marketing Campaign for November was for the final tournament. This included perimeter advertising at two England men's internationals at Wembley, an e-shot to England fans, digital advertising and downloadable marketing toolkits for all 54 county FAs.

AMBASSADORS

England defender Casey Stoney and forward Karen Carney became tournament ambassadors and supported the event through appearances and media interviews. Over 40 player appearances were arranged with England and FA WSL players around the four venues to promote the finals. Many of these events were based in schools to encourage participation and get schools to attend the games.

PROMOTIONAL MATERIALS

The FA provided flyers, the match schedule and content to all local partners.

The FA worked with the four host clubs to produce tailored marketing plans which supported their community work and participation plans for girls' and women's football, in each case working with local media, promoting player appearances at matches and elsewhere in the area.

For example, Hinckley produced some fantastic examples of engagement in schools, including an education pack and a schools football competition which ended with the medal presentation at half-time during a Women's U17 final tournament match.

A KEY PART OF THE PLAN WAS TO ENSURE THAT THOSE WHO ATTENDED ENJOYED THE EXPERIENCE

They also ran a trophy tour and hosted two girls' football festivals.

Hinckley's activities resulted in almost 2,000 attending four non-England games and the creation of five new girls' teams.

PR AGENCY

A PR agency was engaged to provide support to the four programmes. Their focus was to contact schools and ensure local partners had the correct information.

The agency also promoted the tournament to local media by placing competitions from sponsors LEGO and Continental Tyres.

An extra £7,000 (€8,600) was invested in advertising in Chesterfield in the form of a 60,000 flyer drop, an ad van for three days, and radio and print ads in local media to promote the final at Chesterfield FC.

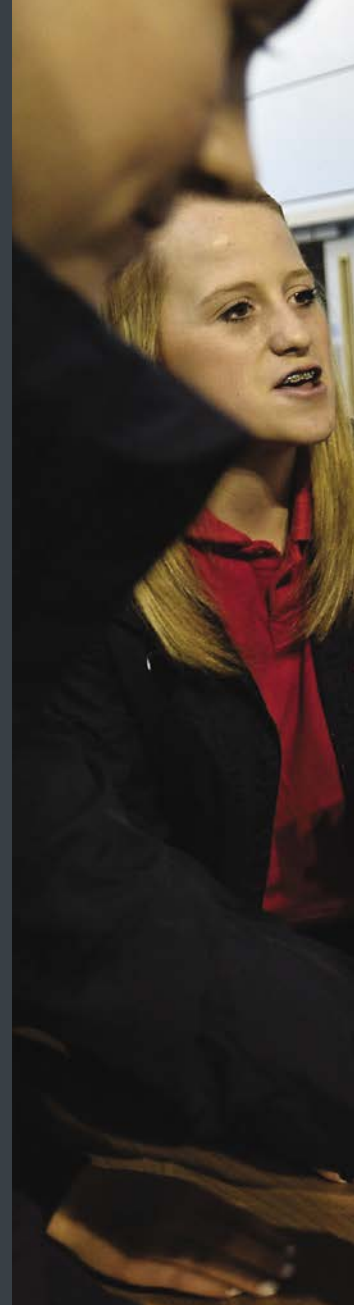
MEDIA COVERAGE

There were over 40 regional stories in written media.

BBC Midlands covered the draw at Burton town hall and BBC local radio was very involved with all four venues. BBC News School Report brought school children to the games to report on the tournament. CBBC children's TV programmes Newsround and MOTD Kickabout also attended a media day at St. George's Park to cover the finals.

Sport England's newsletter to deliver the Olympic legacy, 'Stay Inspired', promoted the tournament to 500,000 regional subscribers, while Sky Sports News women's sports show spent a day at St. George's Park and reported on the tournament.

She Kicks magazine placed print and online adverts and produced a tournament pullout with the match schedule on one side and inspirational women's football images on the other to distribute to women's football fans and supporters at the games. The FA and UEFA both had daily stories and strong content on their respective websites.





TOURNAMENT SPONSORS

Continental Tyres were the main sponsor of the tournament. They provided 50 packs of football items (bibs, balls, cones) for schools as prizes to support plans to engage schools to attend the matches.

They ran a competition with Jump! girls' magazine for a reader to become a young journalist and stay at St. George's Park for three days recording the tournament 'behind the scenes'.

LEGO Friends were a new football tournament sponsor who worked hard to engage young fans. They provided 11,000 mini-figures to distribute at grounds, provided competition collateral to schools and at venues. They also built a replica tournament trophy and St. George's Park in a LEGO PR day.

TICKET SALES

Competitive and affordable prices were set and The FA used all of women's team, school and fan databases to ensure the football family was aware of the finals. The English Schools FA and Independent Schools FA and British

Colleges Sport allowed The FA to write to all their members inviting them to attend the games. The PR agency then followed up with all local schools to ensure they had the information.

A key part of the plan was to ensure that those who attended enjoyed the experience and would come and see more women's football. Seven thousand clapper banners were handed out to fans as they arrived to create an atmosphere. There were four fan zones – outside the three England group games and final – to create a buzz outside the stadium.

SUMMARY

Eight international teams lit up the four venues with some high-quality football and The FA has hopefully provided those players with an unforgettable experience at the start of their football journey.

The three marketing objectives were achieved and The FA staged a final tournament with a cumulative crowd of 12,800 who will hopefully return to see more women's football in the future and may even be inspired to play too.

FRENCH STAYING POWER PREVAILS

The 2012/13 UEFA European Women's Under-19 Championship was the first final tournament ever hosted by Wales, and their efforts were rewarded by an epic final.



UEFA
WOMEN'S
UNDER19
CHAMPIONSHIP
Wales 2013

Right: Aurélie Gagnet (France) and Melissa Lawley (England) fighting for the ball



Far right: the semi-final between England and Finland with Sherry McCue and Iina Salmi



Below: France is celebrating after winning an epic final





Former champions France and England lined up in Llanelli, having previously played in the 2010 final. And just like then, France won, but this time to clinch a third title needed extra-time goals from the outstanding Sandie Toletti, captain of their 2012 FIFA U-17 Women's World Cup winners, and Aminata Diallo. The two finalists had begun the tournament with a 0-0 draw before both beating hosts Wales and Denmark to progress. Germany won Group B but they were to miss out on a seventh title as they lost 2-1 to France, while England defeated Finland 4-0.

Wales may not have secured a point, but three years of preparations paid off with a smoothly organised and well-publicised tournament, promoted with a pre-finals roadshow and played at the south-western venues of Llanelli's Parc y Scarlets and Stebonheath Park, Carmarthen's Richmond Park and Haverfordwest's Bridge Meadow. "We've definitely raised the profile of women's football in Wales and this is also the first final tournament we've had in the country," tournament director Rebecca Crockett said. "We've shown we can do it."

Supporters of Wales during the Group A match between Wales and Denmark

"WE HAD LOADS OF VOLUNTEERS, LOTS OF CHILDREN WANTING TO GET INVOLVED WITH THE YOUTH PROGRAMME AND HOPEFULLY WE'LL SEE PEOPLE CONTINUING TO COME TO WATCH WOMEN'S FOOTBALL"

Rebecca Crockett,
tournament director



A footprint of women's football

As hosts of the UEFA European Woman's Under-19 Championship finals in August 2013, what did the Football Association of Wales (FAW) do to promote the competition and reach attendance targets? Here, the FAW explains how it managed to achieve its objectives and make the tournament a great success.

Wales hosted its first ever UEFA final tournament in August 2013, that of the 2012/13 Women's Under-19 Championship. Hosting such a prestigious event was seen not only as an honour but also as an opportunity to leave a legacy and a real footprint of women's football in Wales.

The competition now known as the UEFA European Women's Under-19 Championship began as an Under-18 competition in 1997/98, changing to an Under-19 competition in 2001/02. It takes place annually and consists of three distinct stages: two qualifying rounds and a final tournament.

Wales had come closest to qualifying for the final tournament in 2010/11, as the second best runners-up after Belgium, with just one goal scored making the difference and denying Wales a place in the finals. No British country had hosted the tournament before. Previous winners of

the competition include England, Germany (three times), France (two-time winners) and Spain.

OBJECTIVES

Apart from leaving a lasting legacy of women's football in Wales, we wanted to engage with local communities and to drive attendances to the games through various promotional concepts.

ACTIVITIES

We started to promote the finals as far in advance as we could to gain as much awareness and interest as possible from an early stage. We also made an early start on the volunteer recruitment programme as this would be key to the success of the tournament and its legacy.

- Throughout 2012 the FAW went on the road to spread the word about the tournament, with local football clubs and community centres the main stop-offs.

Above: Referee Eleni Lampadariou, assistant referees Belinda Brem and Sanja Rodak Karsic, and fourth official Petra Chuda lead the teams out for the match between Wales and Denmark

Visitors to these roadshows found out how they could volunteer and get involved in the finals. We were lucky enough to have both the senior men's and women's national team managers on board, which helped with the media coverage.

Roadshows also took place at football clubs in each of the host cities – Llanelli, Carmarthen and Haverfordwest, allowing these specific areas to be targeted as well.

- The FAW held community days at some of the training venues, where staff put in extra hours to improve facilities at the grounds. These were seen as opportunities to promote the tournament and its legacy in the local communities.
- FAW Young Ambassadors were appointed to go into communities and to raise enthusiasm for the event among other young people. The ambassadors gave presentations and held physical education lessons in 23 Welsh schools to promote the finals.

They went to football festivals, held football sessions in town centres and really became the driving force on the ground on a day-to-day basis – this formed a key part of the FAW's engagement strategy.

As a follow-up, tournament packs were sent to 365 schools a week before the end of term, with a letter from the national women's coach, Jarmo Matikainen, and his counterpart, Chris Coleman, inviting them to support the team and be part of the tournament.

- The FAW also 'turned towns purple', taking the FAW trailer around Wales, hosting training and skills sessions and competitions.
- Social media was used to promote the tournament, with activity increasing as it approached. Live updates throughout the tournament included pre-match, half-time and full-time photos every matchday.

- A special edition of the FAW magazine The Voice was issued; distributed via Trinity Mirror, it was inserted into 140,000 national papers across Wales.

- There were also residential leaflet drops to 35,000 houses in host towns, while tournament posters were sent to all local businesses and sponsors.

- A big screen was set up in Swansea town centre looping four tournament slides throughout August (12+ hours per day).

- Collaboration was organised with SheKicks magazine, the biggest British women's football magazine: tournament updates were provided to the magazine and a tournament wall planner co-produced, which was distributed to 47 schools, the tournament hotels and at promotional events and matches.

- News and editorial pieces were published in print and online: pop-up 'post-it' banner linking through to finals updates for seven weeks before tournament; final push from 28 August, included a front page advert and coupon insert offering readers a free ticket to the final (25 of these coupons were also sent to 25 clubs in west Wales).

- The tournament countdown clock was added to partners' and local websites, linking back to the FAW tournament microsite.



LESSONS LEARNED/CONCLUSIONS

The WU19 tournament was a great success and has been a springboard for women's football in Wales.

We showed that the earlier you can start promoting the tournament, the easier it is to generate awareness and interest – when the public can see and hear what is going on, they feel engaged and more likely to attend matches.

The FAW turned towns purple



Twitter:
 @FAW_Womens – while catering for all levels of women's football, this handle concentrated on the WU19 in the build-up.
 @FAW_Amb – set up and run by the ambassadors, giving a player's perspective as the tournament approached.
 @FAWales – the association's main account was used to retweet and promote the tournament to 30,000 Wales football supporters.

Facebook:
 The FAW's two pages were dressed with tournament branding.



NETHERLANDS NORWAY SUN



UEFA
WOMEN'S
UNDER19TM
CHAMPIONSHIP
Norway 2014



Above: Emily McKerlie of Scotland and Vivianne Miedema of the Netherlands during their Group A match

Right: the Netherlands players are celebrating their win over Spain in the final

HAVE THEIR DAY IN THE

Summer 2014 was a golden one for Norway, with the UEFA European Women's Under-19 Championship played out amid blazing sun and record temperatures. But it was a player with ice in her veins who shone brightest of all.

Vivianne Miedema almost did not travel to Oslo. Though only a matter of days past her 18th birthday, she is already an established senior international, with 11 goals in ten caps. Yet after discussions with the Dutch coaches and her new employers, FC Bayern München, travel she did – and she took the tournament by storm.

Having missed the opening day draw with the hosts because of a groin problem, she announced herself against Scotland. She scored twice and forced an own goal inside the first 24 minutes before being withdrawn at half-time as a precaution – without her, Scotland pulled it back to 3-2 in a grandstand finale.

The Scots went into that game on the back of their first finals win in ten attempts, prevailing 2-0 against a Belgium team who had stunned Germany in qualifying. The Red Flames could not reignite those glories, however, and were



Nahikari Garcia of Spain and Dominique Janssen of the Netherlands during the final



THE NETHERLANDS BECAME THE FIRST NAME TO BE ETCHED ON THE NEW TROPHY

Clare Shine of the Republic of Ireland and Natalie Björn of Sweden fighting for the ball in their Group B match



extinguished after three losses. Scotland paid for their efforts in their final Group A outing, thumped 5-0 by section winners Norway.

Miedema returned to centre stage with a semi-final hat-trick against the Republic of Ireland – few disagreed when Andre Koolhof described her as a “phenomenon”. The 4-0 defeat was a harsh ending for the Irish, who rivalled Miedema for the headlines in a memorable debut campaign when they sparkled as much on the pitch as they did on the piano at tournament headquarters.

Victories over eventual finalists Spain, a youthful England and Sweden saw them advance with maximum points. All were former winners, with England runners-up 12 months earlier in Wales and Sweden responsible for knocking out holders France in qualifying – neither survived into the second week. Spain joined Ireland in the last four, dusting themselves down from the opening-day loss with a pair of 2-0 wins.

Jorge Vilda’s side made it a hat-trick in the semis, ruining Norway’s dream of a home triumph to mark the end of coach Jarl Torske’s 14-year tenure amid lightning-illuminated skies more associated with nightmares. The sun was back for the final at Ullevaal Stadion, and yet again it was Miedema who shone brightest of all.

Spain were on the front foot for much of the game – “the better side” both coaches agreed at full time – but when Miedema got her chance, she took it on 21 minutes. Spotting Sara Serrat off her line, the No9 almost nonchalantly chipped in for her sixth goal of the finals as the Netherlands became the first name to be etched on the new trophy.

Focus on values

The primary objective of the Football Association of Norway (NFF) was to maximise interest in the tournament in Norway through local and national marketing (bought and owned media channels), proactive measures towards the media, the active use of social media and its own tournament website. The promotional activities and communication focused on the values 'pride', 'will to win' and 'togetherness'.

Nationwide marketing campaigns were ran through the contractual partners in print and radio as well as the NFF's owned media/promotional channels such as the NFF website, the national team's Facebook page, NFF's Twitter account, the NFF's Instagram account as well as targeted newsletters to members and ticket buyers. UEFA worked closely with the NFF, particularly in the digital marketing campaign.

In addition, the NFF's internal TV crew produced 'behind the scenes' material before and during the championship and a dedicated series leading up to the tournament featuring players and coaches as studio guests. The NFF also leveraged marketing opportunities through corporate sponsors and their respective media channels (websites, social media channels, etc.).

Local promotion and marketing activities included advertisements in local media, partnerships with local volunteer groups, promotion through existing after-school activities, school visits (with and without players) and agreements with local companies to promote the tournament directly to their staff. Moreover, the NFF created media plans for each individual organiser in cooperation with the regional FA, local clubs and the local government.

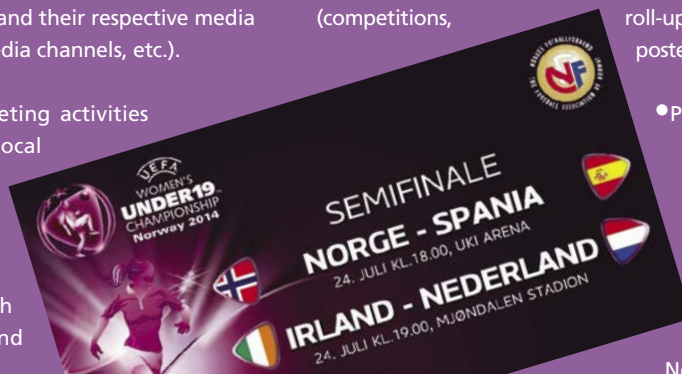
The tournament final at Ullevaal Stadium was part of the general awareness and competition campaigns, but the NFF also undertook specific activities that were focused solely on the final. For example, the NFF

worked together with the organisers of the Norway Cup (one of the world's largest youth tournaments, which takes place in Oslo at the end of July) to ensure that as many of the approximately 1,450 participating teams as possible would attend the final of the UEFA Women's Under-19 Championship as well. The following measures were taken to that end:

- Information (flyers) to all participating teams in their welcome packs
- Web banners on the Norway Cup homepage
- Promotion via the NFF stand at the Norway Cup (competitions, roll-ups, flyers and posters)

- Promotion of the final via the Norway Cup official broadcaster during the opening day of the Norway Cup

- Information about the final during the Norway Cup opening concert (approx. 20,000 spectators at the concert and through corresponding TV broadcast)
- Free bus service from the Norway Cup to Ullevaal Stadium



Thanks to these promotional activities, more than 4,000 spectators attended the final at Ullevaal Stadium.



FINAL
LISBON 2014

Final review

VfL Wolfsburg became the third team to successfully defend the European women's club title after the most exciting of the 13 finals so far.

In 2013 in London, debutants Wolfsburg thwarted Olympique Lyonnais' bid for an unprecedented third straight title, winning 1-0 with a Martina Müller penalty. Müller, who joined a then freshly relegated Wolfsburg in 2005, struck the decisive goal again in Lisbon in 2014.



Right: Christen Press of Tyresö FF and Nilla Fische of VfL Wolfsburg fighting for the ball

Below: VfL Wolfsburg players in front of the winners arch

Wolfsburg's opponents, Tyresö FF, were, just as VfL in 2012/13, making their bow in Europe. But their team, including Marta – who had played with the last Swedish team to win, Umeå IK, in 2004 – did not want for experience and they beat the likes of Paris Saint-Germain to make the final. In the semis Wolfsburg overcame 1. FFC Turbine



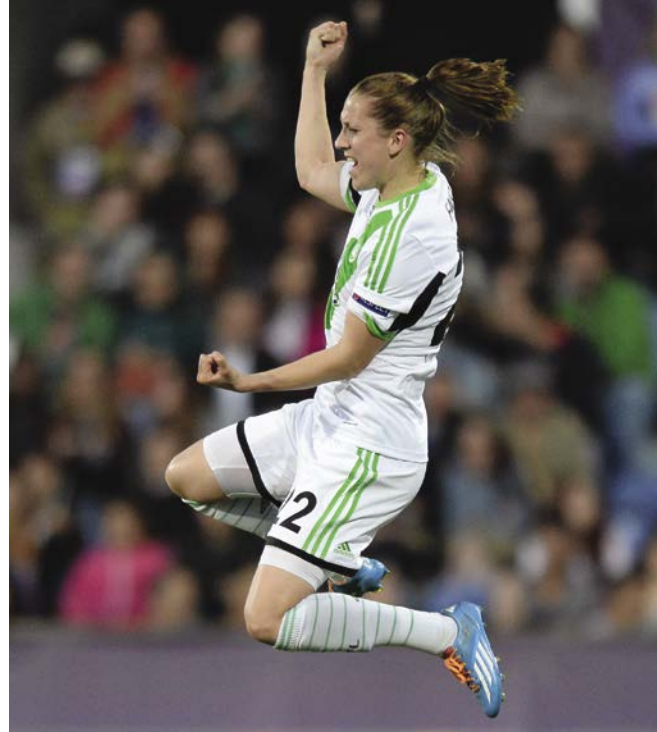
“WHEN I LOOKED INTO THEIR EYES I COULD SEE THE MOTIVATION”

Ralf Kellermann

Alexandra Popp's header on 47 minutes got Wolfsburg back in the game and Müller then levelled. Tyresö seemed on the ropes but Marta's geometrically perfect finish restored their lead three minutes later. But in the 68th minute, with Tyresö defender Meghan Klingenberg off injured, substitute Verena Faisst marked her 25th birthday with a Wolfsburg equaliser, and ten minutes from time player of the match Nadine Kessler beat three Tyresö defenders in the box and then held up the ball before setting up Müller to volley the winner. The crowd of more than 11,000 applauded and then took to the pitch to enjoy a free concert by R&B star Anselmo Ralph.

Winning coach Ralf Kellermann told UEFA.com: “When I looked into their eyes at half-time during the team talk, I could see the motivation and the determination that we could come back. Right away after that we scored our first goal, and then the belief increased and the team did great. And their third goal didn't really bother us; the team kept on believing, and it was sensational.”

Above: Verena Faisst celebrates after scoring her goal the UEFA Women's Champions League final



Potsdam – who in the round of 16 had ended Olympique Lyonnais' hopes of a fifth straight final.

Wolfsburg were considered favourites for the final at Lisbon's Estádio do Restelo but it seemed very different at half-time, Tyresö leading through Marta's brilliant run and finish on 28 minutes and Verónica Boquete soon after. The pace and verve of Tyresö was proving too much for Wolfsburg, but in the second half they were a team transformed, and what followed was the most thrilling 45 minutes in the competition's history.



PARTNERING WITH KEY INFLUENCERS

For the 2013/14 UEFA Women's Champions League final, the UEFA promotions and marketing team successfully executed ground-breaking activities to promote the final and drive ticket sales. We caught up with Adrian Wells, senior manager, marketing activities, to see exactly what they did to achieve this, and what their plans are for the upcoming season.

The 2013/14 UEFA Women's Champions League final saw VfL Wolfsburg defend their title, with over 11,000 people watching from the Estádio do Restelo in Lisbon. A lot of work went on behind the scenes to promote the final in Lisbon to ensure the successful attendance numbers. What did you do to promote the women's final?

We knew that getting high attendance numbers for the 2013/14 final would be more challenging than in previous years, so we needed to ensure that all our activities were focused on trying to make people more aware that the final was taking place, and on making sure it was not completely overshadowed by the men's final two days later.

In order to achieve this, our promotional strategy was twofold: firstly we wanted to raise awareness of the women's final taking place, and raise awareness of football in Portugal in general as the number of spectators has been lower than in other European countries. Secondly we wanted to drive ticket sales for the final on 22 May by partnering with key influencers in and around Lisbon.

So, the UEFA promotion team focused on raising awareness and driving ticket sales. How did you do this, and was it a success?

In order to raise awareness and drive ticket sales, we carried out four key activities. Firstly we partnered with a national Portuguese supermarket chain where we placed in-store and online promotional adverts for ticket sales. Through Continente Supermarkets, tickets for the women's final could be purchased in-store for €10 and shoppers would receive €5 back on their Continente loyalty card. Tickets could also be purchased online and we promoted this through UEFA-owned social media channels. Through this partnership, we sold over 4,000 tickets – 36% of the total attendance at the final.

Secondly we commissioned women's final specific branding throughout Lisbon, including outdoor advertising around the stadium, branded star structures in squares around the city, and branded finalist teams' creative at the Champions Festival site. And thirdly we integrated the UEFA Women's Champions League brand and trophy into events such as Lisbon Roots, the Champions Festival Trophy Photo opportunity, and promotional digital content such as Trophy Cam.

Fourthly we partnered with Angolan R&B artist Anselmo Ralph, who performed on the pitch after the final on 22 May. Anselmo Ralph is a very successful artist in Portugal and has been a judge on The Voice Portugal – having a high profile artist like Anselmo helped to raise the profile of the women's final, with over 5,500 people staying to watch the concert after the final whistle had gone – almost 50% of the total match attendance.

How important were the use of social media and digital promotions for the promotional activities this year?

Social media played a key role in our promotion of this year's final. We carried out a social

Ten cars with UEFA Women's Champions League branding were driving around the city.



“WE CARRIED OUT A SOCIAL MEDIA AND RADIO PROMOTIONAL CAMPAIGN TO TARGET FOOTBALL FANS AND ANSELMO RALPH FANS.”

Adrian Wells

media and radio promotional campaign to target football fans and Anselmo Ralph fans in and around Lisbon. Our Facebook campaign reached 1.5m people in Portugal, and all posts had a combined engagement of 100,000, while our radio promotional competition through Radio Comercial had over 500 entries to win tickets for the final.

Although we are going in the right direction when it comes to using social media and digital promotions, there is much more we can do in future years to increase the use of the UEFA Women's Champions League Facebook page, which now has over 2.4m followers, and other key UEFA channels such as UEFA.com and Twitter.

The 2014/15 UEFA Women's Champions League final will be held in Berlin on 14 May. Germany has traditionally been a strong supporter of women's football, with record-breaking attendances for the FIFA Women's World Cup in 2011. How will this impact your promotional campaign for next season, and what are your upcoming plans to promote the final?

Germans have a strong reputation as supporters of women's football, which definitely is an advantage when it comes to promoting the final as we will have a larger pool of fans to target and market to. The Friedrich-Ludwig-Jahn-Sportpark in Berlin has a capacity of 19,708, which is more or less the same as the Estádio do Restelo in Lisbon, but we will still need to focus on driving ticket sales by raising awareness of the final. This will continue to be our promotional strategy for the 2014/15 season.

For the 2014/15 final, we are keen to ensure we work closely with the LOC [local organising committee] to target the right fans in and around Berlin, as well as targeting non-football fans, with the aim of getting more girls and women to play football. This year we were lucky to have some strong partnerships through which we could drive ticket sales for the



final, namely Continente Supermarket and Anselmo Ralph, and this is something we are looking into for next season too, to ensure we have Berlin-specific partnerships.

Finally, social media and digital activities will play a key role for us next season. Not only are social media channels such as Facebook and Twitter a cost-effective way to advertise the final, but we are able to do detailed targeted marketing and promotional activities, while also ensuring we communicate to a wide range of people and make the UEFA Women's Champions League final a promotional success.



To raise awareness for the final branded star structures were placed in squares around the city.

Anselmo Ralph is the central figure, wearing a black leather jacket and gold-rimmed sunglasses. He is smiling and pointing towards the camera. To his right is a large, silver UEFA Women's Champions League trophy. In the foreground, a purple and white soccer ball with the UEFA Women's Champions League logo is visible. The background shows a body of water and distant hills under a clear sky.

ANSELMO RALPH

For the 2013/14 UEFA Women's Champions League final, we partnered with a top Angolan R&B artist, Anselmo Ralph, who performed on the pitch after the final. Anselmo has a huge fan following in Portugal, and agreed to perform a special concert around his busy schedule as guest judge on The Voice Portugal. Before the UEFA Women's Champions League final in Lisbon on 22 May, we put some questions to Anselmo on his thoughts on performing at the women's final, his advice to the players, and who has inspired him in his career.

Thank you very much for the interview. How does it feel to be performing at the UEFA Women's Champions League final this year?

It's definitely an honour for me to be at the final, because it's an important event. To be part of this event, this party, for me it's an honour, and I feel proud that the producers of this event have chosen and invited an artist like me. Above all, most of my fans are from all over the world, so to be performing at the final of the Women's Champions League is definitely the cherry on the cake.

You've played in front of some huge crowds. Now these girls in the women's final are going to play in their biggest match of the year. What advice would you give to them about handling nerves ahead of performing in front of such a big crowd?

I think a lot of the time you have to put it out of your mind – sometimes it's good, when you're performing in front of a huge crowd. You need to have a 'switch' and be able to turn it on and off. You can use that to your advantage. I think a lot of the time it's important to switch off and forget that there's a crowd – when the crowd makes you nervous, it's a good tactic. A lot of the time I imagine that I'm singing in a closed room and there's no one else there. And when the crowd is lively and asking me for more, I try to turn on the switch, to make use of that good energy that is coming from the crowd to inspire me even more. So that's the second part of my advice: when the crowd is giving you strength, when they're optimistic, when they're working with you, then you have to make use of that energy.

So, many of these young women will be inspirations for the next generation of footballers. How important is it to have inspirations in your career, and who has inspired you to do all the things that you've done?

Well, it's always good to have people who inspire you. It's always very good to have people who inspire you and set an example. I'm not saying an example in terms of your private life, but in professional terms, like being a

footballer. Apart from your talent as a football player, your character on the pitch is also very important, because you end up influencing others – the next generation of football players coming up.

In my case it was quite important to be able to see the things that are good and the things that aren't, things that end up being a good example and things that aren't a good example. Being able to identify that it's not just knowing how to sing, it's not just about having the talent to write good songs, make a good album, but I think it's also about how you manage your success; how to manage it and how to make use of it. I think that in all of this we also have to learn to be people who will serve as good examples for other people who will pick up this line of your profession and take it onwards – so that your brilliance will continue to shine in the future.

Since I was a child my inspiration has been Juan Luis Guerra. He was quite important because up until now he's an artist I identify with a lot, even in the life I have today. Not that I'm trying to copy him, but maybe I identify myself with him a lot, because he's an artist who was never involved in scandals, he's very reserved, he's very respectful to his fans, and for me it was quite important to have him as an inspiration, because it showed me the way it should be.

And today I'm thankful to have chosen that good artist who has served me as an inspiration, not just in terms of singing, but in terms of character.



Great players can be fine ambassadors for the game, as many of them prove by taking on just such a role to promote UEFA women's competitions and projects.

For many years final tournament local organising committees (LOCs) have appointed ambassadors – well-known current or former players or other personalities – to give their events more visibility. UEFA appointed former Germany defender Steffi Jones as the first ambassador for its women's football development programme (WFDP) in October 2011. Jones was also chosen to promote the UEFA Women's Champions League as ambassador for the final in Munich that same season.

The following year former England captain Faye White was ambassador for the 2013 final in London. "I was very honoured to be asked, and it was one that I didn't have to think twice about," White said. "And my career, not only as a player but off the pitch, has certainly been about trying to raise the profile and be a role model for young girls to maybe one day emulate. So there's no better opportunity than being an ambassador for UEFA and for such a great competition."

That role is varied and can begin many months before with the ambassador's public appointment, and they will be on hand to promote the start of ticket sales, the trophy handover to the city and also pre-final activities. At the game itself the ambassador has a high profile, usually bringing the trophy to the pitch beforehand, being interviewed in the hospitality area and aiding with post-match media duties.

For UEFA Women's EURO 2013 the ambassador roles were expanded further. UEFA appointed two tournament ambassadors – Jones and former Swedish international Patrik Andersson, a man with the profile to promote the event beyond the usual audience for women's football, not to mention in England, Spain and Germany, countries involved in the final tournament where he played during his professional career.

AMBASSA

The local organising committee in Sweden also appointed its own ambassadors. Each of the seven host cities were promoted by local personalities, ranging from footballers male and female to, for Halmstad, tennis player Sofia Arvidsson. There were also three national ambassadors – Sweden goalkeeper Hedvig Lindahl, former striker Hanna Ljungberg and her old team-mate Victoria Sandell Svensson, who expanded on the role by also serving on the LOC, dealing with team services.

As a former player, she was well-placed as the point person for team hotels and training grounds, and to act as a liaison between the squads and the organisers. She also carried out traditional ambassadorial duties like media promotions and appearing in the fan zones. Sandell Svensson gave the LOC a well-known spokesperson and public face.

"I knew a lot of people were involved in an event like this, but the size of the operation is something I wasn't aware of," Sandell Svensson said. "There's people from UEFA, from the LOC and from all host cities, and everyone's doing a fantastic job. It's awesome to be on this side of things."

That feeling is shared by new WFDP ambassador Laura Georges, the Paris Saint-Germain and France defender. "I previously never really got the chance to meet female ambassadors and talk about their experience," Georges said. "I want to share my experience with younger ones. I hope that they will continue to develop female football, and that this will encourage coaches and leaders." In a nutshell, the definition of the ambassador's role.



ADORS FOR THE GAME



Right: new WFDP ambassador Laura Georges
Left: Faye White, ambassador for the 2013 final in
London, presenting the ticket for the final

WINNING GROUNDS



• The bidding process is under way for UEFA Women's EURO 2017, with the participants having big boots to fill after the success of the last edition in Sweden. Based on the 'Winning Ground' concept, the UEFA Women's EURO 2013 boasted community involvement in each of the host cities, popular fan areas and large crowds. For the Swedish Football Association (SvFF), the planning started early, and as the commercial and host city manager, **Maria af Geijerstam**, recalls, the success was a result of having fun as well as strong organisation.

• **Can you tell us about the Winning Ground concept and how it started?**

• The Winning Ground concept started for us during the bidding phase. It was a winning ground for the partners involved, for the country of Sweden and for the host cities, so it was something that we had with us from the start in 2010. We had asked all of our districts if they were interested in participating in the UEFA Women's EURO, we gave them the conditions and we received interest from 16 cities. Then, we tried to get the seven host cities inspired to be a part of it.

• **What were the key aims and goals of Winning Ground from the outset?**

• We wanted to create a change for women's football in Europe, not just in Sweden, and that was something that I liked about

the bid. For us, we wanted to encourage people in the host cities to create something special and to make the tournament their own winning ground.

Who were the main target groups that you were aiming at?

We wanted to give a lift to the number of people attending our matches and that meant being important for local people in the host cities. We wanted them to feel proud that a EURO was happening in their home cities. The main target groups were teams and families and we tried to penetrate the local market and in different ways because we wanted to fill the stands as a result of all of our marketing and promotional activities. We know that in the UEFA Women's EURO, there isn't such a history of people travelling to matches, so we focused on the local markets.



There were many promotional activities before and during the finals. Which of those activities worked well for you?

We had two or three good dates for promotion. The first was the final tournament draw when we knew the teams and the matches that would be played and we really tried to boost promotion around that time. So we had a mini-EURO on site with teams comprised of local girls from all of our host cities representing all the participating nations. We wanted people to remember that this wasn't just an event where you draw out teams but it's football – this is what it's all about. It gained a lot of local and national coverage throughout the event and was an important kick-off both for us and for the host cities. The next key date was the ticket launch on 14 February, which was very good for communicating because it was Valentine's Day and we used the heart well in our marketing. We wanted to make the maximum impact with each of these events and the same with the trophy tour that kept up the momentum of the tournament at a time when there was not too much happening in connection with the tournament, with one event in each host city.

You worked very closely with the media to promote the tournament. How would you advise other associations to do the same?

The SvFF have always like to have a good relationship with the media and it was our responsibility to make the big things happen. But for the local media, it was very important that all the host cities did their jobs because they know their reporters and their local media and what works for them in their host cities and one thing that they did which isn't often seen is by using news which is usually too small to communicate: it could be the training ground being ready for France and two newspapers were taking photographs of the pitch and communicating that – that was news as well in the local market. Those little things raised awareness.

What was the feedback in Sweden to all of the activities that you were involved in?

At first, we had a little bit of criticism because we knew about the tournament a long time in advance and some people thought that we should have been doing more. With the promotional money though, we had to be smart and divide it into those activities that would draw people into the stands. It was not the idea to do anything big, but just to make sure that people would be interested in buying tickets. When we started with the promotions, then the response was that it was very visible and that it really felt like a EURO.

What were the main challenges that you faced in preparing the final tournament?

We faced challenges in setting the right price for the tickets. If you have a look at the ticket prices in Germany [2011 FIFA Women's World Cup], they were quite high compared to the UEFA Women's EURO [2009] in Finland. So the challenge was to find a ticket concept that would be appropriate for the target group and help them to go to more than one



match, while at the same time not being so cheap that they would leave their tickets at home if it was raining. So we had to find that balance.

What was your biggest success?

I have to say the fan zones. They almost had as many spectators as the stadiums. They created a new, great feeling for the whole period, not only when the matches were played. You could see the matches there, of course, but with the excellent weather that we had, it made a second venue for the cities. It also gave something else back for the investment that the host cities had made. People in Kalmar or Gothenburg, for example, could really feel like they were involved in the EURO because of the fan zones and what they brought to the cities.

How did you use ambassadors to help promote UEFA Women's EURO 2013?

We had Victoria Sandell Svensson working in our group and she was both an ambassador and a part of the Winning Ground team in our office, and that was great for us. She knew the players' side – which she was doing during the tournament – but she could also be a spokesperson at press conferences with the knowledge that she had of playing in final tournaments. She was vital to us both on stage and in the office.

What would be your major recommendations for other host associations if they are to match your achievements in 2013?

The main thing would be a long period of organisation but also to make sure that key messages remain consistent, both to the public and to the host cities. It is important too to trust your host cities and allow them to show their knowledge of their local markets. Make them involved and let them be creative. And don't forget to have fun! We did and I think I speak for everyone when I say that. It was a privilege to work on this project and on this event and we would all do it again if we had the opportunity.

Presentation of the UEFA Women's EURO trophy during the trophy tour



SHAPING THE FUTURE OF WOMEN'S FOOTBALL

UEFA began organising international development tournaments in 2012, supported by its HatTrick assistance programme. The idea was first discussed by the presidents and general secretaries of Europe's national associations during a Top Executive Programme brainstorming session, and the initiative has since gone from strength to strength. Today, these tournaments are an established part of the international football calendar for women's Under-16, Under-17 and Under-18 teams.

The aim is straightforward: to provide gifted young women with even more opportunities to play at international level and gain experience of the tournament environment. By catering for these three critical age categories, the

development tournaments serve to complement the national associations' elite youth player pathways, as well as ensuring continuity at international level in preparation for UEFA's official Under-17 and Under-19 competitions. To date, UEFA's member associations have hosted a total of 52 development tournaments for elite female players across Europe.

These tournaments also provide an opportunity to spot talent and potentially identify world-class players of tomorrow, making them a win-win strategy in the long run. The benefits do not end there, though. Areas such as refereeing, coaching and the general promotion of women's football can all hitch a ride on the coat-tails of this innovative development project. The young coaches and referees who participate in these development tournaments also benefit enormously from performing in a highly competitive international environment and have the opportunity to obtain expert advice from UEFA's technical observers and referee observers on site.

LATVIA SHOW US THE WAY

From 2 to 6 July, the Latvian Football Federation (LFF) hosted



an international development tournament for women's Under-18 teams. This round robin competition was contested by teams from Latvia, Estonia, Belarus and Lithuania. Thanks to some very skilful play, exemplary teamwork and steely determination, the hosts emerged as winners, claiming a narrow victory over Estonia on penalties.

Jānis Mežeckis, general secretary of the LFF, explains: "Latvia jumped at the chance to host this special tournament, and we are delighted with the results. Women's football is on the up, and we need to apply constant pressure to keep it on an upward trajectory. All of the young women who took part are already great football players, and we are very excited to see how they will do in the qualifying round of the women's Under-19 competition. It was great to see the players face such challenging opponents with courage and confidence in their ability as a team. We are very proud of them all."

ON-SITE TECHNICAL OBSERVER

The UEFA technical observer in Latvia was Anja Palusevic from the German Football Association, a former top-level midfielder. The observer's role is very important for a number of reasons,



Palusevic explains: "Firstly, we are able to watch individual players' skills and team tactics and review the teams' overall performance together with the head coaches. We encourage the coaches to play a brave kind of football that is not result-oriented and allows the players as much possession as possible, so as to build play from the back, involving all positions – including the goalkeeper. This is a great way to learn."

"From a technical perspective, there is no better experience for these young women in terms of preparation and development," Palusevic adds. "Playing top-level football requires a fairly



complex combination of skills, and technical ability with the ball is perhaps one of the most fundamental. The tournament is a refreshing change – an opportunity for the players to see where they stand in terms of overall ability, comparing themselves not only with their regular team-mates, but also with opposing teams.”

“Yes, the format is competitive, but we have a minimum playing time rule to ensure that everyone in each of the 20-player squads gets to play. Part of the technical observer role is about continually reminding the teams of the rationale behind UEFA's development tournaments. They are primarily about development, not competition,” Palusevic says.

REFEREEING COURSE ON THE REST DAY

Currently, less than 3% of referees in Europe are women – a somewhat shocking statistic. One of those few women is Dagmar Damková, a member of the UEFA Referees Committee and a former FIFA referee. She took advantage of the tournament's format and used the rest day to run an introductory refereeing course for current and prospective female referees in Latvia, the aim being to both recruit and retain female referees at national level. In addition to the course sessions and the practical training, young match

officials were invited to referee tournament matches, giving them the chance to hone their skills at international level.

In her capacity as UEFA referee observer, Damková also watched tournament matches: “Refereeing can definitely be a challenge at the best of times! Teamwork is essential, and the ability to make split-second decisions is absolutely vital. It is true that women have found it harder to find their place in refereeing, so we must take the lead and make sure that we empower more women in this respect. It is all about sound knowledge, know-how and confidence. In Latvia, we were able to test an introductory development course, which went very well. We will continue to work on increasing our numbers.”

PROMOTING THE WOMEN'S GAME

Everything you have read up to now promotes women's football in some way, shape or form, but the overarching concept behind women's football needs to go way beyond simply playing the game. The growth that UEFA has witnessed over the past five years has been exceptional, and it has largely been down to changing basic perceptions and encouraging girls and women to get out on the pitch – simply because they can. Not everyone is expected to be a superstar – football is a game for everyone to enjoy!



“IT IS TRUE WOMEN HAVE FOUND IT HARDER TO FIND THEIR PLACE IN REFEREEING SO WE MUST MAKE SURE THAT WE EMPOWER MORE WOMEN IN THIS RESPECT”

Dagmar Damková

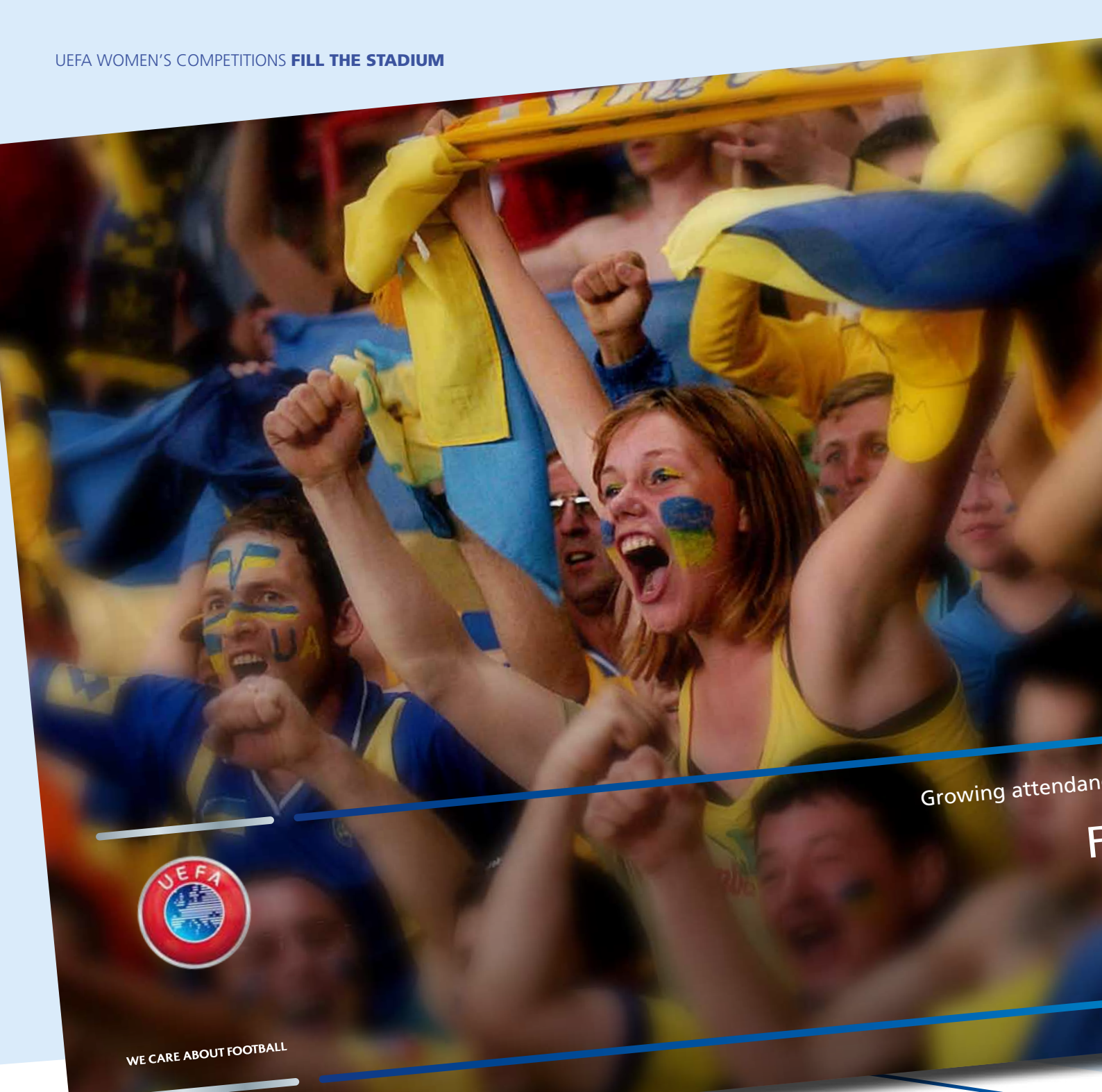


UEFA has found that providing dedicated funding through the women's football development programme has genuinely changed the approach to women's football in Europe. An outstanding number of projects – led by UEFA's member associations – have been launched to bring more girls and women into the game. New relationships with schools, youth groups and local communities have increased the target audience no end, and the results have been very rewarding. Europe must now ensure that it does not lose that momentum.

One of the methods used by UEFA to promote the women's game is the appointment of dedicated ambassadors. When it comes to explaining how important the women's game is – and just how far a player can go if the talent and determination is there – there is nobody better placed than a top female player.

Laura Georges, a central defender at Paris Saint-Germain FC, recently joined UEFA as a women's football development ambassador. Laura went to the development tournament in Latvia to give the players a boost and share some of her own experiences. "These girls are fantastic," Georges says. "I vividly remember this stage of my own development, so I know how important playing in such a tournament is for them. I loved sharing my thoughts and ideas, and I sincerely hope that my support will help to give them encouragement and belief in themselves as very special players in the making."

UEFA's international development tournaments are continuing to evolve and develop, and in the not too distant future UEFA will also introduce a women's coaching development scheme to complement its existing initiatives.



Growing attendance



WE CARE ABOUT FOOTBALL

1.5 DATA CAPTURE STRATEGY

Being able to speak to people is critically important. When supporters book tickets it's very important to know who is booking the tickets, and as much information about them as possible.

Whenever possible clubs and LOCs should look at the opportunity to build up a database by collecting key information.



FIVE DATA MUSTS

1. Create a data culture – all staff should be collecting email addresses and mobile numbers at all opportunities
2. Keep your data up to date – incentivise supporters to keep their contact information accurate
3. Cleanse your data – use an experienced data mining service to ensure your database is up to date
4. Profile your data – understand your database and who fits in where in terms of a mosaic
5. Have a data capture policy – always make sure supporters understand when you are collecting data and how you will use it

4.7 COMMUNICATION SPIKES

6. The Matchday

WSL was a success for players, fans and every game.

Shopping access to...

at each match with WSL in excess of 510 fans.

First 2010



Fill the Stadium



4. The Promotion

Fill the stadium

'Fill the Stadium' is UEFA's official guide to assist the efforts of Europe's clubs and national associations in getting more people to attend their matches – and keep them coming back for more!

The guide explains international best practices that will help clubs and national associations create a 'match marketing strategy'. It is broken into a number of focused sections: the

fans, the product, best pricing, the promotion of the match itself, the ticket purchasing process and the matchday experience.

This document will take you through the key stages of the marketing journey in the lead-up to the match, the match itself and then beyond.

Enjoy the guide!

<https://uefa.fame.uefa.com/KISS/Materials/MaterialsDetails/1734>

DOCUMENT GUIDE

The Marketing Journey Matrix

This document will take you through the key stages of the marketing journey in the lead-up to the match, the match itself and then beyond.

The document will break down the journey into a series of seven chapters, covering the relevant considerations at each stage. Each stage is clearly colour-coded and the marketing journey matrix will guide you through the journey.

This document will take you from first defining what you are actually selling and how to communicate that to supporters, right through to reviewing the success of your match and beginning the journey again.

The Marketing Journey Chapter Checklist

Look out for the Chapter Checklist at the start of each chapter for key considerations at each stage of the Marketing Journey. This will list what is covered in the chapter and allow you to tick them off as you complete them on your own journey.

Navigation

Easily navigate your way through the document by clicking on the chapter titles on the contents page or by clicking on the chapter checklist points found at the start of each chapter.

CHAPTER CHECKLIST

- 1. Demographics:
 - How many fans are going to different areas of the stadium?
 - How many fans are going to different sections of the stadium?
- 2. Research to understand your fans:
 - Do you have a good understanding of your fans' needs and expectations?
 - Do you have a good understanding of your fans' needs and expectations?
- 3. Who are your fans?
 - Do you know who your fans are and where they live?
 - Do you know who your fans are and where they live?



1. The Fans

"I see you attended the fixture against X, last time they were here – perhaps you'd like to book tickets for when they next come? That last game was fantastic."

"I recommend you buying your tickets today if you are thinking of attending."

"I see you sat in the same section the last couple of times you attended a match – I could book you into the next couple of matches as well so you get your favourite seats."

clubs and national associations in getting more people to attend their matches – and keep them coming back for more!

KEY LEARNING: Use your key assets, the players and teams, to build relationships and loyalty with your supporters through various social media channels.



Average tweets made by teams per thousand match-goers



*source: FAWSL



Next issue

The next issue of this magazine, due out in mid-August 2015, will focus on bidding.

UEFA and the host associations of UEFA women's final tournaments at all levels will describe:

- what motivates an association to bid to host a final tournament;
- the hosts' and UEFA's perspective on bidding;
- the benefits of hosting a final tournament.

The main topic will be the bid process for UEFA Women's EURO 2017.

The magazine will also include an update on women's football development.

Meanwhile, don't miss out on upcoming events in the 2014/15 season:

- UEFA European Women's Under-17 Championship final tournament in Iceland 22 June – 4 July 2015
- UEFA European Women's Under-19 Championship final tournament in Israel 15 July – 27 July 2015
- UEFA Women's Champions League final in Berlin 14 May 2015

Find all the information on women's football and UEFA competitions on:
UEFA.com

Facebook: [Facebook.com/uefawomenschampionsleague](https://www.facebook.com/uefawomenschampionsleague)

[Facebook.com/uefawomenseuro?ref=hl](https://www.facebook.com/uefawomenseuro?ref=hl)

Twitter: @UWCL and @UEFAWomensEURO

Acknowledgements

Editorial team

Paul Saffer

Joanna Grimble

Noel Mooney

We thank the English, Welsh, Norwegian and Swedish federations for their input.

Production team

Language Services

Artgraphic Cavin SA

Illustrations

Sportsfile: cover, pages 12, 14, 17, 18, 19, 20, 21, 22, 24, 26, 33, 42

Getty Images: pages 3, 4, 5, 6, 7, 10, 27, 28, 29, 30, 31, 32, 34, 35

Bildbyrå: page 8

The FA: page 15

Latvian Football Federation (LFF): pages 36, 37, 38, 39



UEFA
ROUTE DE GENÈVE 46
CH-1260 NYON 2
SWITZERLAND
TELEPHONE: +41 848 00 27 27
TELEFAX: +41 848 01 27 27
UEFA.com

WE CARE ABOUT FOOTBALL
