



## Making Champions

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The inside story of the UEFA  
Champions League brand

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UEFA President Aleksander  
Čeferin looks on as Real  
Madrid captain Sergio Ramos  
lifts the UEFA Champions  
League trophy



## Making Champions

The UEFA Champions League makes everyone in European football dream. Since the competition was launched – can it really be 25 years ago? – it has become a benchmark for excellence.

Sport has always been at the heart of the UEFA Champions League's success. The great clubs and the great players taking part have enthralled billions. Yet the UEFA Champions League brand is an integral part of this success story: iconic, instantly recognisable and prestigious.

The UEFA Champions League is, as the name suggests, all about making champions. Clubs, players and fans are as one as they embark on the dream of becoming the champion team of Europe. The brand epitomises the atmosphere, passion and artistry that have characterised this remarkable competition – and long may it continue to do so.

**Aleksander Čeferin**  
UEFA President

The UEFA Champions League is one of the world's strongest brands. The competition's enduring success is built on the inspiration, perspiration and dedication of everyone who created the brand, commissioned it or used it – and by the artistry of the great players who have brought the competition to life. This book celebrates the first 25 years of the UEFA Champions League brand – and looks ahead to the next 25 years.

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The UEFA Champions League brand has flourished over the last 25 years



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# 25 November 1992

## The 25th anniversary

Twenty-five years ago, on 25 November 1992, UEFA created the UEFA Champions League and gave the competition to determine the champion club of Europe a new life: a new name, a new logo, a new format, a new innovative marketing concept and a new identity – a brand was created.

The brand was completely new and quickly became one of the strongest in the world. The brand has created value by inspiring the football family to promote what it is that makes this competition unique. This book is an opportunity to celebrate, draw insight and to challenge ourselves to build on the strengths of the brand for the next 25 years.



25/11/1992

The opening night of the UEFA Champions League saw AC Milan beat IFK Goteborg 4-0 at the San Siro

**“IT TAKES GENIUS,  
FAITH AND  
PERSEVERANCE TO  
CREATE A BRAND”**

David Ogilvy, advertising pioneer

28/05/2003

The 2003 UEFA Champions  
League final in Manchester,  
England

## The inside story

The creation of the UEFA Champions League brand is one of Europe's great successes. The remarkable story of this creation has never been told from the beginning to the end – and it has certainly never been told by all the people who helped to conceive, develop and perfect the brand.

This book tells that story, from the origins of the brand all the way to its 25th anniversary. The narrative unfolds through original documents, artefacts, concept artwork and the recollections of all those who played a significant role in creating the brand – and, above all, through the iconic sporting images that have defined the UEFA Champions League.

This is the inside story of the brand, told by the people who created it for the benefit of the people who appreciate it and use it.

# ORIGINS

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**ORIGINS**  
OF THE BRAND

THE  
IDEA

# THERE THEY ARE THE CHAMPIONS OF THE WORLD

**“THERE THEY ARE,  
THE CHAMPIONS  
OF THE WORLD”**

Stan Cullis, Wolves manager.  
This is the post-match comment that led  
to the creation of the European Champion  
Clubs' Cup

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**13/12/1954**

Budapest Honvéd FC  
goalkeeper Lajos Faragó  
drops the ball by a post,  
taking a Wolverhampton  
Wanderers forward with him  
during the teams' famous  
meeting at Molineux

# The foundation of the competition

A competition for European club champions was always a good idea, but it would take a night-time friendly match in Wolverhampton and a French newspaper for the idea to become a reality.

In the days before the creation of the European Champions Clubs' Cup, the top clubs across Europe would play friendly matches. One such match was held between Wolverhampton Wanderers, champions of England, and Honved, champions of Hungary, on 13 December 1954. Honved's stellar line-up included Ferenc Puskás, Sándor Kocsis and other great players, many of whom had played in the FIFA World Cup final earlier that year.

More than 55,000 people turned up to watch the match, which was also televised live that night. In a dramatic game, Wolverhampton Wanderers came back from 2-0 down to win 3-2. This triumph led their manager Stan Cullis to make a statement that was reported in the English press the following day: "There they are, the champions of the world".

Two days later, Gabriel Hanot, editor of the French newspaper L'Equipe, said: "If the English are so sure about their hegemony in football, then this is the time to create a European tournament." The Wolves match – and the British newspaper headlines – spurred L'Equipe to publish a blueprint for the competition (after sketching out the

regulations on six sheets of paper), organise meetings with the top clubs, and work with UEFA. The new competition kicked off in September 1955 – just nine months after the idea had been mooted.

The original idea was to call the competition the European Cup, but this was not approved, so UEFA chose "Coupe des clubs champions européens" as the official name of the competition, words that were etched on the imposing silver trophy donated by L'Equipe. Those exact words are still on the current trophy. The word 'Champions' has always defined the competition, especially since it became the UEFA Champions League in 1992.

The phrase "champions of the world" used by L'Equipe was technically inaccurate but it reflected the fact that the competition was conceived by visionaries who foresaw that a competition between the best clubs in Europe was always going to mean more than just a continental championship. It was a contest to establish the best of the best, and that powerful idea is at the heart of the competition's enduring appeal.



13/12/1954

Official programme from the match at Molineux

## "MORE MODERN, MORE SENSATIONAL"

Founding vision of the European Champions Clubs' Cup

MALGRE SES VICTOIRES SUR SPARTAK DE MOSCOU (4-0) ET HONVED (3-2)

## Non, WOLVERHAMPTON n'est pas encore le "champion du monde des clubs" !

Mais L'ÉQUIPE lance l'idée d'un Championnat d'Europe des clubs

...dont la réalisation serait plus neuve et plus sensationnelle que celle d'un Championnat d'Europe des équipes nationales

(De notre envoyé spéc. G. HANOT)

**WOLVERHAMPTON.** — Dans cette capitale de la quincaillerie de 130.000 habitants, située à la limite de la formidable agglomération industrielle de Birmingham, le football est une diversion, une réjouissance et presque un hymne de délivrance, surtout quand une atmosphère de pluie et de fumée s'abat sur la ville et la nuit, comme avant-hier lundi.

Les Wolves parurent si pénétrés de leur mission sociale et humanitaire que leurs extraordinaires engagements en nocturne, sous un éclairage bien supérieur à tout ce qui existe en France sur les stades, ne pouvaient pas ne pas déchaîner l'enthousiasme des 55.000 spectateurs attachés à leur ambiance terrestre. Il aurait fallu être un partisan fanatique de Honved pour demeurer indifférent à la communion sportive de la foule.

### Les Anglais, footballeurs verticaux

Les champions d'Angleterre déployèrent, pendant 90 minutes, autant d'énergie que les Ecossais, la mercredi précédent, durant leur match contre

Les équipes de Honved et de Voros Lobogo quitteront Londres jeudi matin. Après un court transit à Paris, elles regagneront, grâce à l'Airberg Express, la Hongrie où elles doivent jouer, dimanche, un match de Championnat.

La Hongrie (2-4) : mais ils furent moins horizontaux ; ils n'eurent pas recours à de si nombreux tactes glissés et leur football vertical leur assura un meilleur jeu de tête, ainsi que beaucoup plus de ballons utilisables.

D'autre part, ils pratiquèrent ce "feu vert" et généreux, tête haute, poitrine en avant, perpendiculaire à l'axe des buts qui représentait autrefois, et qui, je crois, représentera bientôt de nouveau la qualité essentielle et originale du football inusité.

Au surplus, Wolverhampton abandonna la défense traditionnelle de zone pour un marquage plus intelligent, plus serré, d'homme à homme, comme l'Allemagne à Berne, et ainsi que les Français ont pour habitude de le pratiquer. Wright suivit Mahon dans ses replis et il tira ainsi six buts ; toutefois, quand la retraite de l'avant centre adverse était trop profonde, le capitaine anglais permutait rapidement avec l'un de ses demis. Ses arrières latéraux, Stuart et Shorthouse, fidèles à la même consigne, changèrent respectivement de poste, devenant même à tour de rôle arrière central quand le feu des permutations des ailiers hongrois Budai et Czibor l'exigeait.

### Les danseurs magyars

Devant ces hommes solidement équilibrés sur les deux pieds, les Hongrois, plus rapides en action, plus vifs, plus légers, plus à l'aise sur un pied, plus danseurs, plus prestidigitateurs, prirent un prompt avantage, selon leur habitude, et comme ils le firent en finale des Championnats du monde à Berne où ils menèrent aussi par 2-0.

Des virtuoses tels que Bozskai et Puskas (bien qu'ils soient hors de forme) trompèrent leurs adversaires et le public en accomplissant une action

imprévue, et non le geste logique, attendu, tel que le commandaient leurs attitudes ou leur position.

Mais les Anglais demeurèrent étrangers au découragement. Sans parvenir avant la reprise à diminuer leur handicap, ils défendirent et attaquèrent comme si le salut de leur suite avait été en jeu. C'est pourquoi on eut l'impression que, malgré l'avance des Magyars, une fatalité inéluctable, un destin inexorable pesaient de plus en plus lourd sur les épaules de Honved.

### Un arbitre qui se laisse prendre au jeu

Il n'est pas juste que l'arbitre anglais, M. Leafe, ait sifflé, à la 50<sup>e</sup> minute, un penalty imaginaire contre l'arrière Kovacs (on avait l'impression que le directeur de jeu cherchait l'occasion depuis un moment). Sans le but de Hancock obtenu sous ce faux prétexte, Wolverhampton eût aussi bien gagné. Il n'avait nullement besoin d'une telle aide. Les ardeurs inlassables des avant anglais, constamment attirés par les arrières frappant fort de la tête et du pied, à l'exemple de Wright, distendirent, disjointèrent, disjointèrent en deuxième mi-temps la défense du club de Budapest aux abois. Les deux buts de l'avant centre Swinbourne (77<sup>e</sup>, 80<sup>e</sup>) ne trouvèrent plus d'opposition chez les deux supérieurs défenseurs magyars, l'arrière central Lorant et le gardien Farago, et c'est pour se venger de son impuissance que Lorant abattit très irrégulièrement son vainqueur à la 83<sup>e</sup> minute sans que l'arbitre, qui manifestement souhaitait aussi le résultat, prit la sanction du penalty qui, cette fois, s'imposait sans discussion.

### Ne pas s'emballer

De là à écrire, comme le Daily Mail, que « Wolverhampton est le champion du monde des clubs », il y a un grand pas à franchir et nous ne nous sentons pas capables d'une telle embaumée. Car, après tout, Wolverhampton a battu Spartak (4-0) et Honved (3-2) chez lui, exactement au summum de sa saison (21 matches joués sur 42) ; il ne s'est pas encore rendu sur les terrains adverses, ni même pour une confrontation sur un terrain neutre. Il ne faut pas lui briser l'encensoir sur le nez ; ses promesses sont admirables et elles se suffisent à elles-mêmes. Nous verrons aujourd'hui mercredi, à Londres, si Chelsea, cinquième du classement, et considéré comme l'outsider du Championnat, réussit une performance aussi éclatante devant le deuxième du classement hongrois : Voros Lobogo.

Mais attendons pour proclamer l'inséparabilité de Wolverhampton qu'il soit allé à Moscou et à Budapest. Ce ne sera pas pour cette saison, et puis il y a d'autres clubs de valeur internationale, Milan et le Real Madrid pour ne citer que ceux-là. L'idée d'un Championnat du monde, ou tout au moins d'Europe des clubs, plus vaste, plus expressif, moins épisodique que la route de l'Europe centrale, et plus original qu'un Championnat d'Europe des équipes nationales, mériterait d'être lancée. Nous nous y hasardons.

15/12/1954

The L'Equipe article that proved the impetus behind the creation of the European Cup

ORIGINS  
TIME LINE

WOLVERHAMPTON

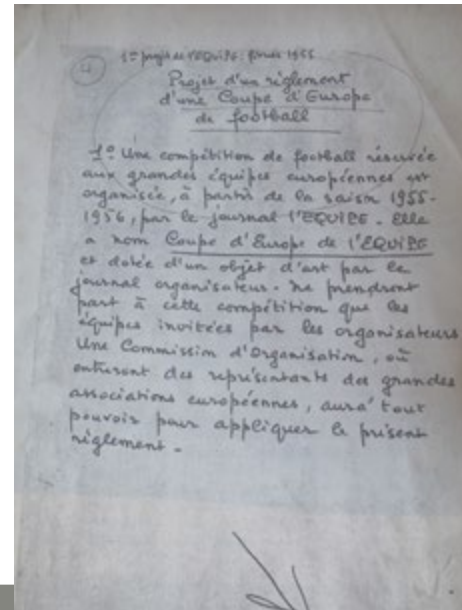


Dec 1954

The idea

Launching a competition to establish the champion club in European football was not a new idea but it took a friendly match between Wolverhampton Wanderers and Honvéd to provide the spark that turned a long-held dream into reality.

PARIS



Feb 1955

The proposal

French sports paper L'Equipe created the proposals for the new competition – which it suggested should be called Coupe d'Europe de L'Equipe – by sketching out the regulations on six sheets of paper. These proposals were then discussed with the football family.

PARIS



April 1955

Club meeting

The meeting that marks the foundation of the competition was organised by L'Equipe in Paris and attended by 18 clubs. That meeting ratified the development of the new competition, which was then endorsed by FIFA with UEFA agreeing to organise it.

PARIS



May 1955

Competition name

UEFA directors met in Paris and agreed the start date of the competition and the name of the competition "Coupe des clubs champions européens". The name was eventually engraved on the trophy that L'Equipe agreed to donate and is still on the competition's trophy today.

LISBON



Sept 1955

The first match

At 5pm on 4 September Sporting Clube de Portugal and Yugoslavia's FK Partizan drew 3-3 in front of 33,000 fans in the first match of the new European Champion Clubs' Cup. Many of the clubs that entered the competition in 1955 regularly feature in the UEFA Champions League.

PARIS



June 1956

The first final

The first-ever European Champion Clubs' Cup final was played under lights – at Parc des Princes in Paris on 13 June. Around 40,000 fans watched Real Madrid beat Stade de Reims 4-3 to become champions of Europe – a title they would retain for the first six seasons of the competition.



11/05/1966

Francisco Gento lifts the European Champion Clubs' Cup after Real Madrid defeated Partizan in Brussels. This would be the final time the original trophy design was given to the winner

**“THE COMPETITION THAT PROMISED TO REVOLUTIONISE THE WORLD OF SPORT, NEEDED A TROPHY THAT WAS DIGNIFIED, SERIOUS AND IMPORTANT”**

Jacques Ferran, reporter, L'Equipe

## The trophy story

The trophy presented at the first final in Paris in 1956, was made in the city and donated by L'Equipe. After winning the competition six times, Real Madrid were allowed to keep the original trophy and a new one was commissioned by UEFA which, quite literally, is the biggest prize in club football.

In football, a trophy is a symbol of victory, of ambition and of the competition. A great trophy is more than precious metal: it has to embody the competition, be aesthetically pleasing and, above all, be memorable. The trophy will star in the most emotive, dramatic and resonant images – images that will define the history of the competition.

Once it was decided to award the original trophy to Real Madrid, UEFA commissioned a completely new trophy. A sum of CHF 10,000 was made available, a significant amount of money, and Jürg Stadelmann, a young silversmith from Berne, was selected for the task. It took just four months to create one of the most recognised trophies in sport.

The trophy was designed in Switzerland, assembled in Germany, inspired by a French design and first won by a team of Scots. Like most things connected to the competition, this iconic piece of silverware was a very European affair.

The trophy was presented to Celtic skipper Billy McNeill in Lisbon on 25 May 1967. The ceremony on the pitch may have been low key but the trophy was the centrepiece of a spectacular parade on the team's return to Glasgow, cheered by several hundred thousand jubilant fans.

In 1968, UEFA introduced a regulation that any club that won the competition three times in a row – or five times in total – could keep the trophy. This means that a grand total of six trophies have been made for the competition. Five are exhibited in the trophy rooms of Real Madrid, Ajax, Bayern, AC Milan and Liverpool. The sixth trophy is kept by UEFA, and presented each season to the winners of the competition.

In 2009, UEFA decided that no club would ever again win the trophy outright. It would be presented to the champions just after a final, but each winner would take home a replica.

There have been slight changes to the trophy design over time. Some have featured the roll of honour, some haven't. The handles are now quite different to earlier designs. The original competition name is still in French, but with a slightly more modern typeface. The current trophy stands 73.5cm tall and weighs 7.5kg.

The trophy is so iconic that, when the UEFA Champions League was created in 1992, there was never any discussion about changing it. The beautiful trophy has become integral to the UEFA Champions League brand.



25/05/1967

Celtic FC captain Billy McNeill receives the newly designed trophy in Lisbon after his side beat FC Internazionale Milano 2-1 in the final

## THE TROPHY MAKER

# Jürg Stadelmann

My story starts in Berne in November 1966. My father came into the workshop and asked me to create the new trophy for the European Cup.



The new trophy is presented to Hans Bangerter in Berne

He knew Hans Bangerter, the UEFA General Secretary, very well. Our company had supplied many trophies and medals to UEFA in the past. However, this was going to be my job. My father would give advice and help out but, basically, I was on my own.

I was quite young then, only 25. Out of art school with lots of ideas and I wanted to make my own mark in the world. For our first meeting I created around 30 designs. I went into Herr Bangerter's office and laid out all the sketches on the floor.

I had my favourite, a huge plate with football imagery in the centre. I thought it looked great, but it soon became clear that nothing that I presented that day would be chosen. I can picture Bangerter as if it was yesterday, saying: "You're a young man, everything here is just too modern and won't appeal to all Europeans".

In essence, the requirement was to make something important that reflected the prestige of the competition. The trophy had to be visible on television for the winners' ceremony. It had to hold four bottles of champagne for the post-match celebrations. And, most important of all, the handles had to be much bigger than on the original trophy, so the cup could be easily carried on the victory lap.

The trophy handles were awfully important to UEFA; I even had to create a set of 'wooden ears' for approval. We all lifted handles with no trophy for days!

Once I had the brief, I sketched out the trophy quite quickly. A full 60cm high drawing, it had some plaques for the previous winners and the shape of a football underneath the UEFA badge. The overall shape was liked but the details weren't, so I had to redraw the top half of the trophy and this was eventually approved with the size going up from 60 cm to 78 cm. The UEFA Executive Committee approved the sketch, the 'ears' and the finished trophy, but it was quite a challenge for a 25-year-old.

The trophy is made of solid silver and it looks quite rough when you work with it. When it's finally polished and coated you hold it up and all you can see is your face, it's just like a mirror. That's exactly what I wanted. When such a big trophy picks up the reflection of the players and the lights it's quite a spectacle.

It took three of us around five weeks to make the trophy. The biggest stress was that I was getting married on 28 March, around the time the UEFA Executive Committee had to approve the new trophy, two deadlines that I had to stick to.

My father ended up presenting the trophy to UEFA so I missed out on that honour. That being said, the trophy I created has been lifted by the game's all-time greats. I had to make the trophy many times. It's fantastic that something I created 50 years ago is still so popular.



Full-size pencil sketch of the trophy submitted to UEFA for approval. This is the first ever image created of the iconic trophy



The top half of Jürg Stadelmann's first sketch was not approved so had to be redrawn

**"I WAS LOOKING FOR SOMETHING THAT WOULD REFLECT THE WORLD OF EUROPEAN FOOTBALL ON A TROPHY"**

Jürg Stadelmann

## ORIGINS TIME LINE

### BRUSSELS



## May 1966

### Original trophy

The original trophy was commissioned by L'Equipe and presented to Real Madrid six times. After their sixth triumph, the club were allowed to keep the trophy and UEFA commissioned a new one.

### LISBON



## May 1967

### The first winners

The second trophy, somewhat inspired by its predecessor, was first presented to Celtic captain Billy McNeil in Lisbon in 1967, and then awarded to Manchester United, AC Milan and Feyenoord.

### BELGRADE



## May 1973

### Ajax

A rule was introduced that allowed a club to keep the trophy in perpetuity if they won the competition three times in a row or five times in total. After their third successive victory, Ajax kept the second trophy. UEFA commissioned a replacement, with exactly the same design.

### GLASGOW



## May 1976

### Bayern

On winning the competition three times in a row, Bayern retained the trophy only they had ever won. The fourth trophy travelled for many years before AC Milan won it, for the fifth time, in 1994. By then, the competition had become the UEFA Champions League.

### EUROPE



## May 1977

### The medal

The medals awarded in the 1970s featured 11 stars, symbolising the 11 champions winning the competition. Between the birth of the competition and the early 1990s many great champions had won the trophy – Johan Cruyff, Franz Beckenbauer, Paolo Maldini – but it was clear that, despite such sporting success, change was required to safeguard the competition for the future.

### MONTREUX



## Sept 1991

### UEFA Congress

The event that paved the way for the creation of the UEFA Champions League was the UEFA Extraordinary Congress held in Montreux, Switzerland. The Congress endorsed changes that led to the restructuring of the competition and the eventual adoption of central marketing.

By creating the European Cup the pioneers of European football had, as their objective, the goal of discovering the best club in Europe. The competition had been successful in sporting terms and had grown in prestige, but by the early 1990s it was clear that change was needed and the UEFA Champions League was created. Same trophy, same history but a new format, a new commercial concept and a new brand.

**“IT ISN’T EASY TO CHANGE A COMPETITION THAT IS RECOGNISED AS THE BEST CLUB COMPETITION IN THE WORLD”**

Gerhard Aigner, UEFA General Secretary

#### ROLL OF HONOUR 1956-92

1992 FC BARCELONA	1973 AFC AJAX
1991 FK CRVENA ZVEZDA	1972 AFC AJAX
1990 AC MILAN	1971 AFC AJAX
1989 AC MILAN	1970 FEYENOORD
1988 PSV EINDHOVEN	1969 AC MILAN
1987 FC PORTO	1968 MANCHESTER UNITED FC
1986 FC STEAUA BUCUREȘTI	1967 CELTIC FC
1985 JUVENTUS	1966 REAL MADRID CF
1984 LIVERPOOL FC	1965 FC INTERNAZIONALE MILANO
1983 HAMBURGER SV	1964 FC INTERNAZIONALE MILANO
1982 ASTON VILLA FC	1963 AC MILAN
1981 LIVERPOOL FC	1962 SL BENFICA
1980 NOTTINGHAM FOREST FC	1961 SL BENFICA
1979 NOTTINGHAM FOREST FC	1960 REAL MADRID CF
1978 LIVERPOOL FC	1959 REAL MADRID CF
1977 LIVERPOOL FC	1958 REAL MADRID CF
1976 FC BAYERN MÜNCHEN	1957 REAL MADRID CF
1975 FC BAYERN MÜNCHEN	1956 REAL MADRID CF
1974 FC BAYERN MÜNCHEN	

# Opportunity

CREATION

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**CREATION**  
OF THE BRAND

# The creation of the UEFA Champions League



Lennart Johansson and Gerhard Aigner, the two men who set out to reform UEFA's club competitions

Reorganising the European Champion Clubs' Cup to form the UEFA Champions League created a competition that generated more revenue – and more prestige – for the whole of European football.

The election of Lennart Johansson as UEFA President in April 1990 prepared the way for the creation of the UEFA Champions League. Working closely with Gerhard Aigner, UEFA General Secretary, Johansson set out to reform European football with the aim of managing the club competitions more efficiently, raising standards on and off the pitch and addressing the way UEFA's club competitions were commercialised.

The exponential growth of the television market in Europe had made the UEFA Cup more attractive because the bigger markets were represented by up to four clubs. This meant that often it was more lucrative for a club to compete in the UEFA Cup than in the Champion Clubs' Cup. The system through which revenue was collected for UEFA – based on a percentage of the club's ticketing and television income – was also difficult to administer.

The decision was eventually taken to introduce a 'league' element to guarantee a fixed number of matches in the Champion Clubs' Cup and adopt a central marketing approach to optimise revenue and distribute income more equitably for the whole of European football.

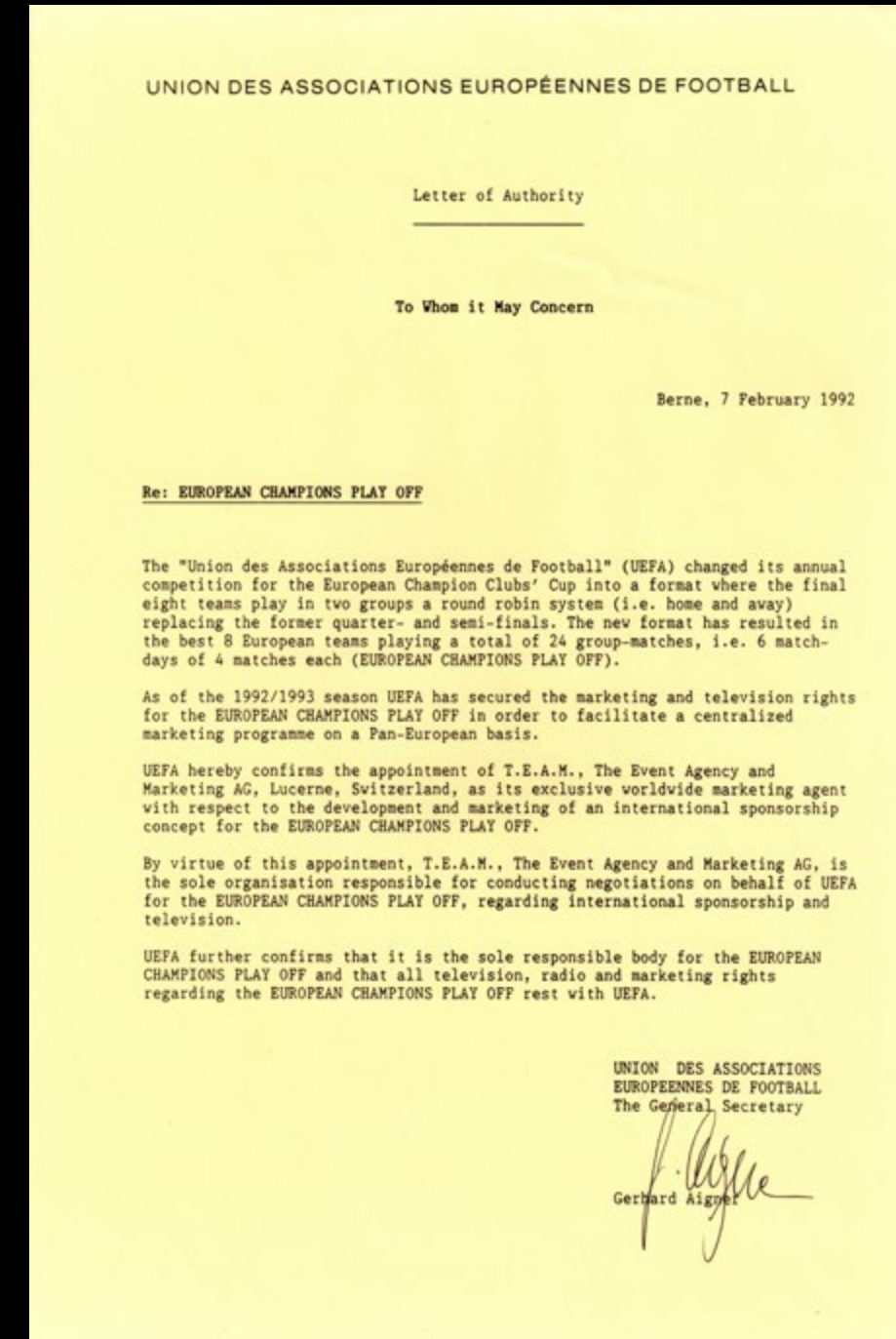
The UEFA Champions League was born, in all but name, in September 1991 at a UEFA Extraordinary Congress in Montreux, where it was agreed that the 1991/92 competition would include a group stage to decide which of the last eight teams would reach the final.

As there was no consensus on the introduction of central marketing for that season, each club retained their marketing rights. The 1991/92 competition generated CHF 10 million in revenue, so when a central marketing programme guaranteed CHF 70 million for exactly the same number of matches, clubs quickly understood the benefits of central marketing. This strategy was adopted for 1992/93, the season that marked the real birth of the UEFA Champions League.

On 2 February 1992 a UEFA Executive Committee meeting in London approved a proposal from TEAM Marketing AG to become UEFA's marketing partner for the competition. In the space of just 297 days the UEFA Champions League was created.

The competition's commercial concept was finalised and sold. All event logistics were defined and delivered. The iconic brand was created and implemented across the whole of Europe. All this was accomplished in time for the launch of the competition on 25 November 1992.

The phrase that was used many times in the planning for the introduction of the new competition was "the triangle of mutual benefit" – the idea that clubs, sponsors and broadcasters should all gain from the UEFA Champions League concept. That proposition is as relevant for the UEFA Champions League today as it was in 1992.



The letter issued shortly after the UEFA Executive Committee approved a partnership with Team Marketing

# The branded competition

The vision of creating a branded competition, unique in the world of sport when it was conceived, was integral to the commercial – and financial – success of the UEFA Champions League.



Klaus Hempel and Jürgen Lenz at the Team Marketing offices in Lucerne

**“OUR AIM WAS TO POSITION THE UEFA CHAMPIONS LEAGUE AS THE BEST, MOST PRESTIGIOUS CLUB COMPETITION IN THE WORLD”**

Jürgen Lenz

Like many powerful ideas, the UEFA Champions League brand was based on a simple insight. In the past, the competition's matches were marketed by each club, so every game was slightly different with respect to broadcast coverage, sponsor partners, general appearance and even what they were called. In other words, they were effectively different 'products'. If UEFA could create one consistent pan-European 'product', with a compelling brand, it could strike long-term agreements with the right calibre of partners to commercialise the competition.

Klaus Hempel and Jürgen Lenz, the founders of Team Marketing, are generally acknowledged as the architects of the UEFA Champions League brand. Many of the ideas that define the iconic brand originated during their three-week retreat in the Swiss city of Lugano in April 1991. “We spent three weeks in the Villa Sassa fitness clinic in Lugano where we worked every day on creating a ‘branded’ club competition,” according to Hempel, “integrating event and media rights that had become separated in the past.”

The successful promotion of any football competition rests, in large part, on the activities of its commercial partners. The commercial strategy and the branding strategy for a competition such as the UEFA Champions League must combine seamlessly to offer a clear, consistent proposition to the outside world.

In the early 1990s, after the end of the Cold War, the European Union was coming together, making a single pan-European sponsorship

particularly attractive to many of the world's leading companies.

Twenty-five years ago, most matches featured a plethora of advertising. Hempel and Lenz – and UEFA – believed that an exclusive less-is-more approach, featuring a select number of quality sponsors at the event and on TV, would cut through the advertising clutter, generate more revenue and enhance the prestige of the competition.

The other significant breakthrough made in Lugano was the idea of developing a logo and an anthem that would be combined to create the ‘UEFA Champions League television network’, a heavily branded approach to the presentation of matches on television, with broadcasters obliged to carry the competition's branding. This idea – revolutionary in the world of sport at the time but much copied since – is still at the heart of the UEFA Champions League brand.

That blueprint was the start of a long, complex process that produced the UEFA Champions League brand – a process in which UEFA, the agencies used to create the branding and the many organisations that implemented the branding, all played their part.

Brand building is an act of collective faith. A strong brand is not a logo, a product or a piece of design, it's an emotive experience, and that experience can only be delivered if every partner understands and applies the philosophy of the brand. That collaboration – and the vision that inspired it – has been the foundation for the success of the UEFA Champions League brand.



**14/04/1991**

Villa Sassa in Lugano, where Klaus Hempel and Jürgen Lenz spent a three-week retreat formulating the ideas behind the UEFA Champions League brand

# The brand idea

Creating a brand from nothing is inspiring and daunting. What comes first – name, logo, music or visual identity? And most important of all, what is the single powerful idea that can inspire all future communications and make it absolutely clear what the brand is and what it stands for?



**“WE WERE FOOTBALL FANS. WE KNEW THAT ON EUROPEAN CUP NIGHTS THE GRASS WAS GREENER, THE LIGHTS WERE BRIGHTER, THE STARS WERE GREATER. WE CALLED IT ‘THE GAME OF THE GODS’”**

Rod Petrie, Creative Director, Design Bridge.

The quest to develop the new brand for the competition began in May 1992 when UEFA and Team Marketing travelled to London, to brief the agencies that had been invited to submit pitches for the creation of the UEFA Champions League logo.

The purpose of the exercise was to create a global brand identity that would be used by clubs, television and sponsors, and realise UEFA's vision for the UEFA Champions League. London branding agency Design Bridge won the pitch. A single moment of genius often proves crucial during a pitch. In this instance, the phrase in the pitch brief “eight star teams coming together” sparked the moment of inspiration.

The starball symbol, an imaginary ball made of eight stars, was the perfect visual metaphor

for the brand, but as important as the aesthetics of the logo was the premium feel of the brand and the idea behind it.

The phrase ‘Game of the Gods’ was used to describe the idea. The phrase wasn't a strapline or a campaign slogan, it just reflected the belief that all branding created for a competition to establish the best of the best, had to be the very best – ‘fit for the gods’ as it were. Other phrases are used today, but the core idea behind the brand remains exactly the same.

When the pitch document was eventually presented to UEFA, the logo, the idea for the new anthem, the new name, the starball ball and the TV branding approach were all shown. In other words, Design Bridge presented a full brand experience based on a very powerful idea.



12/05/1992

The process to create the brand begins. This is the original mood board used to explain the ‘Game of the Gods’ brand idea

## CREATION TIME LINE

### LONDON



## May 1992

### European Cup final

The presidents of the eight clubs involved in the final group stage of the 1991/92 competition were invited to the final at Wembley by UEFA to discuss the new format for the competition. Their views, along with the findings of a UEFA technical study group, led to an endorsement of the competition's sporting aspects. The process of developing the UEFA Champions League brand also began in May 1992.

### LONDON



## May 1992

### The idea

Design Bridge was one of four agencies invited to pitch for the development of the logo. In early June, a young designer had the inspirational idea for a logo that would lead to the creation of the starball symbol.

### GOTHENBURG



## June 1992

### UEFA presentation

The logo proposals were presented to UEFA on the day of the EURO '92 final in Sweden. The logo, the music and the brand positioning were all agreed in Gothenburg. Work could now commence on preparing the branding.

### BERNE



## July 1992

### The name

The original working name of the competition 'Euro Champions League' was replaced with the words 'Champions League'. The decision was taken to have that one name for the competition.

### LONDON



## July 1992

### The music

The music, inspired by Zadok the Priest by Handel (above), was commissioned shortly after the logo and name were chosen. The music was composed, lyrics were written and an entire orchestra hired to record the anthem. This all happened in just a few weeks, in order to be ready for the official launch of the brand.

### GENEVA



## July 1992

### Brand launch

At the first round draw of the competition in Geneva, all the branding was made available to the media. The UEFA Champions League brand came to life for the first time. After two knockout rounds, the inaugural Champions League commenced.



Phil's original sketches, which reveal the genesis of the initial starball symbol

## LOGO DESIGNER

# Phil Clements

I had known about the UEFA job for a while. There was a real buzz about this in the office. I wasn't part of the pitching team, but on the day of their first review meeting I was asked if I wanted to submit a logo suggestion.

If I have everything really clear in my head, and know what I'm looking for, I work very fast. If something isn't clear it can take ages and it becomes difficult. I knew the European Cup inside out, so inspiration wasn't a problem.

I started thinking about the European Union flag and its stars. Then I thought about a classic football with the black pentagons, and these two images sort of fused together in my head, and I started sketching.

There was a phrase in the brief I noticed straight away "eight star teams coming together". So I redrew the logo to have all eight stars represented. It wasn't a ball made of stars anymore, but eight stars coming together to make an imaginary shape of a ball. We called this the starball, and the name has stuck ever since.

When the starball was born, it actually had the wrong name. I had used Euro Champions League, which was the name in the original brief. I wrapped the name around the logo, to make the logo look

like a club badge. The pitch team took my logo redrew it, removed 'Euro' and found a premium typeface for the words 'Champions League' that really lifted the piece.

I then had the idea of making an actual ball with the stars, a starball-ball. In those days we still had a craft department, we got a ball and painted black stars over it. It was quite hard to go from a 2D shape with eight stars to a spherical ball which can only be made with twelve stars.

Everyone liked the ball, but not everyone thought it was a good idea to show it to UEFA at the pitch presentation in Gothenburg. They were right! One of the UEFA representatives, a former goalkeeper took the ball and started playing with it, and it flew out of the window— all that work wasted! We lost the ball but we won the pitch.

That was the same day Denmark won the European Championship, a great day for the Danes — and a great day for everyone who had worked on creating the new brand for the competition.



## The pitch

The brand was born following a pitch presentation to UEFA in Gothenburg, Sweden, on the day of the EURO '92 final. The choice was between a logo featuring a trophy and a logo featuring a symbol that represented the spirit of the competition. Only after the pitch was completed was it decided to call the competition the Champions League.

**26/06/1992**

The original pitch boards from the brand presentation made to UEFA in Gothenburg

# The brand name



Naming the competition proved a challenge in 1955 with discussions as to whether it should be called the European Cup or the Champions Cup. It wasn't any easier in 1992 with the naming of the Champions League, with the same issue – Champions or Europe – being debated until just before the brand was unveiled.

What fans call something is the starting point for any brand. The idea of creating one product, one look, one uniform standard of quality needed one single name, so choosing the right name for the competition was critical.

'Champions' and 'League' have become synonymous today, but it took more than a year to decide on the competition's name, far longer than any of the other branding elements.

In 1992 the whole competition had three official names. One in English, one in German and one in French, with the French version engraved on the trophy. Fans in different countries used different names for the competition – a problem that had to be resolved if a coherent brand was to be created.

The other big challenge was that the 'brand' being named in 1992 only referred to part of the competition between the qualifying rounds and the final. Instead of applying to the entire competition, it only described, in essence, the play-off stage for the final.

Top 8, Euro League, Final 8, Euro Champions League, Champions League of Europe, European Champions League were among the many options considered.

A good way of choosing a name is to see what it looks like. The first version of the competition logo used the words 'Euro Champions League', which felt a bit cumbersome. Another iteration, containing the words 'Champions League', sounded right, looked right and had the appropriate premium feel for the new brand.

Does the name work? The new name was much discussed at the time, especially as two clubs from one market could enter the competition. "The name isn't about where you've come from," says Jürgen Lenz, who came up with the Champions League name, "it's about where you're going – that's why it works."

**"PEOPLE NOW TALK ABOUT THE 'CHAMPIONS LEAGUE' OF CERTAIN PROFESSIONS TO DETERMINE IF SOMETHING IS THE BEST OF THE BEST"**

InterBrand

EURO LEAGUE | TOP 8  
 CHAMPION LEAGUE | EURO CHAMPIONS LEAGUE  
 LETZTEN ACHT  
 CHAMPIONS LEAGUE  
 CHAMPIONS LEAGUE OF EUROPE  
 EUROPEAN CHAMPIONS PLAY-OFF | FINAL 8  
 DERNIERS HUIT

THE  
MUSIC

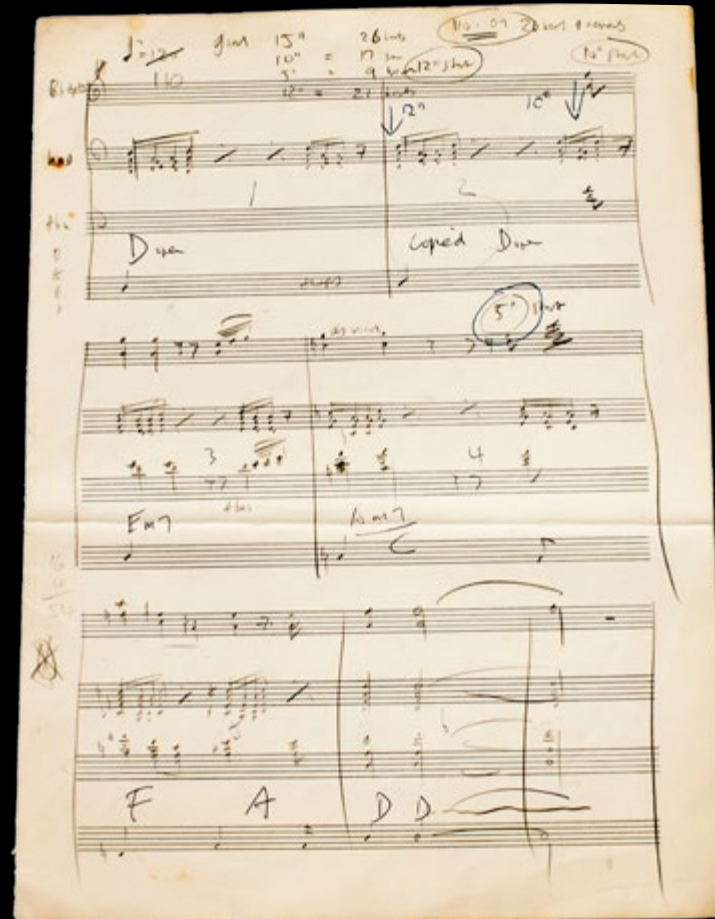
AND ALL  
THE PEOPLE  
REJOICED  
REJOICED  
REJOICED

11/10/1727

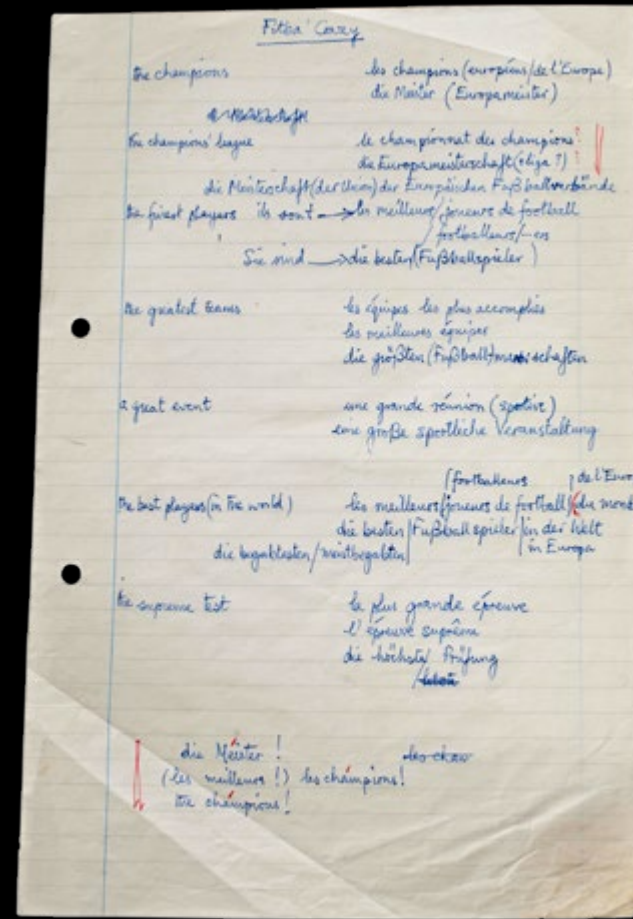
A bust of George Frideric Handel, who composed Zadok the Priest for the coronation of King George II in 1727

The UEFA Champions League anthem was inspired by a work written to celebrate the coronation of King George II in 1727. George Frideric Handel composed four coronation anthems, the most popular of which, Zadok the Priest, was a work of such genius that it has since been performed at the coronation of every British monarch. An acclamation anthem, Handel's masterpiece was the perfect inspiration for the UEFA Champions anthem.

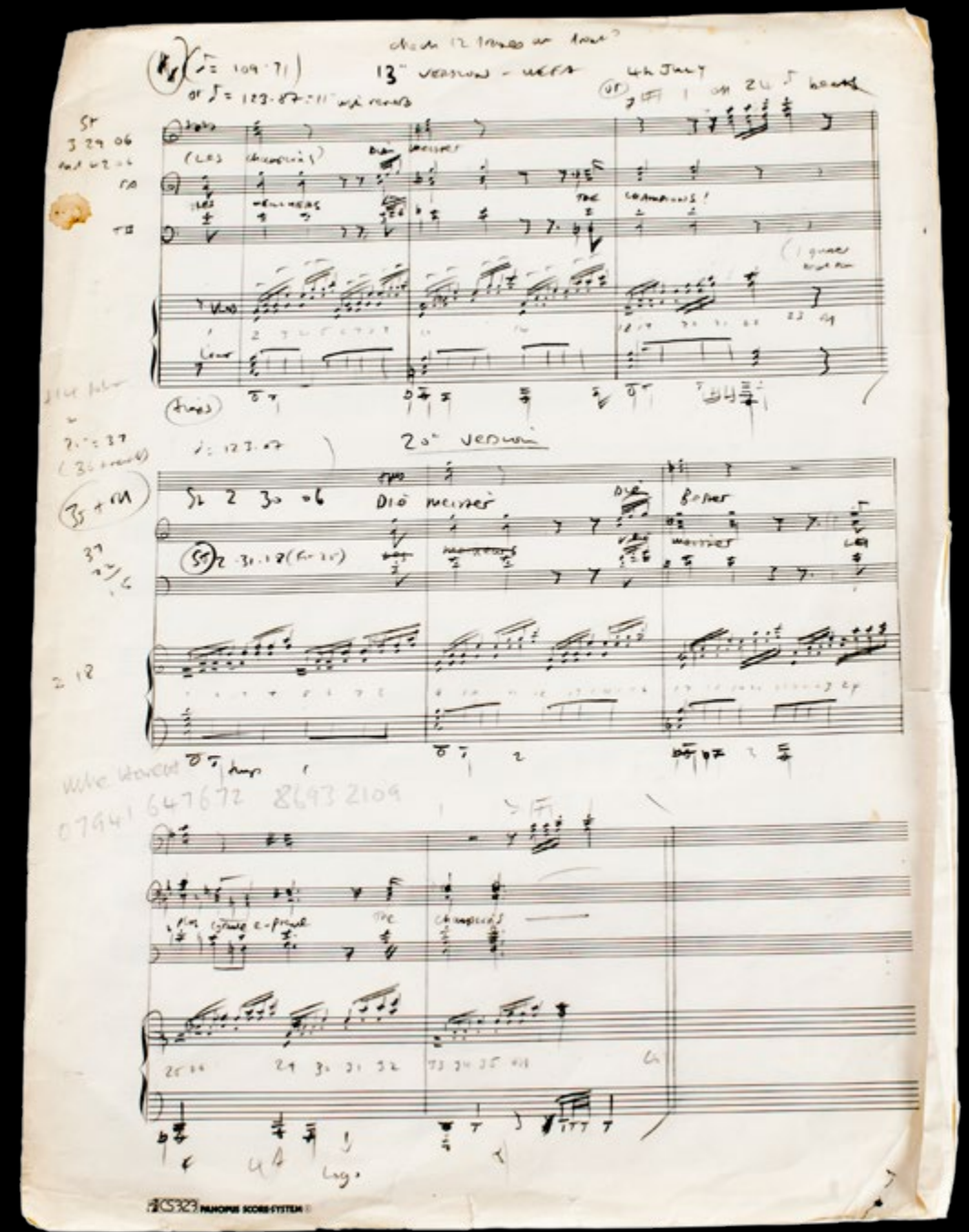




The early preparatory work for the anthem was recorded as a series of separate musical scores



The lyrics for the anthem were developed and translated into the three official UEFA languages



The UEFA Champions League anthem was created for the first time as a 20-second composition, featuring both lyrics and music. This was then expanded to a 40-second version for TV titles and a full three-minute anthem

# The music

These original documents show how the UEFA Champions League anthem was created by composer Tony Britten. The words 'The Champions', which first appeared on this score, have now become the sonic logo for the brand.



MUSIC COMPOSER

Tony Britten

**“COMPOSING GREAT MUSIC IS PARTLY A MATTER OF LUCK. YOU HAVE AN ABSTRACT CONCEPT OF WHAT YOU’RE LOOKING FOR, AND IF YOU’RE LUCKY YOU HEAR THAT IN YOUR HEAD”**

Tony Britten

**09/07/1992**

The UEFA Champions League anthem was recorded in London with the Royal Philharmonic Orchestra, conducted by Tony Britten

“ The brief was clear. The music had to be classy, dignified and important. And it had to be sung in the three official UEFA languages: English, German and French

We agreed early on to create a grand choral piece. At the time opera was all the rage in some sports, so we all felt that we had to go for something different. I handed my agent some CDs to take to a UEFA meeting – the usual suspects Verdi, Haydn, Beethoven and some Handel. Musical mood boards in a sense, which gave a flavour of what I was thinking for the anthem.

Handel’s Zadok the Priest was selected towards the end of June as the inspiration. As the music was required for an event in mid-July, we only had a few weeks. Handel had two months to compose his coronation anthems, I had three weeks, and I had to record it as well.

Agreeing the style and mood for the music was a great help. It allowed me to just focus on creating the music and compose something that was powerful, emotive, and communicated the appeal of the competition.

When I met with Team Marketing and Ortmans Young, the TV branding agency, there was a lot of discussion about what was required and how it would be used, and then I just got going.

Hard to say whether the lyrics or the music came first, it was probably a bit of both. I had a good idea of what the competition was all about, I sat at my piano in my studio, just making music and singing the different superlatives of the competition – and then it all come together! Quite early on I got the hook for the music ‘The Cham-pions’. This is the part of the anthem that is really memorable, a perfect way to end each

version of the anthem. I think ‘The Cham-pions’ is to the UEFA Champions League what the three stripes are to adidas.

It all happened very fast. Within a few days of envisaging the music, the lyrics were finalised, all written and translated into UEFA’s three official languages. Fortunately we found a football crazy trilingual Scot, who could translate and make it sound good – not a simple task.

The score was written as a 14-second piece, then expanded to 20 seconds, then 45 seconds and finally to the full length of the anthem, which is quite a different piece of music to the one we all hear on television. This is how I have always created my music, start small and then build, and build.

We recorded in London on a hot afternoon in July 1992 with the Royal Philharmonic Orchestra. Orchestra in the morning, choir in the afternoon. Six hours in total, and the rest is history.

Handel has got a lot of credit for the UEFA Champions League anthem and Zadok the Priest was clearly the inspiration. The rising strings at the beginning of the Champions League anthem and the feel is ‘Handelian’, but the rest of the music and the lyrics are different and all mine.

The most memorable moment for me was in a dark video editing studio in Shepherd’s Bush a few months later, when I first saw the TV title sequence edited with my music. Wow! I knew my music really well, but when I heard it with the titles it sounded even better.

# Creating the brand experience

Once the logo was officially unveiled and the anthem recorded, work began on creating the branding needed to create a consistent look and feel of the whole competition.

There was more to applying the UEFA Champions League brand than just positioning a few logos around a football pitch or in a television studio. The aim was to create a premium feel to elevate the image of the brand and deliver a unique emotive experience. The only way to achieve this was to create distinctive branding and apply it in such a way that the fans were bound to notice, whether they were watching the match at the stadium or on television.

This was a venture into the unknown. This kind of approach had never been tried for a European football match before. The same creativity that was used to create the logo and the music was needed to develop the branding. In the summer of 1992, many innovations were created for the UEFA Champions League – notably the centre circle, the tier dressing, the player's logo patch and the branded pitch boards – items that are now seen at almost every top level football match.

The development of these items, many of which are still being used today, was driven by creativity and collaboration. Clubs that were likely to participate in the competition welcomed UEFA – who explained what could be branded – and enthusiastically supported all the new initiatives. The player's logo patch, for example, was not initially an obligation but all clubs wore this in the first season.

For compelling practical reasons, much of the competition branding was obligatory. The starball tier dressing, arguably one of the most iconic features of a UEFA Champions League match night, was created because each club's advertising had to be covered to deliver the sponsors' exclusive rights.

The starball pitch boards were created because, at the time, pitches were different sizes and a device was required that could contract and expand to give all the matches a uniform appearance on television.

The most important branding for the competition was – and remains – the TV titles, which were created as a vehicle to supply the sponsors' broadcast sponsorship to the global broadcaster network. The opening sequence, the closing sequence and the break-bumpers combine iconic images of the competition with music and create the emotive hook that helps make the brand so powerful.

In parallel to the development of the branding, manuals were prepared for partners – and working meetings and workshops held – so that, when the UEFA Champions League kicked off on 25 November 1992, a completely new kind of brand experience was delivered successfully and consistently at the competition's matches across Europe.



15/07/1992

Model of the stadium Design Bridge used to develop some of the branding innovations created for the UEFA Champions League launch

CREATION  
TIME LINE

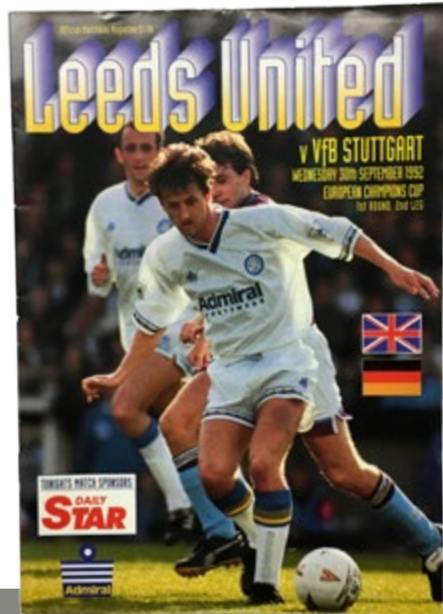
LUCERNE



**July 1992**  
The brand experience

After the brand's creative development, work began on implementing a totally new brand experience for European football match-nights, an experience that would be shared across Europe for all eight clubs in the UEFA Champions League.

LEEDS



**Sept 1992**  
First round (32)

The UEFA Champions League did not enjoy the best of sporting luck as English champions Leeds United were drawn against German champions Stuttgart in the first round. This meant that at least one club from one of the largest TV markets would not qualify for the first season of the competition.

LONDON



**Oct 1992**  
TV idents

Once the logo and the music had been agreed, the iconic TV idents were developed. These were crucial in establishing the UEFA Champions League brand and were needed commercially for the global broadcast sponsorship programme.

GLASGOW



**Nov 1992**  
Second round (16)

In the second round, in a match dubbed the 'Battle of Britain', Scottish champions Rangers knocked out Leeds United. The UEFA Champions League endured a challenging debut, as teams from the key commercial markets of Germany, England and Spain did not reach the group stage.

GENEVA



**Nov 1992**  
The draw

The first UEFA Champions League draw was held 6 November 1992. Despite the difficulties, the strength of the concept and the long-term nature of the commercial agreements meant that all the original financial projections were achieved and the sporting contest to determine the champions of Europe could begin.

EUROPE



**Nov 1992**  
Kick-off

These eight clubs contested the inaugural UEFA Champions League campaign, kicking off an exciting new era in European football. The faultless execution of the branding experience at every match on 25 November 1992 has since become a hallmark of the competition.

The UEFA Champions League was born on 25 November 1992. This section of the book traces the evolution of the brand and the competition that bears its name. Season-by-season, champion-by-champion, and brand innovation-by-brand innovation, this narrative reveals how the brand was established in a relatively short space of time.

**“THIS IS A NEW AND  
EXCITING ADVENTURE FOR  
EUROPEAN FOOTBALL”**

Lennart Johansson,  
UEFA President 1992

# Benchmark

# HISTORY

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**HISTORY**  
OF THE  
BRAND

# NEVER EXPERIENCED AN ATMOSPHERE LIKE IT

**“IT WAS FILTHY WEATHER, THE STADIUM WAS VIRTUALLY EMPTY FOR THE WARM UP, BUT WHEN WE CAME OUT FOR THE KICK-OFF THE NOISE WAS DEAFENING. I HAVE NEVER EXPERIENCED AN ATMOSPHERE LIKE IT”**

Didier Deschamps recalls his experience of the first day of UEFA Champions League action

Ross Kinnaird  
31460781

25/11/1992

Marseille midfielder Didier Deschamps in action away to Rangers during the first matchday of the UEFA Champions League. In May 1993, Deschamps would become the first captain to win the rebranded competition



# UEFA Champions League kick-off

The face of European Football changed forever on the 25th November 1992, the night the UEFA Champions League was born.



Nigerian striker Daniel Amokachi scored the first ever UEFA Champions League goal, striking in the 17th minute for Club Brugge against CSKA Moskva on 25 November 1992

On that night the matches in Milan, Porto, Bruges and Glasgow kicked off at exactly the same time and featured exactly the same branding. The same branding that would be seen for the rest of the season. That had never happened before in European club football.

The TV graphics, the countdown to kick-off, the sponsorship, were the same in those four cities hosting matches and in the other 19 countries that took the TV signal that night, including England, Germany and Spain, three major markets that had no clubs in the competition that season.

One of the most visible aspects of the new competition were the studio sets, which were a contractual obligation, but actually became a sort of European contest to establish which broadcaster boasted the best studio set.

What wasn't visible to the 350 million viewers who watched the first two matches on television was the meticulous attention to detail and the months of planning and preparation that preceded kick-off.

Workshops, manuals, checklists, new standardised procedures – this was all quite a change for some clubs that had been running

matches in the competition for decades. The new partnership meant new discipline but with that came the consistency and the higher standards needed to meet the requirements of the blue chip organisations investing in the UEFA Champions League.

The competition's launch was a story of innovation, consistency and great football. Thirteen goals were scored in four matches on the first night of UEFA Champions League football, which included four magnificent goals from AC Milan striker Marco van Basten in front of 61,000 fans at the San Siro stadium.

The most significant factors in the development of the UEFA Champions League were the sporting product, the innovative commercial programme, the quality of the event delivery and the branding, which enhanced every aspect of the competition.

The section that follows tells the story of the brand in 50 items. When arranged in a chronological sequence, alongside the iconic sports imagery of the competition, each item helps to explain how the UEFA Champions League brand became one of the strongest brands in the world.

## NEWS CHAMPIONS LEAGUE

Champions League News: No. 2

### 350 MILLION TV AUDIENCE FOR THE CHAMPIONS LEAGUE KICK-OFF!

FIRST results from research into audience totals for the eight matches in the two rounds – on November 25 and December 9 – produced a total audience of 350 million viewers in the 22 key markets surveyed.\*

These are remarkable figures, particularly considering that major football nations such as England, Germany and Spain do not have a team participating in the competition.

The 22 markets produced a grand total of more than 159 hours' broadcast time. This includes studio programmes, live match coverage, highlights and repeats. The most intensive coverage was reported from Italy, Belgium, Greece, France and Spain.

The majority of the audience ratings for the live match coverage were better than 15%, and in some cases rose to more than 30%. Indeed, the rating for Scottish television coverage of the Rangers-Olympique Marseille match peaked at 37.5%, which exceeds ratings of the British soap opera, *Coronation Street*, at its best.

An ITV spokesman said: 'We are delighted with the response to our exclusive deal to show this most prestigious competition. These figures prove exactly what we expected, that British armchair football fans would be thrilled to tune in to see the very best in European football. Frankly, we can't wait for the next round of matches.'

TF1 produced four hours of programming on each match day, including preview comments, live coverage, highlights and further analysis. Their coverage of the Olympique



ON AIR! TF1's studio audience involved in the CHAMPIONS LEAGUE coverage.

Marseille-Brugge match produced a 20.2% rating and an exceptional audience figure of nearly 9 million viewers.

German interest in the CHAMPIONS LEAGUE, despite Stuttgart's failure to reach the event, provided RTL with excellent figures for the combination of live match and highlights. Each live match covered drew 4 million viewers, with nearly 2 million people watching the highlights.

In Italy, the prospect of following AC Milan's remarkable progress through the season drew steadily improving figures. The second match day produced a 19.5% rating, with almost 11 million tuning in to watch live coverage of the Italian champions' 2-1 victory over Philips SV in Eindhoven – a 25% increase on viewing figures from the first match day.

Dutch interest was similarly intense for the Philips SV-AC Milan clash, with ratings of 29.9% and an audience of 4 million.

The various broadcasters produced a variety of studio set designs to catch the mood of the CHAMPIONS LEAGUE. TF1, for example, presented their show with a studio audience, while ITV's football analyst Jimmy Greaves told viewers he was overwhelmed by their studio design 'which must be something out of the Colosseum'.

These results underline the validity of the CHAMPIONS LEAGUE concept. Supporters throughout Europe will tune in to quality football, whether or not a team from their own country is involved. For example, no fewer than 16 broadcasters beamed the Philips SV-AC Milan tie live to their domestic audiences.

The viewing figures clearly demonstrate not only the high quality of the football entertainment provided, but also the success of the team of broadcasters in portraying the drama and excitement of the CHAMPIONS LEAGUE.

\* Source: Sports Marketing Surveys.

OFFICIAL SPONSORS OF THE CHAMPIONS LEAGUE



Attracting a TV audience of 350 million viewers on its first match night, the UEFA Champions League made an impressive debut.

BRAND HISTORY

Clubs | 8  
Matches | 25  
Top scorer | **Franck Sauzée 5**

Clubs | 8  
Matches | 27  
Top scorer | **Hristo Stoichkov 5**



Matches kick off with the starball centre circle. Of all the branding introduced on the first day of the UEFA Champions League, this is the only item still being used 25 years later



1992/93  
Marseille

The UEFA Champions League kicked off on 25 November 1992 with two groups of four. The winners of each group – Olympique de Marseille and AC Milan – contested the final in the Olympiastadion, Munich. Basile Boli scored the only goal, as Marseille became the first French club to become champions of Europe.



The UEFA Champions League logo features heavily in TV interviews across all matches and creates a significant exposure for the brand

1.3 billion  
Cumulative  
TV audience



A branding kit supplied to clubs allows them to produce UEFA Champions League-branded match programmes. The above example shows the programme for one of the single-legged semi-finals introduced in the second season. The other semi-final was held in Barcelona and watched by 98,000 spectators



1993/94  
AC Milan

In the competition's second season, the top two teams from each group progressed to the semi-finals, which were played over one leg and won by Milan and FC Barcelona. In the OACA Spiros Louis stadium in Athens, the Rossoneri won 4-0, with French defender Marcel Desailly, who had won the competition the season before with Marseille, scoring the fourth.



A starball background pattern is created and added to all the player portraits used to promote the competition and its players

80%  
awareness of  
competition  
name (fans)

RSL - Research Service (RSL)

**“AS SOON AS YOU WALK INTO THE STADIUM YOU CAN SEE THIS IS A SPECIAL OCCASION. IT DOESN'T MATTER WHERE YOU ARE, IT'S THE SAME”**

Michael Laudrup speaking about his debut in the UEFA Champions League (1993)

# YOU CAN SEE THIS IS A SPECIAL OCCASION



BRAND HISTORY



The 'starball player patch' is first introduced for the final in Vienna. This item has hardly changed over the years and has become one of the iconic elements that help fans identify the brand



1994/95  
Ajax

The format changed to include four groups of four teams contesting the group stage and the top two from each section progressing to the quarter-finals. AFC Ajax, who had beaten reigning champions AC Milan home and away in Group D, met the Rossoneri in the final in Vienna. With an average age of 23, Ajax triumphed when second-half substitute Patrick Kluivert grabbed a late winner and, at 18 years and 327 days of age, became the youngest goalscorer in a European Cup final.

Clubs | 16  
Matches | 61  
Top scorer | George Weah 7



For commercial reasons, the 1993 and 1994 final were not UEFA Champions League branded. The Vienna final was the first 'starball' final. Tickets and event branding all featured the new UEFA Champions League branding



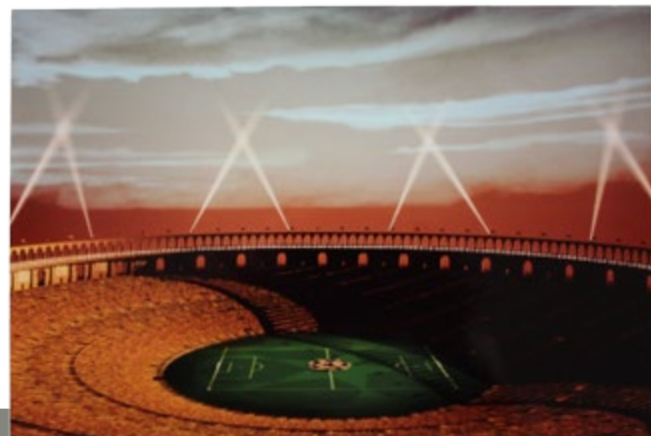
24/05/1995

Ajax were surprise victors against AC Milan in the 1995 UEFA Champions League final

BRAND HISTORY

Clubs | **16**  
 Matches | **61**  
 Top scorer | **Jari Litmanen 9**

Clubs | **16**  
 Matches | **61**  
 Top scorer | **Milinko Pantić 5**



A new TV identity makes its debut, based on the previous identity but with more colour and more football imagery



## 1995/96 Juventus

Juventus won the first UEFA Champions League final to be settled on penalties, defeating Ajax 4-2 in the shoot-out in the Stadio Olimpico, Rome. The match finished 1-1, with strikes from Fabrizio Ravanelli and Jari Litmanen but two saves from Bianconeri keeper Angelo Peruzzi prevented Ajax from retaining the title.

A sportswear licensing programme is introduced, making UEFA Champions League products widely available for players and fans

The logo is redrawn to make the symbol appear slightly rounder and in the shape of the ball. The logo introduced in 1996 is still being used (apart from a small change to the UEFA typography in 2012)



## 1996/97 Dortmund

For the third season in a row, the UEFA Champions League holders tasted defeat in the final. A new name – Borussia Dortmund – was engraved on the trophy as Ottmar Hitzfeld's underdogs beat Juventus 3-1, with Karl-Heinz Riedle scoring twice, as he had dreamed he would the night before the match.

The iconic UEFA Champions League trophy figured prominently in the 1997 final identity, which also showcased Munich's Olympic Stadium

BRAND  
STORY

# The final identity

The first significant innovation for the UEFA Champions League brand was a bespoke final identity. Introduced in 1997, this identity has become a real asset for the competition.

In principle, the UEFA Champions League final is just another match. Yet the size, scale and global reach of this fixture – and a desire to celebrate the different character of every final – means that using the very simple branding created for the competition would not maximise the promotional benefit of this event.

The idea behind the 1997 final identity was to take the competition's regular brand elements – the logo, the brand colours etc – and add a flavour of each season's final. The strategy was to make an icon of the match itself and, just as importantly, of the city hosting it. That principle is essentially the same 20 years later although there are now significantly more elements that need to be branded for each final.

The most iconic feature of the UEFA Champions League final has always been the trophy. In 1996, using the trophy in design and logos was problematic because all the IP rights had not been assigned. Once this problem was resolved, the next challenge was how to make the trophy relevant for the city of Munich.

The 1997 final was played at the city's Olympiastadion, a venue associated with some of the most prestigious events in sport, including the 1974 FIFA World Cup final in which West Germany defeated the Netherlands.

The graphic for the design, the idea of the cup being lifted into the night sky, gave designers the licence to select blue and green, two colours at the heart of football culture, that suited the brand's premium positioning.

The challenge for UEFA, sponsors, broadcasters and clubs is to decide how any final identity is to be used. The final is only a single match, so it is important that all users of the brand decide which elements feature the final identity and which retain the UEFA Champions League branding.

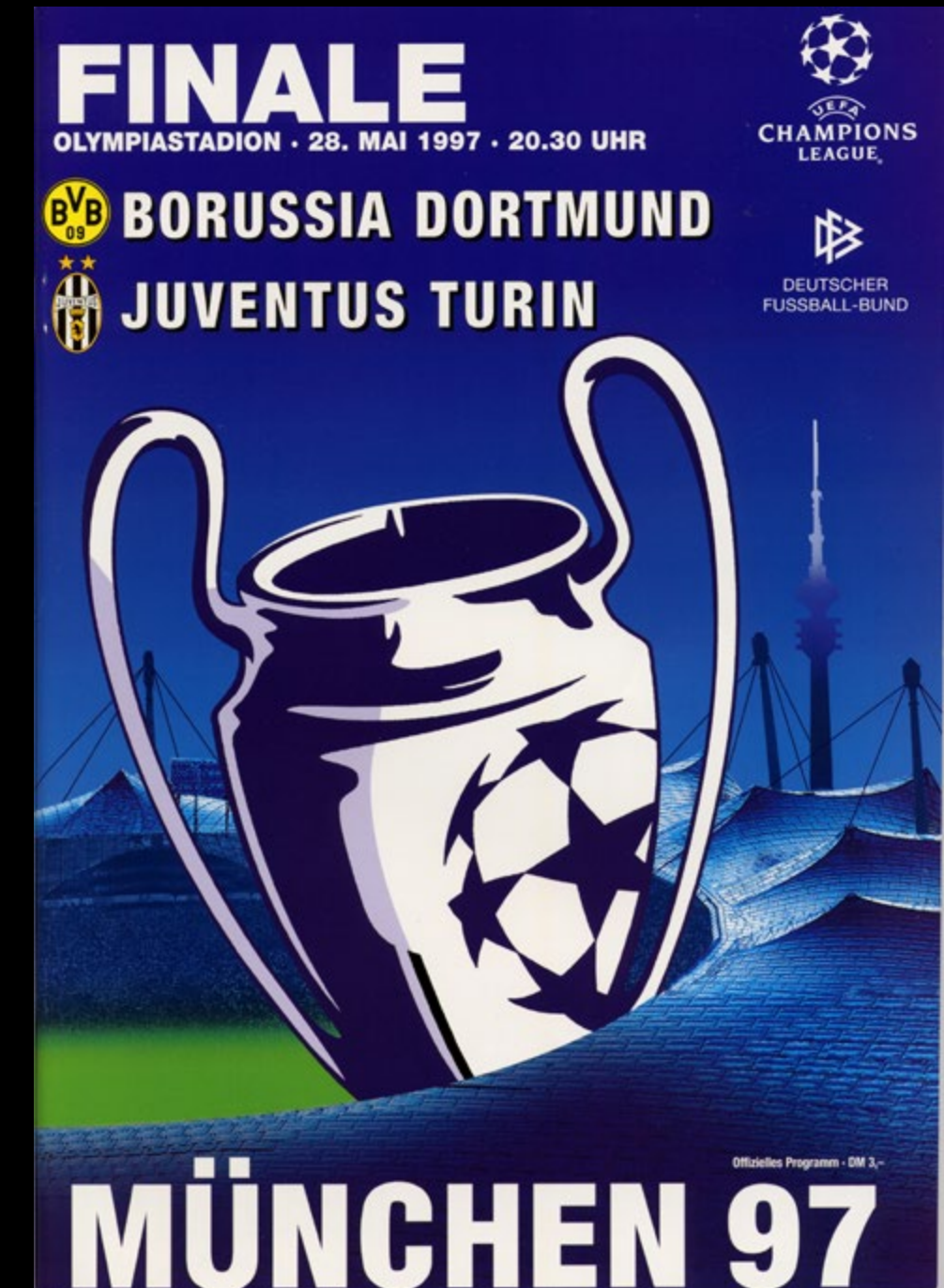
Applications such as one-off event branding, editorial, the official match programme and the sponsors' promotions all benefit from using the final identity. Where newness and freshness is crucial in connecting with fans, the final design is usually appropriate. Where the goal is to build recognition of the brand, e.g. the centre circle, the player patch and the TV idents, the final identity is not used.

Since the final identity was introduced in 1997, it has become an integral part of the UEFA Champions League brand, reaching out to fans whether they are in the stadium, watching on television or engaging with the competition online and on social media.



## 28/05/1997

The poster for the UEFA Champions League final identity in Munich, the first season this brand innovation was introduced. High impact stadium branding has been a distinctive feature of every final since 1997



Official match programme of the 1997 final

BRAND HISTORY



An expansion of the competition to 24 clubs meant that for the first time, in some countries, two clubs per country were represented in the competition



## 1997/98 Real Madrid

The UEFA Champions League's growing strength was reflected in a bigger group stage – with six mini-leagues of four – and the winners of each section and the best two runners-up reaching the quarter-finals. After a 32-year wait, Real Madrid won a competition they had once dominated. A second-half strike from Predrag Mijatovic in the final in the Amsterdam Arena secured the septima as the Blancos defeated Juventus.



Clubs	24
Matches	85
Top scorer	<b>Alessandro Del Piero 10</b>



The Amsterdam final saw the introduction of a final logo featuring the trophy and the red colour associated with the city



For the first time a UEFA Champions League sponsor carried out a major promotion to select all the children for the player line-up. This fan engagement activity will grow and grow in subsequent years



## 1998/99 Manchester United

This UEFA Champions League campaign culminated in the 'miracle of Camp Nou' as Manchester United scored twice in two injury-time minutes to defeat Bayern München, who had led since the eighth minute after a Mario Basler strike, in the final. The finalists had drawn twice in Group D before meeting again in Barcelona to provide what referee Pierluigi Collina called "one of the most thrilling endings to a football match".

Clubs	24
Matches	85
Top scorers	<b>Andriy Shevchenko 8</b> <b>Dwight Yorke 8</b>



The first official match ball featuring UEFA Champions League branding was introduced for the 1999 final

24/05/2000

Real Madrid's players savour their second title triumph in the UEFA Champions League era after beating Valencia in Paris



Clubs	<b>32</b>
Matches	<b>157</b>
Top scorers	<b>Mário Jardel 10</b>
	<b>Rivaldo 10</b>
	<b>Raúl 10</b>



UEFA introduced the 'badge of honour' for clubs that have won the competition five times. When the badge was created, it could only be worn by Real Madrid, Milan, Bayern and Ajax

**90%**  
prompted  
awareness of the  
logo (fans)  
Sport+Markt



## 1999/2000

### Real Madrid

The UEFA Champions League expanded again to 32 teams. The first group stage consisted of eight mini-leagues of four teams. The winners and runners-up in each section progressed to a second stage, with the top two in four groups of four qualifying for the quarter-finals. The strongest national leagues could enter three or four teams. Spain dominated the competition and Real Madrid beat Valencia 3-0 in the first one-nation UEFA Champions League final.

The expansion to 32 clubs and 157 matches led to the introduction of matches on Tuesdays and Wednesdays, and two separate group stages

BRAND HISTORY



# 2000/01 Bayern

Ottmar Hitzfeld became the first coach to win the UEFA Champions League with two clubs, capping his success with Dortmund in 1997 by leading Bayern to victory, 5-4 on penalties, against last season's runners-up Valencia in the San Siro. In a final blessed with all the drama of an opera at Milan's La Scala, Oliver Kahn's save helped Bayern become champions of Europe for the fourth time – after a 25-year wait.

A new silver season identity results in the centre circle changing colour from black and white to black and silver. However, after many adverse comments, it is changed back to the original black and white combination for the following seasons



Clubs | **32**  
Matches | **157**  
Top scorer | **Raúl 7**

The number of sponsor partners is reduced from eight to four – an extension of the less-is-more principle



## 23/05/2001

Oliver Kahn saved three penalties in the shoot-out as Bayern München edged Valencia in the 2001 decider

## BRAND STORY

# The starball

A new icon became part of the UEFA Champions League brand in 2001. In the semi-final between Real Madrid and Bayern, players kicked the symbol of the competition for the first time. The starball is now the brand's most visible element – and one of the world's most successful licensed products.

The idea of a ball made of stars had inspired the creation of the UEFA Champions League logo in 1992. Nine years later, after numerous commercial issues had been resolved, that idea was turned into reality.

The right to supply the match ball for UEFA Champions League matches had remained with the clubs in 1992, so UEFA could only ask a partner to supply a ball for the UEFA Champions League final, which was played at a neutral venue.

In 1999 and 2000, a branded match ball was used for the finals. These were widely available standard products, only bearing a small UEFA Champions League logo, and did not significantly promote the brand.

To augment the impact of the brand, UEFA, adidas (UEFA's partner for the sporting goods category) and Team Marketing created an innovative commercial concept: introducing a new starball every season, which would provide the foundation of an extensive sportswear-licensing programme.

The new ball was named Finale as the final was the only match where its use could be guaranteed. Yet in practice, as adidas had existing agreements with many top clubs, the starball was used at many matches, giving the new brand element greater visibility.

The first time the ball was used competitively was in the 2001 semi-final between Real Madrid and Bayern. Bayern progressed and won the final after a shoot-out, a dramatic denouement that gave the silver starball instant global exposure.

The most noticeable aspect of the starball is its colour. The shape of the stars has remained largely constant, but the colour changes for every campaign, inspiring a new season's sportswear range.

The starball is just a match ball, yet the scope for visual storytelling – in terms of changing its colour, background colour or the graphics within the stars – is immense.

In 2006/07, all UEFA Champions League games had to be played with the official match ball. Under a new partnership with adidas, a Finale starball was created for the regular season and a new Finale starball introduced specifically for the final, reflecting the identity developed to celebrate the match and the city hosting it.

It takes more than 18 months to make a UEFA Champions League starball, longer than it takes clubs to win the competition. The process includes inspiration sessions and rigorous testing of the design, visibility and performance. The starball is both a triumph of engineering and a work of art.

In 2010, at the UEFA Champions League final in Madrid, the dream of a true starball ball was eventually realised. Technological developments allowed adidas to make a ball of individual stars, instead of just printing stars on the ball.

From a brand perspective, the ball links the best players with the competition, on the field of play and through the global partnership with adidas. The starball itself is iconic – and so is the way it is promoted.



## 01/05/2001

The UEFA Champions League's iconic starball made its debut in the 2001 semi-final between Real Madrid and Bayern München.



One of the match balls from the Real Madrid v Bayern Munich semi-final opener, the first time the starball ball was used in a UEFA Champions League game



IT STILL FILLS  
ME WITH  
**EMOTION**  
EVERY TIME

**“SCORING A GOAL LIKE THAT HAPPENS TO YOU ONCE IN A LIFETIME. NO MATTER HOW MANY TIMES I SEE, IT STILL FILLS ME WITH EMOTION EVERY TIME”**

Zinedine Zidane on his spectacular volley in the 2002 final

BRAND HISTORY

Clubs | 32  
Matches | 157  
Top scorer | Ruud van Nistelrooy 10

Clubs | 32  
Matches | 157  
Top scorer | Ruud van Nistelrooy 12



The UEFA Champions League commemorated its first ten years with a number of celebratory activities in Glasgow in the run-up to the final at Hampden Park.



2001/02  
Real Madrid

Zinedine Zidane's volley of a lifetime in the UEFA Champions League final at Hampden Park, Glasgow, was the perfect way to celebrate Real Madrid's centenary year. Yet it took three fine injury-time saves from substitute keeper Iker Casillas to earn the Blancos their ninth victory in this competition, as they held on to beat Bayer Leverkusen 2-1. The season's surprise package, Klaus Toppmöller's Leverkusen had previously overcome Liverpool and Manchester United. Madrid had not had it easy either, eliminating holders Bayern and then defeating Barcelona at Camp Nou, for the first time in nearly 19 years, in the semi-final.

The second UEFA Champions League starball featured the classic black and white brand combination. With this ball, Zinedine Zidane scored one of the greatest goals in the competition

4.8 billion  
Cumulative  
TV audience

A brand consultancy is appointed to help UEFA define the UEFA Champions League brand. Brand values are identified that inspire the branding development for future seasons

Proud  
Special  
Passionate  
In-touch

UEFA Champions League  
brand values



2002/03  
AC Milan

Italian football dominated the UEFA Champions League in 2002/03: AC Milan, Internazionale and Juventus all reached the last four. After a tense, goalless final at Old Trafford, Manchester, AC Milan prevailed against Juventus thanks to three saves in the shoot-out by Brazilian keeper Dida and a cool spot-kick by Andriy Shevchenko. Old Trafford had previously provided the setting for a remarkable quarter-final second leg, in which Manchester United overcame Real Madrid 4-3 (still losing 6-5 on aggregate) and the home crowd gave the visitors' hat-trick hero, Brazilian striker Ronaldo, a standing ovation. The Rossoneri's victory made Clarence Seedorf the first player to win the competition with three clubs, having previously triumphed with Ajax (1995) and Real Madrid (1998).

The local organising committee of the 2003 final funded a 'starball sky' installation, one of the most spectacular uses of the UEFA Champions League branding in the competition's history

BRAND HISTORY

Clubs | 32  
Matches | 125  
Top scorer | **Fernando Morientes 9**

Clubs | 32  
Matches | 125  
Top scorer | **Ruud van Nistelrooy 8**



The number of matches is reduced from 157 to 123, eliminating the need for the second group stage. The season kick-off draw in Monaco features a small ceremony to celebrate the relaunch of the brand



2003/04  
Porto

For this season, the UEFA Champions League adopted the format we know today: one group stage, with the winners and runners-up from eight mini-leagues proceeding to a knockout round of 16. The change in format was mirrored by change on the pitch, with Porto, who had last won this competition in 1987, defeating first-time finalists Monaco 3-0 in Gelsenkirchen. The highlight of Monaco's campaign was a record-breaking 8-3 victory against Deportivo La Coruña but they could not slay José Mourinho's Dragons in the final.

A significant change occurs in the way broadcast rights are sold in Europe. The pick system means that many more broadcasters are promoting the UEFA Champions League, a significant benefit for the competition and the brand

The UEFA Champions League anthem is rearranged to create the music that is currently being used to accompany the players when they walk out on to the pitch

**49%**  
Awareness of the UCL anthem (all)  
Sponsorship Intelligence



2004/05  
Liverpool

Liverpool's penalty shoot-out victory in Istanbul – after they had trailed AC Milan 3-0 at half-time – was a fitting finale to one of the most dramatic matches in UEFA Champions League history. After Steven Gerrard, Vladimir Smicer and Xabi Alonso scored for Liverpool, goalkeeper Jerzy Dudek completed the 'miracle of Istanbul' by twice denying Andriy Shevchenko – once in extra time and once in the shoot-out. As five-time winners, Liverpool kept the trophy, the last club to do so. Subsequent winners have received a replica from UEFA.

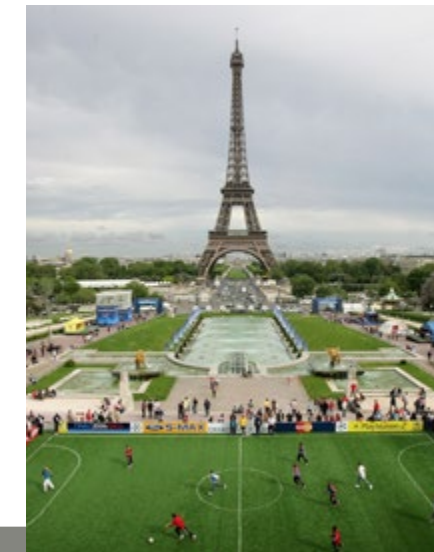
This is the final match ticket from the 2005 final in Istanbul, the only time in the competition's history a team has come back from a three-goal deficit to be crowned champions of Europe



17/05/2006

Barcelona's Ronaldinho threatens to create danger during the 2006 final against Arsenal

Clubs	32
Matches	125
Top scorer	Andriy Shevchenko 9

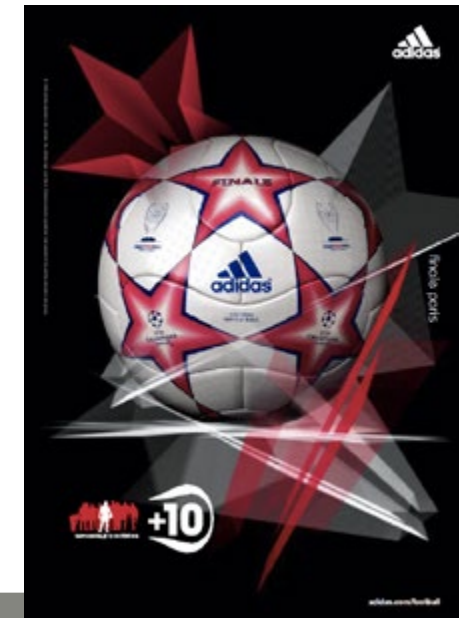


UEFA introduce the Champions Festival, a fan park that embraces all the fan engagement activities including Young Champions, the competition's grass roots football competition



## 2005/06 Barcelona

Unbeaten, conceding only five goals in the entire campaign, with Ronaldinho and Samuel Eto'o making – and scoring – goals, Barcelona were worthy UEFA Champions League winners in 2006. Yet their 2-1 victory against Arsenal in the final at Paris's Stade de France was hard-earned, requiring inspiration, determination and perspiration. In the first knockout round, striker Raúl Gonzalez became the first player to make 100 UEFA Champions League appearances in Real Madrid CF's 1-0 home defeat to the Gunners.

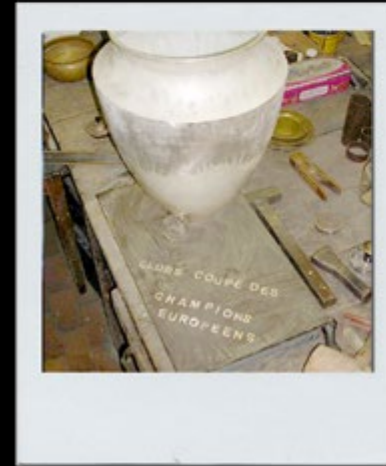
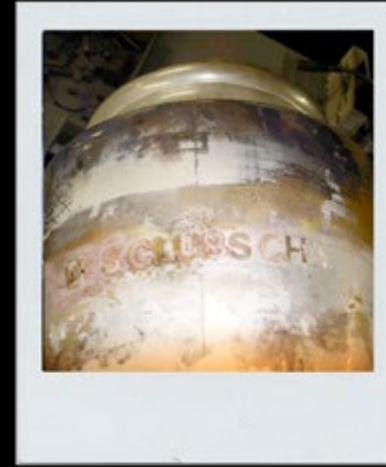


The Finale matchball is sold widely in advance of the final, which means sporting good shops around the world feature exactly the same branding that is seen on the field of play

## BRAND STORY

# The eternal trophy

After Liverpool's fifth victory in 2005, the club kept the trophy and UEFA commissioned a replacement. These images, showing the making of the current trophy, were taken in Milan in the spring of 2006. Under new regulations, clubs are given a replica of the one of the most prestigious prizes in sport and the original is kept by UEFA. This is the trophy that has been presented to every champion club since 2006, and will be presented to every future UEFA Champions League winner.



**28/03/2006**

Making the handles for the trophy took veteran Milanese craftsman Guerrino Giorgi more than two weeks

BRAND HISTORY

Clubs | 32  
Matches | 125  
Top scorer | Kaká 10

Clubs | 32  
Matches | 125  
Top scorer | Cristiano Ronaldo 8



The TV test showing how the new Ultimate Stage tier dressing compares with the previous creative. The tier dressing is a key feature of UEFA Champions League match nights and any changes are rigorously tested before being introduced



2006/07  
AC Milan

At the age of 38 years and 331 days, Paolo Maldini became the oldest player to win the UEFA Champions League as AC Milan beat Liverpool 2-1 in Athens. This was the seventh success for the Rossoneri – and the fifth for Maldini. With 10 goals and three assists, Brazilian playmaker Kaká contributed to 65% of Milan's goals. Bayern München striker Roy Makaay entered the record books, scoring after 10.12 seconds against Real Madrid in the round of 16 second leg – still the fastest goal in the competition's history.



A new season branding concept is introduced called The Ultimate Stage. The amount of branding featuring the identity meant that within the year the majority of fans were aware of the new branding concept

62%  
Awareness of  
Ultimate Stage  
branding (fans)  
Sport+Markt



Heineken and UEFA create the UEFA Champions League trophy tour, which in its inaugural season visits Asia, and is part of UEFA's initiative to extend interest in the competition around the globe



2007/08  
Manchester United

The 2007/08 UEFA Champions League final was an object lesson in how narrow the margin between success and failure can be in football. In a pulsating, all-English contest at Moscow's Luzhniki stadium, the first UEFA Champions League final to be staged in eastern Europe, Chelsea hit the woodwork twice against Manchester United, who had a shot cleared off the line. The teams drew 1-1 – with Cristiano Ronaldo and Frank Lampard scoring – after extra time. In the shoot-out, the Blues were one spot kick from victory but United ultimately prevailed 6-5.



The sketch book of Jason Smith showing the inspiration for the development of the new brand font called Champions – the typography used through this book

BRAND HISTORY



Before the final in Rome Andrea Bocelli is invited to perform the UEFA Champions League anthem. The anthem is a choral composition so new lyrics had to be created for the tenor



2008/09  
Barcelona

For the third consecutive season, England supplied three UEFA Champions League semi-finalists – in this instance, Arsenal, Chelsea and Manchester United – but Barcelona emerged victorious in the gladiatorial contest in Rome's Stadio Olimpico. The Blaugranas' 2-0 victory against United, with goals from Samuel Eto'o and Lionel Messi, was inspired, in part, by a Gladiator-style montage of clips that coach Josep Guardiola showed his players shortly before kick-off.

Clubs	32
Matches	125
Top scorer	Lionel Messi 9



The "best of the best on the ultimate stage" is the competition's brand essence. This phrase describes the core appeal of the brand in as few words as possible and helps users of the brand apply it correctly



27/05/2009

Thierry Henry shows off the UEFA Champions League trophy after helping Barcelona defeat Manchester United in the 2009 final



22/05/2010

The Curva Nord Inter fans are well known for their spectacular choreographies. For the final in Madrid, a UEFA Champions League-branded choreography called for their dream to come true

BRAND HISTORY

Clubs | 32  
Matches | 125  
Top scorer | Lionel Messi 8



In 2010, the UEFA Champions League final is moved to Saturday evening. This leads to significant changes in the way the final is promoted around the world



For the first time the official ball is manufactured with individual stars that improve the appearance and performance of the matchball



2009/10 Internazionale

FC Internazionale Milano ended a 45-year wait to become champions of Europe for the third time, guided by coach José Mourinho and inspired by three goals and six assists from Dutch playmaker Wesley Sneijder. The Nerazzurri were worthy winners, overcoming Chelsea and Barcelona en route to the final at the Estadio Santiago Bernabeu in Madrid where the Serie A club beat Bayern 2-0.

62% awareness of starball ball (TV viewers)

IPSOS

## BRAND STORY

# Social media

In January 2011, as Chelsea smashed the British transfer record to sign Fernando Torres, UEFA also bolstered its armoury by launching the UEFA Champions League's first dedicated social media account.

**“THE ONGOING REVOLUTION IN THE DIGITAL WORLD HAS CREATED A SIGNIFICANT NEW PLATFORM FOR UEFA TO PROMOTE THE BRAND BY ENGAGING FANS AND SPEAKING THEIR LANGUAGE”**

David Farrelly, Head of Editorial, UEFA

That Facebook page was not quite a step into the unknown, as UEFA.com accounts had already been established, but it soon became a flagship for UEFA's social media efforts. Fans followed in their millions and by 2014 it became the world's most popular league or association page on the platform. That title has never been relinquished – the official Facebook page ended the 2016/17 season with more than 63 million followers and on course to reach 100 million across all platforms.

The content that fans now receive – Facebook Lives, animated videos, digital graphics, GIFs and the like – is vastly different from those initial offerings when text and photos dominated, and there were only a handful of posts a day. Throughout, though, UEFA's strategy has been about balance – using social media to talk to, and with, fans from different countries about club football's greatest competition – in different languages, at different times of the day and on different platforms.

Launched in the summer of 2012, the @ChampionsLeague Twitter account soon

became the hub of real-time match coverage and engagement – attracting football fans as well as stars from sport, music and film. That account surpassed 15 million followers in May 2017.

Instagram was late to the party, launching in November 2014, but soon enjoyed explosive and sustained growth. Taking advantage of exclusive and iconic photography, a team of designers bringing the major moments to life in new styles and the Stories concept taking fans behind the scenes of the UEFA Champions League, the account also reached 15 million followers in July 2017.

Creative concepts are central to social media success. UEFA understands fans' motivations, needs and expectations and creates a content mix that is relevant, engaging and localised, hence a dedicated UEFA Champions League page on VKontakte in Russia and another on Weibo in China. Whatever the language or platform, UEFA's social media content always aims to be – like the UEFA Champions League itself – the best of the best.

**f** 2011/12  
**Facebook**



The first Facebook post from January 2011

**63m**  
**Followers**

July 2016

**t** 2012/13  
**Twitter**

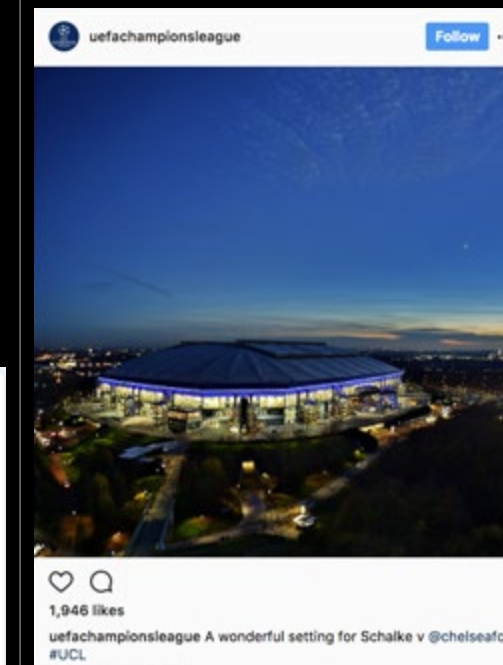


The first tweet from August 2012

**16m**  
**Followers**

May 2016

**ig** 2014/15  
**Instagram**



The first Instagram post from November 2014

**15m**  
**Followers**

July 2017

BRAND HISTORY

Clubs | 32  
Matches | 125  
Top scorer | **Lionel Messi 12**

Clubs | 32  
Matches | 125  
Top scorer | **Lionel Messi 14**



The cycle identity concept "Ultimate Stage" is updated, the first time the identity isn't completely changed from one cycle to the next



2010/11  
Barcelona

For the first time in the UEFA Champions League era, the final was played on Wembley's hallowed turf. Yet Manchester United FC, who had won this competition for the first time at this stadium in 1968, were outplayed by a FC Barcelona side, featuring such talent as Lionel Messi, Xavi Hernández and Andrés Iniesta, and lost 3-1. In Group D, Olympique Lyonnais striker Bafétimbi Gomis scored a hat-trick in eight minutes against Dinamo Zagreb, the fastest in UEFA Champions League history.



Lionel Messi becomes the first player to be the top scorer in the competition's history on three successive occasions



In previous years the player mascots wore replica shirts of the club. For this season Mastercard would provide UEFA Champions League branded uniforms, and help create a connection between the brand and young fans

64%  
prompted awareness of the logo (all)  
Hall & Partners



2011/12  
Chelsea

Lionel Messi became the first player to score five goals in a match in the UEFA Champions League's knockout stage – in a 7-1 victory against Bayer Leverkusen in the round of 16 – but FC Barcelona's defence of their title ended in the semi-final against Chelsea. In an enthralling season, the Blues faced Bayern München in the latter's home stadium, the Allianz Arena, in the final. The game finished 1-1 and Chelsea's talismanic striker Didier Drogba scored the decisive penalty in the shoot-out. For the first time since 1997, a new club name was engraved on the trophy.



The Finale ball is introduced for the knock-out stage of a competition. This is part of a number of 'Road To the Final' activities aimed at building interest towards the final each season

A photograph of Didier Drogba, a Chelsea player, celebrating with a goalkeeper. Drogba is wearing a blue Chelsea kit with his name 'DROGBA' on the back. The goalkeeper is wearing a white kit with blue accents and orange gloves. They are embracing in a moment of triumph. The background is a blurred stadium filled with spectators.

# IT WAS WRITTEN IN THE STARS

**"IT WAS WRITTEN IN THE  
STARS THAT CHELSEA  
WOULD WIN"**

Didier Drogba on Chelsea's 2012 triumph

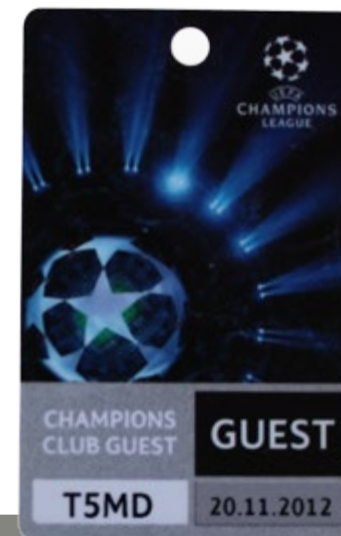


25/05/13

Decked out in UEFA Champions League branding, Wembley Stadium was a spectacular sight for the final between Dortmund and Bayern München

### BRAND HISTORY

Clubs **32**  
Matches **125**  
Top scorer **Cristiano Ronaldo 12**



A new cycle identity is introduced for the season based on the idea of a ceremony of light. As in previous seasons, virtually everything made for the competition features the new identity

Passionate  
Authentic  
Inspiring  
Excellence

UEFA Champions League brand values



## 2012/13 Bayern

This free-scoring UEFA Champions League campaign was capped by a memorable final in which Bayern defeated the 1997 winners Borussia Dortmund 2-1 at Wembley. Dutch playmaker Arjen Robben scored the 89th-minute goal to secure Bayern's fifth triumph in this competition. The semi-finals were as remarkable as the final, with Bayern beating Barcelona 7-0 on aggregate and Borussia Dortmund knocking Real Madrid out 4-3. For the first time since 1995/96, no English clubs qualified for the quarter-finals.

For the first time, both the TV idents and the toolkit provided to broadcasters features the trophy image. The historic icons of the competition – the logo, the music and the trophy – all work together as a premium cohesive visual identity

**49%**  
prompted  
awareness of  
the trophy (all)

Hall & Partners

BRAND HISTORY



Champions, the official magazine of the competition, celebrates its tenth anniversary



## 2013/14 Real Madrid

In the first UEFA Champions League final to be decided in extra-time, Real Madrid won their local derby against Atlético Madrid 4-1 in Lisbon's Estádio do Sport Lisboa E Benfica. The scoreline was hard on Atleti who had led 1-0 until a 93rd-minute equaliser from Sergio Ramos. Yet it reflected a remarkable campaign for the Blancos, who won the competition for the tenth time helped by 17 goals from Cristiano Ronaldo, a record for a UEFA Champions League season that still stands. In the dugout, Carlo Ancelotti equalled Liverpool manager Bob Paisley's record of winning this competition three times as a coach.

Clubs	32
Matches	125
Top scorer	Cristiano Ronaldo 17

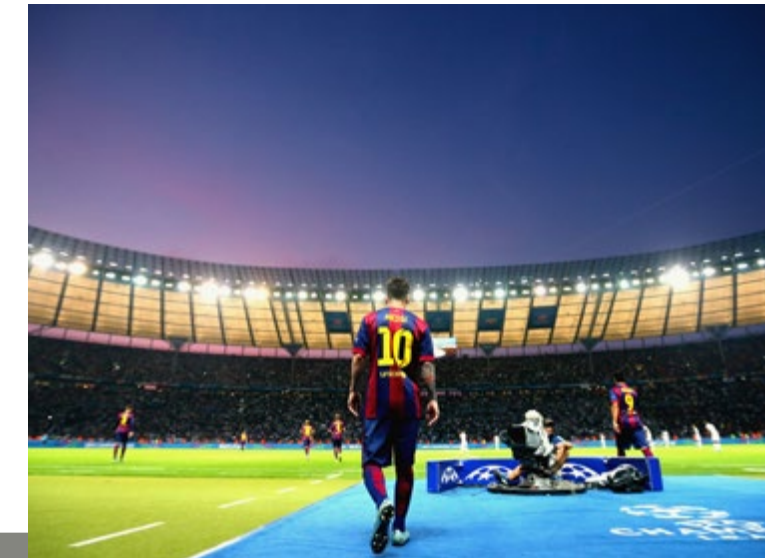


The UEFA Champions League brand is valued for the first time. The valuation confirms the importance of the brand to the competition

**\$3.14 billion**  
brand value  
InterBrand



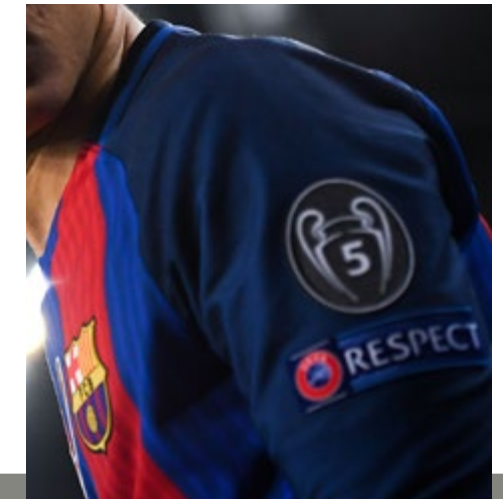
This Facebook post from the 2015 final was 'liked' over 1.3 million times, creating quality engagement for the brand and the highest number of likes for a UEFA post to date



## 2014/15 Barcelona

Barcelona won the UEFA Champions League for the fourth time in ten seasons, powered by the genius of Lionel Messi (ten goals and six assists), Neymar (ten goals), Luis Suárez (seven goals) and Andrés Iniesta (five assists). Luis Enrique's team also had a little help from Xavi Hernández, who became the first player to make 150 appearances in the UEFA Champions League in this campaign, and retired after the Blaugrana had beaten Juventus 3-1 in the final in Berlin's Olympiastadion. Shakhtar Donetsk's Brazilian striker Luiz Adriano made headlines in the group stage, scoring eight goals in two matches against BATE Borisov.

Clubs	32
Matches	125
Top scorer	Neymar 10 Cristiano Ronaldo 10 Lionel Messi 10



Barcelona win their fifth title and join the elite group of clubs that can sport the UEFA badge of honour



# UEFA CHAMPIONS LEAGUE LEVEL

**“THE MORE GAMES YOU PLAY AT UEFA CHAMPIONS LEAGUE LEVEL, THE BETTER PLAYER YOU BECOME”**

Lionel Messi

BRAND HISTORY



A new season identity is introduced inspired by the idea of champions becoming legends. This is part of the continuous improvement strategy that has created a strong brand for the competition



2015/16  
Real Madrid

In his first season in the dugout, Zinedine Zidane became only the seventh man to win the competition as player and coach – joining the likes of Johan Cruyff, Josep Guardiola and Carlo Ancelotti in an illustrious elite – as Real Madrid prevailed 5-3 on penalties against Atlético Madrid in Milan's San Siro stadium. Yet Zidane's team were pushed all the way in the final, which finished 1-1 after extra time, and in the semi-final, where they needed an own goal to overcome Manchester City. In a remarkable coincidence, all four quarter-final ties finished with the same aggregate score: 3-2.

Clubs | 32  
Matches | 125  
Top scorer | Cristiano Ronaldo 16



The player's entry is improved with players bursting through a curtain; football is entertainment and the brand has embraced many concepts that improve the sport while not harming its authenticity

Clubs | 32  
Matches | 125  
Top scorer | Cristiano Ronaldo 12



Virtual Reality studio produced for the 2017 final by a broadcast partner. Innovation, digital and non digital, has been at the heart of the success of the brand in the past 25 years

\$4.1 billion  
brand value  
Interbrand



2016/17  
Real Madrid

In the National Stadium, Cardiff, Real Madrid accomplished something no previous UEFA Champions League winner had been able to achieve – defend their title – defeating Juventus 4-1. In a season that averaged a record 3.04 goals a game, Cristiano Ronaldo took his all-time tally in the competition to a record 105 goals, Borussia Dortmund beat Legia Warszawa 8-4 in the highest scoring UEFA Champions League match ever and Barcelona became the first team to recover from a four-goal deficit in the knockout stage, winning the second leg of their round of 16 tie against Paris Saint-Germain 6-1.



Cristiano Ronaldo admiring the roll of honour on the back of the trophy after Real Madrid win the competition for the 12th time. His two goals on the night make him the only player to score in three UEFA Champions League finals.

Making champions is what the UEFA Champions League does. Creating the stage and atmosphere in which champions are made, using memorable and expressive imagery, is what the brand does. From the very beginning, the UEFA Champions League brand has been recognised as setting the benchmark for visual communication in sport.

**“FOR A BRAND TO BECOME ICONIC IT MUST PASS THE TEST OF TIME, WHICH MEANS IT MUST REMAIN FRESH, RELEVANT AND ENGAGING OVER TIME”**

Peter Willems, Head of Marketing Activities and Sponsorship, UEFA

#### ROLL OF HONOUR 1993-2017

2017 REAL MADRID CF	2004 FC PORTO
2016 REAL MADRID CF	2003 AC MILAN
2015 FC BARCELONA	2002 REAL MADRID CF
2014 REAL MADRID CF	2001 FC BAYERN MÜNCHEN
2013 FC BAYERN MÜNCHEN	2000 REAL MADRID CF
2012 CHELSEA FC	1999 MANCHESTER UNITED FC
2011 FC BARCELONA	1998 REAL MADRID CF
2010 FC INTERNAZIONALE MILANO	1997 BORUSSIA DORTMUND
2009 FC BARCELONA	1996 JUVENTUS
2008 MANCHESTER UNITED FC	1995 AFC AJAX
2007 AC MILAN	1994 AC MILAN
2006 FC BARCELONA	1993 OLYMPIQUE DE MARSEILLE
2005 LIVERPOOL FC	

# Iconic

# THE HEART

# ART

---

**THE ART**  
OF THE BRAND



# ALL PLAYERS ARE ARTISTS

**"I SEE FOOTBALL AS AN ART AND ALL PLAYERS ARE ARTISTS"**

Cristiano Ronaldo

# The art of the brand



Gazprom's broadcast sponsorship campaign for the 2016/17 season alludes to the link between art and football

The UEFA Champions League brand has become instantly identifiable, with clubs, broadcasters and sponsors applying the brand elements to create a consistent look and feel.

When the UEFA Champions League was launched in 1992, most parties involved in the competition did not use the branding provided. Yet over time, a design language has evolved to satisfy the event's complex branding requirements, making it easier to apply the individual elements more effectively and maintain the integrity of the brand.

The remarkable visual consistency with which the UEFA Champions League brand is applied is driven, in large part, by the season identity introduced for each commercial cycle (consisting of three seasons) for the TV idents, and all other competition branding on-air and off-air.

The season identity is changed for each new commercial cycle to ensure that the promotion of the brand promotion remains fresh and inspiring. A bespoke identity has distinguished every UEFA

Champions League final since 1997, creating a sense of time and place to mark one of the greatest sporting spectacles of the year.

The last core element of the competition's look and feel is the official match ball. The starball design changes each year to reflect the identity created for the season or the final.

The season identity, the final identify and the starball identity help users apply the branding throughout the UEFA Champions League season and are among the factors that have made the competition so recognisable to fans.

The concept behind the branding is as important as the 'art' provided. Clubs, broadcasters and sponsors universally apply the UEFA Champions League brand for one simple reason: it works.



Season identity  
Every three seasons



Final identity  
Annual



Official match ball  
Annual

BRAND  
IDENTITY  
1992–95

# Game of the Gods

The identity for the first three-year cycle of the UEFA Champions League was given various names including the 'Game of the Gods' and the 'Olympics of Football'. These concept names were never shared with fans but were designed to express the core idea of the identity to everyone using the brand. The premium, classical look and feel has helped make the UEFA Champions League one of the most valuable brands in sport.

## On-air



FRAME 1

The titles open with a map of Europe slowly rotating in an anticlockwise direction. Huge reflective stars textured with live action float in 3D space across the map. The music dictates the pace of the stars.



FRAME 2

Stars lock together and form the logo. At this point, it becomes clear the action is inside a huge cathedral-like dome – the home of the UEFA Champions League.



FRAME 3

A clockwise move away from the logo reveals a classical column supporting a bas-relief sculpture.



FRAME 4

The full sculpture is revealed: a static player about to head the starball. Former competition winners are engraved on the bas-relief sculpture. The window in the dome morphs into a device to show live action.



FRAME 5

The bas-relief player comes to life and heads the starball towards the camera, while a goal is scored in the live-action shot.



FRAME 6

The sequence cuts to a second bas-relief sculpture portraying the dynamic movement of players. They always move anticlockwise around the dome, creating a sense of tremendous scale and place.



FRAME 7

As the final bas-relief sculpture of player celebrations and final group of former competition winners comes into view, a slow movement towards the UEFA Champions League logo begins.



FRAME 8

The sequence ends with a stationary UEFA Champions League logo on the apex of the dome, fully lit and ready for action, as the music reaches its climax and slowly fades away.

**“THE IDEA WAS TO CREATE A ‘HOME’ FOR THE UEFA CHAMPIONS LEAGUE. A STYLISH CLASSICAL ENVIRONMENT WITH A DOME, MARBLE, COLUMNS AND OF COURSE FOOTBALL”**

Haydon Young, Creative Director, Ortmans Young



Mood boards

The original concept storyboard developed for the competition's TV sequence

Off-air



BRAND  
IDENTITY  
1995-97

# Amphitheatre

A new set of TV titles sequences were created for the fourth season of the UEFA Champions League, adding more atmosphere and colour to the branding. A classical football 'amphitheatre', created as a model, provided the backdrop for the different scenes in the sequence.



On-air


“THE SECOND TV IDENTS EVOLVED FROM THE FIRST. THERE WAS DEMAND FROM BROADCASTERS FOR MORE COLOUR AND MORE ATMOSPHERE”


Mark Ortman, Creative Director, Ortman Young

Proposal Three for 1995/96 Season  
UEFA Champions League Revised opening (8)

1  We start travelling quite fast towards the UEFA symbol to knockout. It is set in front of a sunset sky.

2  As we move closer towards the symbol the stars break away to allow our flight through them. We see bottom left of screen a glimpse of classical architecture.

3  As we turn left and down toward the architecture we find a huge video screen with football action displayed upon it. Top and bottom of the screen a type display animates showing team names of previous champions.

4  We swing around the screen to show and stop in an upright position almost filling screen.

ORTMAN YOUNG LIMITED

3  Through a simple animated wipe the first sponsor is revealed.

4  Through the simple wipe the second sponsor is revealed.

7  Through the simple wipe full colour football action animates onto the screen. This will be updatable for those broadcast who require it.

8  We animate across to give monochrome general football as two stars fly across screen. The stars reflect the night of the Coliseum and flood lighting.

ORTMAN YOUNG LIMITED

9  We follow the two stars and fly across the architecture of the Coliseum, passed by relief and flood lighting.

10  We discover another huge video screen with general football action and team names animating top and bottom.

11  Once again, as we slow and stop full colour updatable football action appears on the video screen.

12  The action animates to general monochrome shot of the cup being raised by triumphant players. We follow another star as it flies through screen.

ORTMAN YOUNG LIMITED

13  We discover other stars flying in formation.

14  Looking down on the Coliseum we see the size of the stadium.

15  The logo of the UEFA Champions League is seen as the stars begin to lock together.

16  The symbol & logo combine on the base of the huge Coliseum and setting sun.

ORTMAN YOUNG LIMITED

Storyboard

The second set of TV titles created for the UEFA Champions League brand

BRAND  
IDENTITY  
1997–2000

# Giants of Europe

In 1997, a new visual identity was introduced for the next three seasons of the UEFA Champions League. The Giants of Europe concept featured the land mass of Europe and alluded to the competition's global importance. This idea, for the first time, was used on both the television identity and some of the off-air branding.

## On-air



FRAME 1

TV titles open with a map of Europe. Stars identify the cities that have hosted important UEFA Champions League football matches in the past



FRAME 2

As the camera slowly moves away from the earth the stars come to life and travel through space towards each other. The full curvature of the earth is slowly revealed, alluding to the global appeal of the competition



FRAME 3

The stars lock together to form the competition symbol (the starball), live action becomes visible within all the stars



FRAME 4

The starball keeps moving away from the Earth into space. As it does so the central star becomes bigger and the live football action within the star is more recognisable



FRAME 5

Historic celebration, exciting action and moments of football genius are featured as the live action within the central star as it slowly journeys into outer space towards the camera's eye



FRAME 6

The trophy lift is the final live action shot featured and starts the tradition that would be followed in all future UEFA Champions League TV titles



FRAME 7

As the central star moves into space the full UEFA Champions League logo is revealed behind the star. The logo is the classic dark silver colour on a shimmering blue background



FRAME 8

The end frame of the sequence is the full logo with light effects; this becomes the iconic image of the season, and is used extensively on all on-air and off-air branding for the cycle

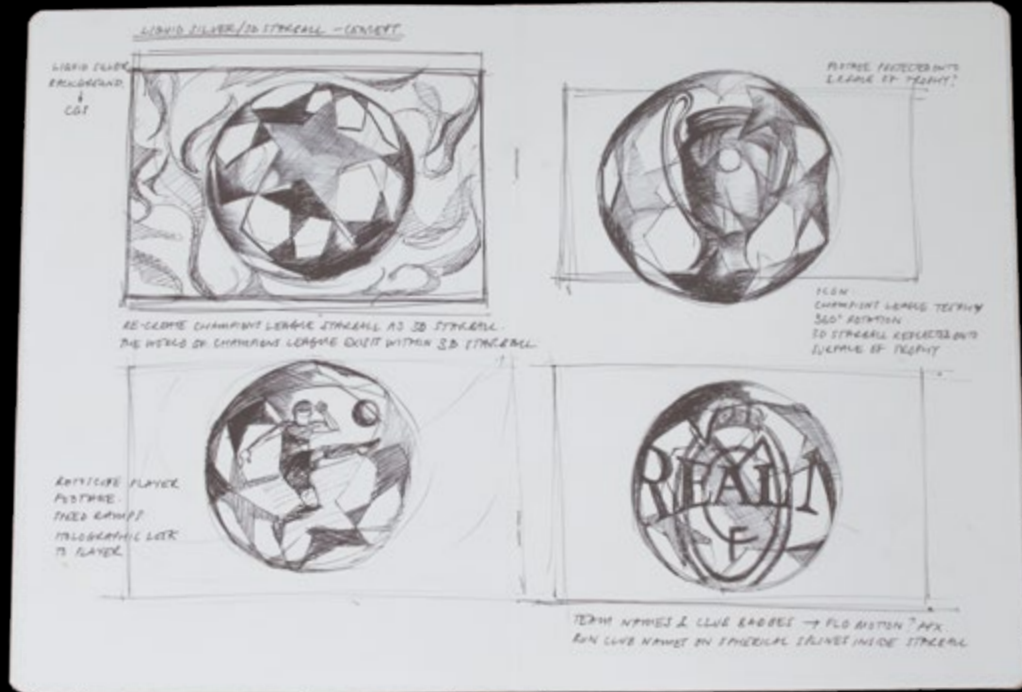
—  
Off-air

BRAND  
IDENTITY  
2000–03

## Liquid Silver

The Liquid Silver identity was the first visual identity that was used for all of the branding produced for a UEFA Champions League season. Even the centre circle and the tier dressing were changed to silver to reflect the new concept. The idea was to give the brand a more premium feel by creating silver branding to replace the grey or black and white elements. A textured fabric-like silver finish was developed allowing the silver trophy and silver logo to be visible on all the backdrops – hence the concept name, Liquid Silver.

—  
On-air



### Concept sketch

The sketchbook of designer Andy Godden showing how the idea for the liquid silver concept was conceived

**“MY MAIN THOUGHT WAS TO MAKE THE IDENTITY MORE PREMIUM. THE LIQUID SILVER BACKGROUNDS ACHIEVED THIS AND COMBINED WELL WITH THE VIBRANT COLOURS OF FOOTBALL”**

Andy Godden, Creative Director, Ingredient



13/09/2000

Zinedine Zidane takes to the pitch through a UEFA Champions League-branded player entrance ahead of Juventus's 4-4 draw away to Hamburg

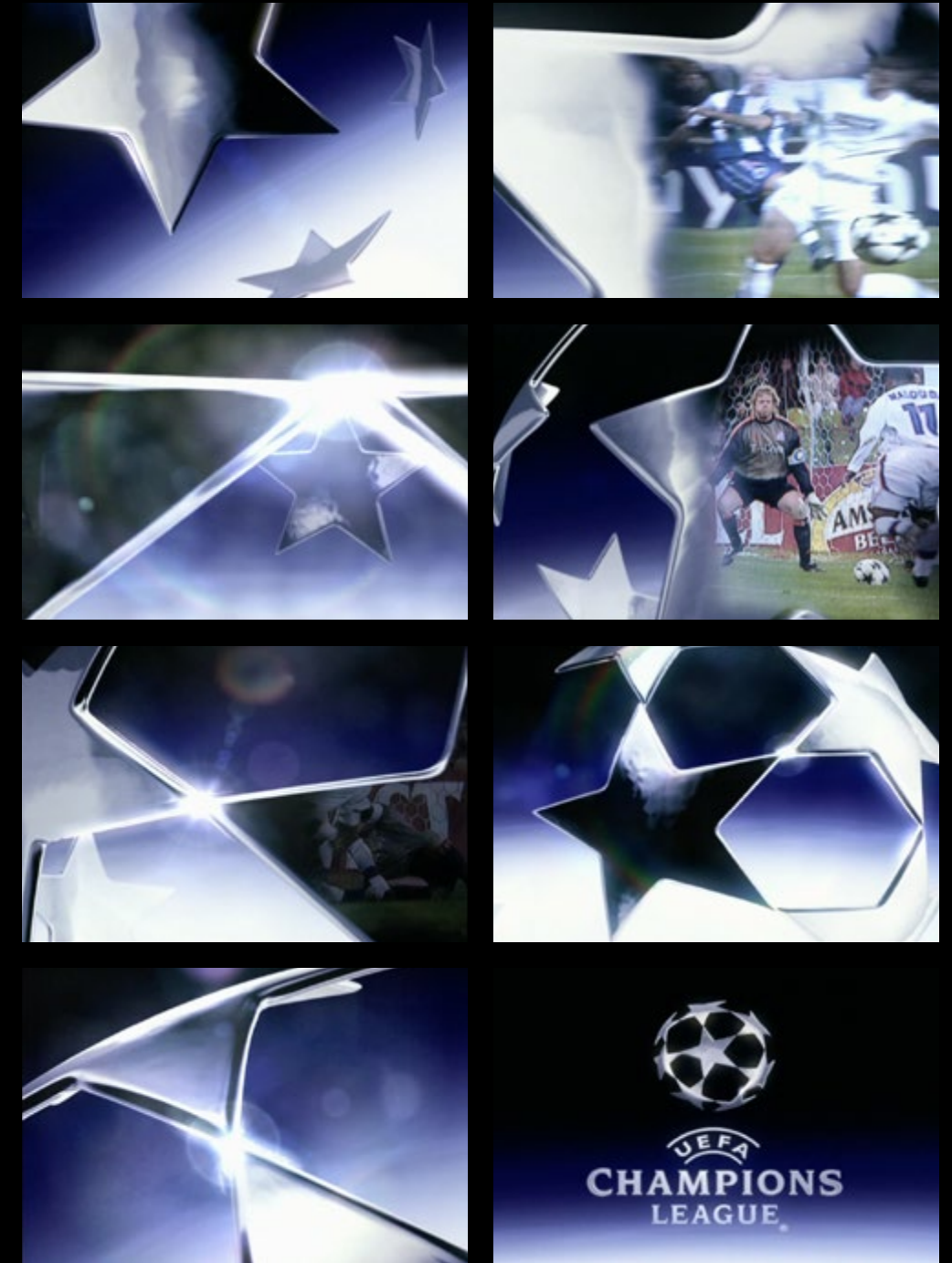
—  
Off-air



**BRAND  
IDENTITY**  
**2003-06**

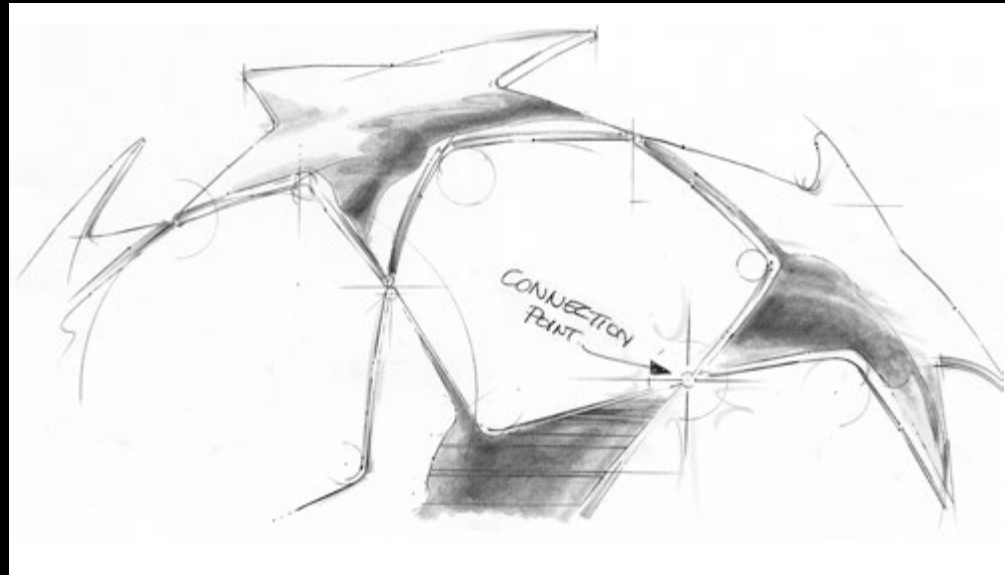
# Connection

The idea of 'connection' inspired the branding and UEFA's promotion of the competition for the 2003-06 cycle. A visual language derived from the connection points created where the stars of the UEFA Champions League meet, was a metaphor for the event's unique role as a place where the best footballers from across Europe came together to compete.



—  
On-air

—  
Concept sketch



This concept sketch inspired the development of the UEFA Champions League's 'connected' branding

**“A DYNAMIC GRAPHIC EXPRESSION THAT GIVES MEANING TO THE BRAND: CONNECTED BUT ALSO IN COMPETITION”**

Darrell Pockett, Creative Director, English & Pockett



12/04/2005

Rafael Benítez addresses the media in front of a UEFA Champions League backdrop

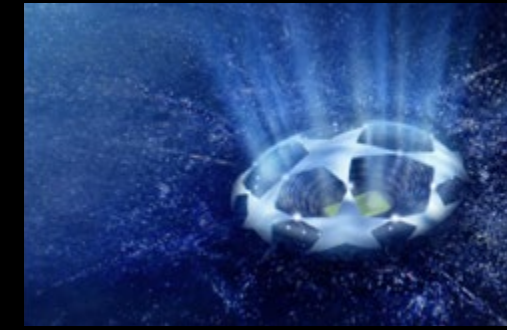
—  
Off-air



BRAND  
IDENTITY  
2006-09

# The Ultimate Stage

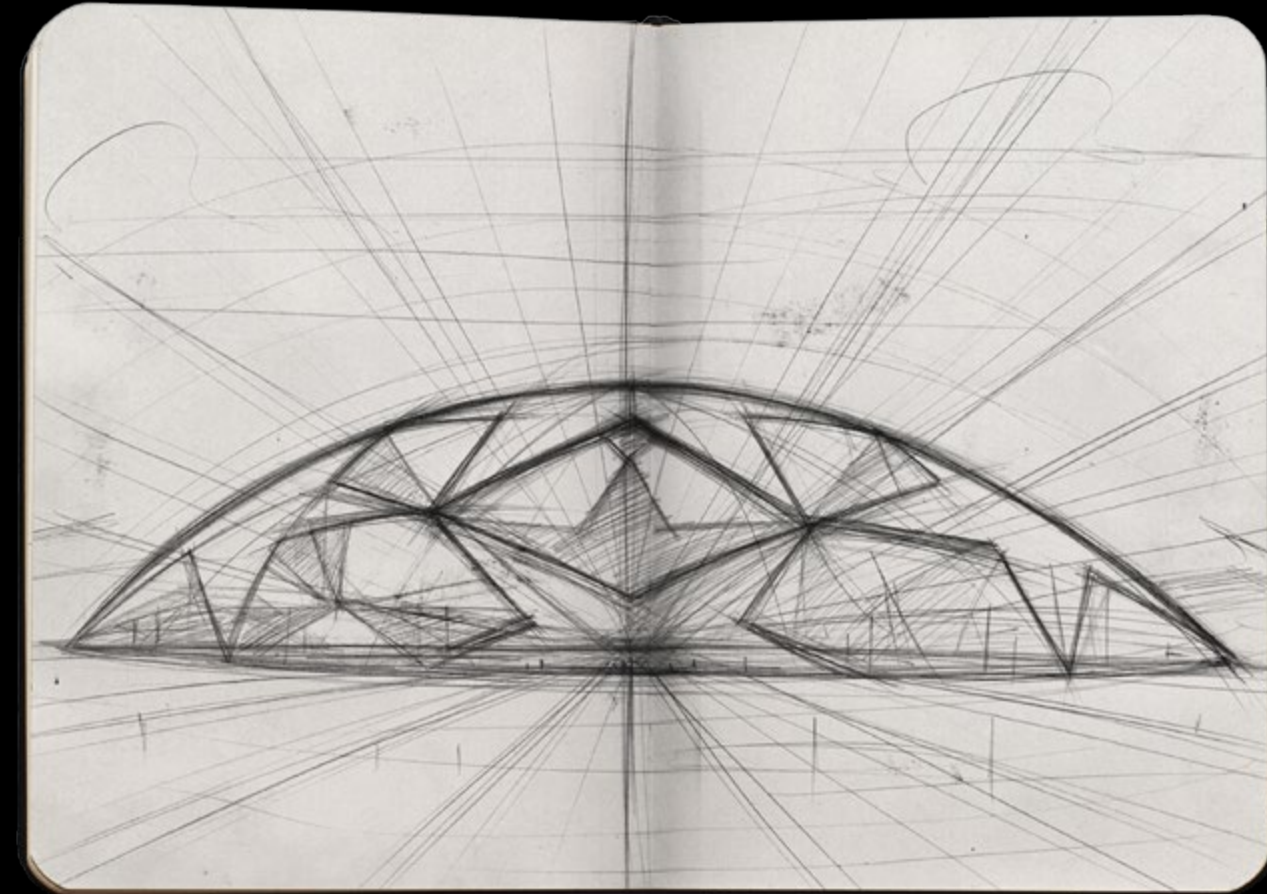
The design concept for the sixth UEFA Champions League cycle was based on a stadium structure derived from the competition's logo. The Ultimate Stage symbolises the competition's excellence, as reflected in the quality of players, stadia and atmosphere. The concept perfectly captures the essence of the brand and has been part of every cycle identity since 2006.



—  
On-air



José Mourinho commands his players on the Ultimate Stage



**“I WAS LOOKING AT A FRAMING OF THE STARBALL LOGO THAT BORE A PARTIAL RESEMBLANCE TO A STADIUM. I OCCURRED TO ME THAT THERE WAS A POWERFUL CONCEPT RIGHT THERE – AN EPIC STADIUM WITH A STARBALL ROOF THAT WOULD REPRESENT EVERYTHING THE BRAND STOOD FOR”**

Michael Berthon, Creative Director, Radiant

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### Sketchbook

A lot of sketches led to the creation of the Ultimate Stage concept



Off-air

BRAND  
IDENTITY  
2009–12

# The Ultimate Stage 2

The Ultimate Stage idea evolved with the introduction of ceremonial banners to create the feeling of a gladiatorial arena. The dynamic vertical camera moves in the sequence for the 2009–12 cycle, enhancing the drama and creating a sense of occasion and scale.



On-air

The tension mounts as Inter goalkeeper Júlio César heads for the pitch through a tunnel decorated with Ultimate Stage banners



**“EVERYONE HAS THEIR PLACE ON THE STAGE. THE FANS ARE THE AUDIENCE, THE PLAYERS ARE THE STARS”**

Jamie Graham, CEO, Team Marketing



Presentation visual

Concept sketch presented by Radiant during the selection process to commission the 2009/12 TV titles



—  
Off-air

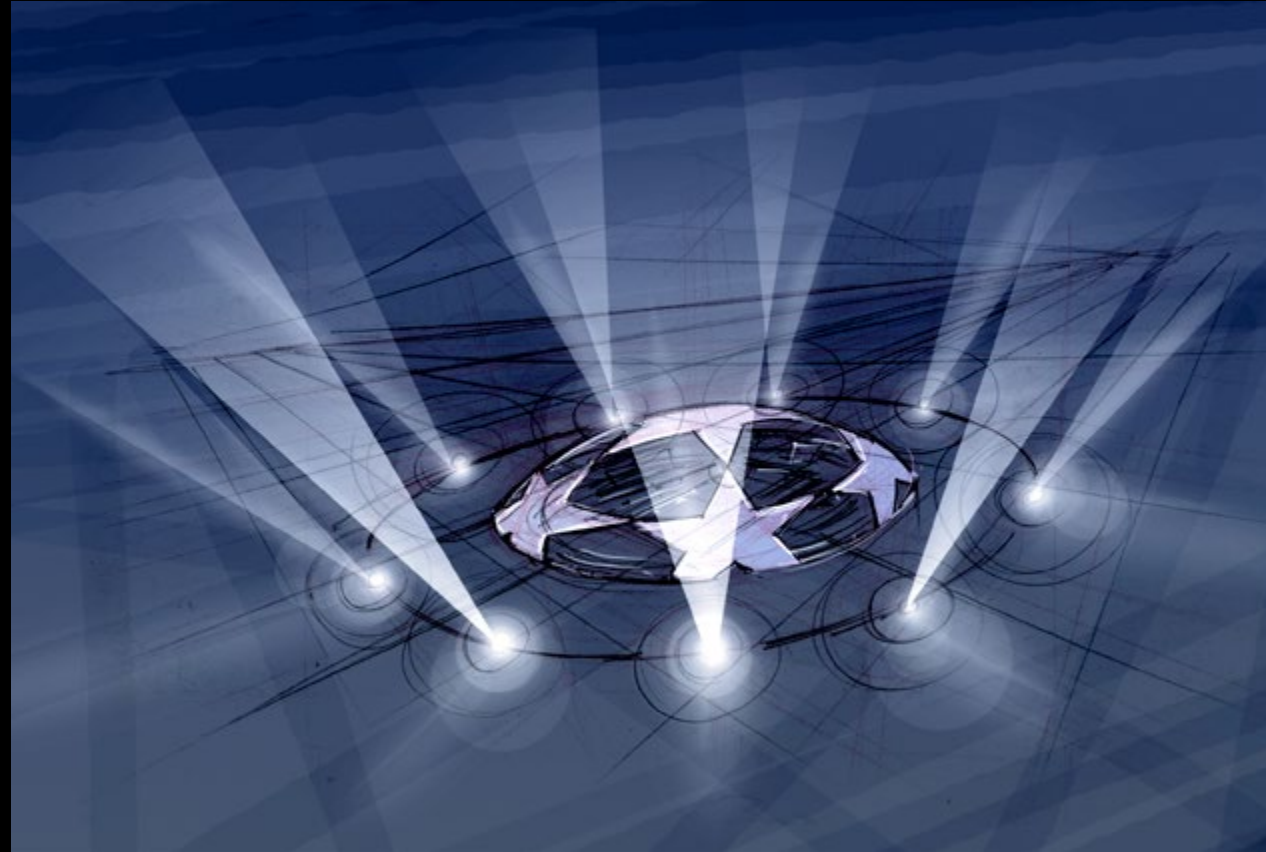
BRAND  
IDENTITY  
2012–15

# Ceremony of Lights

The Ultimate Stage concept was extensively modified after fan research across Europe. Every sport needs to entertain and enthrall us if it is to flourish – and the 2012-15 cycle identity for the UEFA Champions League reflects that perfectly. A theatrical light show, illuminating the night sky, draws fans towards the action, visually expressing the competition's enduring appeal.



—  
On-air



**“WE BELIEVE THE ‘ULTIMATE STAGE’ IDEA IS STILL FRESH AND FULL OF POTENTIAL, BUT THERE IS A NEED FOR A SIGNIFICANT CHANGE WITH A NEW EXECUTION OF THE IDEA”**

Michael Berthon, Creative Director, Radiant

—  
Concept art

Concept sketch showing how Trophy was to be incorporated into the TV titles



Lionel Messi speaks to reporters in front of a UEFA Champions League backdrop featuring a dramatic light show



BRAND  
IDENTITY  
2015-18

# Champions Becoming Legends

The inspiration for this concept is that fascination of the UEFA Champions League comes from watching great players, striving to achieve greatness and creating great football. Past champions who have become legends are used to remind fans of the sublime skills that consistently distinguish the competition.



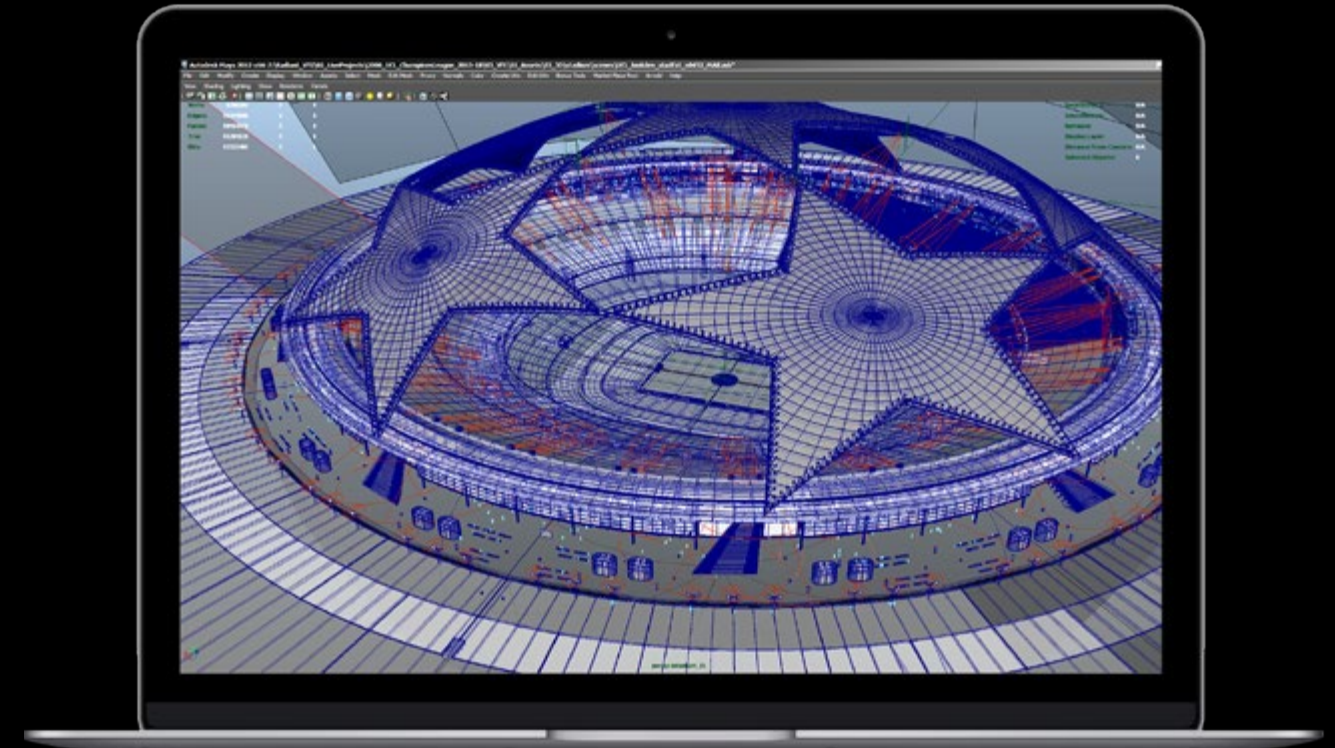
— On-air



Swiss side Basel stream out on to the pitch through a branded entrance showcasing past European Cup finals

**“FOR THE CLUBS, FOR THE PLAYERS, THE UEFA CHAMPIONS LEAGUE BRAND IS ASPIRATIONAL AND INSPIRATIONAL”**

Bernhard Burgener, President, FC Basel



CG model

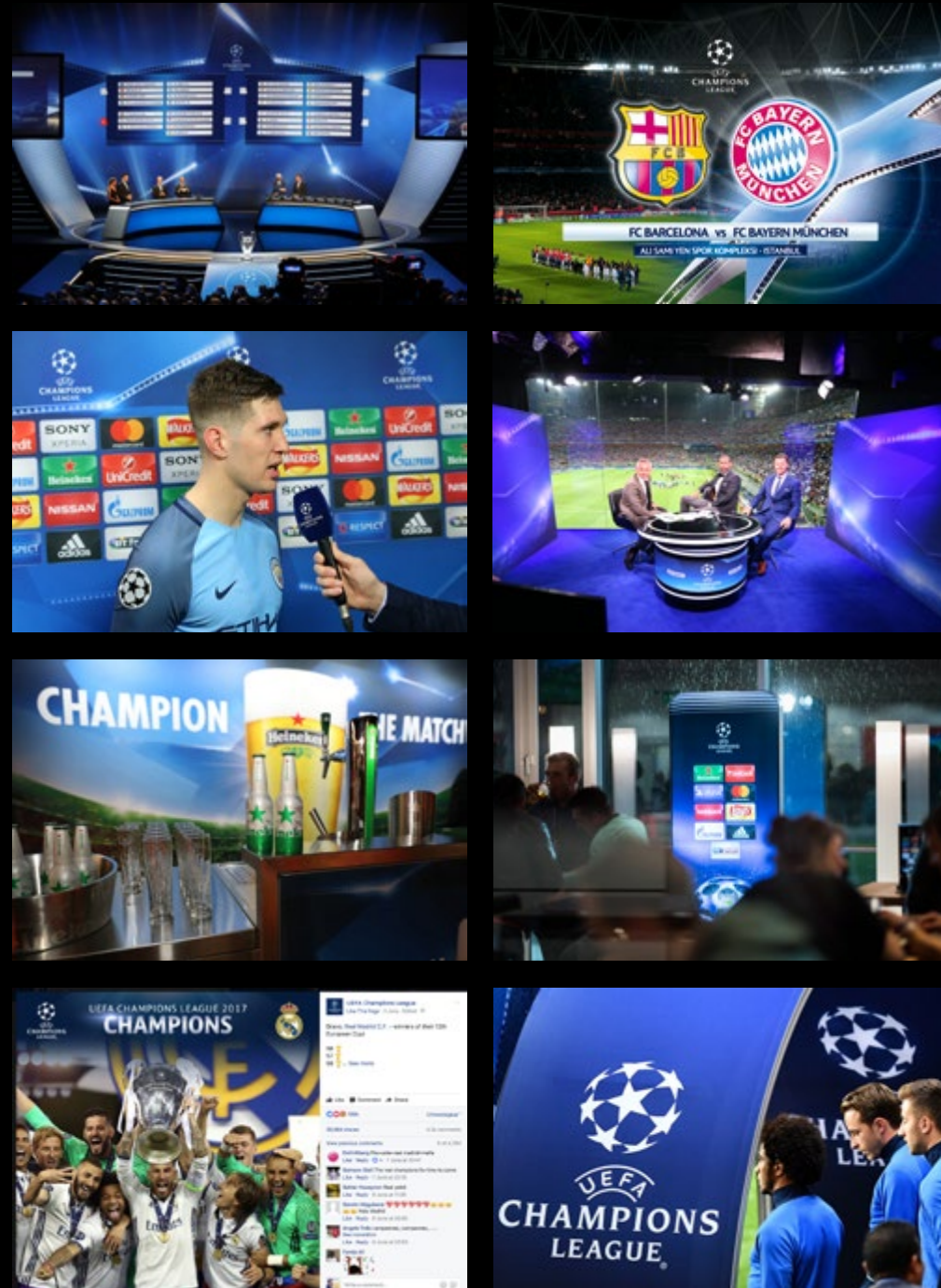
CG model used to create the stadium used in the 2015-18 TV titles

# Art of management

Is branding an art or a science? In reality, it's a bit of both. As important as creating beautiful design is the ability to use the design to create a unique brand experience. The quality of that experience is defined by a thousand details.

Getting those details right requires every partner to understand and apply the brand correctly. Above all, it requires a belief in the power of brand building, teamwork and strong brand management.

Attention to detail, consistency, excellence in execution – these things may not sound exciting but they have helped distinguish the UEFA Champions League since 1992. Twenty-five years later, these qualities – along with the competition's visual identities – are still at the heart of the brand's success.



Selection of branding items produced by UEFA, sponsors and broadcasters showing the breadth of application of the 2015-18 visual identity. The images on the opposite page show how the branding is successfully implemented across all aspects of the competition, including broadcast, sponsorship, hospitality and social media

# ART OF THE BRAND TIME LINE

<p><b>1992</b></p>  <p>CHAMPIONS LEAGUE UEFA 1992</p> <p>New competition logo</p> 	<p><b>1995</b></p>  <p>UEFA CHAMPIONS LEAGUE</p> <p>Logo with updated typography and UEFA arch</p> 	<p><b>1997</b></p>  <p>UEFA CHAMPIONS LEAGUE</p> <p>Logo with new rounder starball</p> 	<p><b>2000</b></p> 	<p><b>2003</b></p> 		<p><b>2006</b></p> 	<p><b>2009</b></p> 	<p><b>2012</b></p>  <p>UEFA CHAMPIONS LEAGUE</p> <p>Logo with updated UEFA arch</p> 	<p><b>2015</b></p> 	<p><b>2018</b></p>
<p>1992-1995 Commercial cycle</p>	<p>1995-1997</p>	<p>1997-2000</p> <p>1997 Final Introduction of the final identity</p> 	<p>2000-2003</p> <p>2001 Semi-final Introduction of the starball</p> 			<p>2006-2009</p> <p>2006 Final Introduction of final-specific ball</p> 	<p>2009-2012</p> <p>2010 Final First 'true' starball with star shape panels</p> 	<p>2012-2015</p>	<p>2015-2018</p> <p>Twentieth anniversary of the final identity</p> 	

ART OF THE BRAND

# The final identity

The 21 designs created to celebrate the finals of the UEFA Champions League have left a rich legacy of decorative art – art that is both useful and beautiful – which has promoted the event, the competition and the host city.

The final design is typically applied to hundreds of items so the scope for creativity is constrained by the practical requirements of those who are applying the brand. Yet these images are still used today at events that celebrate the heritage of the UEFA Champions League.

The introduction of the 'Road to the Final' programme in 2012 meant there was less scope to vary the colour of designs for the final. The UEFA Champions League brand is blue and silver, so the creativity in the final design is now displayed in the representation of the trophy and the graphic elements that reflect the culture of the city hosting the final.



## ART OF THE BRAND

## Match ball

The starball match ball is a perfect physical representation of the UEFA Champions League brand. The starball has been an asset for every partner in their campaigns to promote the competition.

The stars in the starball have hardly changed shape since it was introduced in 2001. Yet, by varying the colour of the stars and the graphics within them, adidas designers have been able to create a unique match ball for every season and every final.

The match balls have often promoted the cycle identity. In 2009/10 images of the Ultimate Stage were printed on the stars. In 2013/14 the Ceremony of Light concept was applied to the match ball. Similarly, the Finale ball always reflects the final identity. Since 2012, the Finale ball has been introduced from the knockout round, as a key brand element in the Road to the Final campaign.

## Season balls



Season 2001/02



Season 2002/03



Season 2003/04



Season 2004/05



Season 2005/06



Season 2006/07



Season 2007/08



Season 2008/09



Season 2009/10



Season 2010/11



Season 2011/12



Season 2012/13



Season 2013/14



Season 2014/15



Season 2015/16



Season 2016/17

## Final balls



Season 2005/06



Season 2006/07



Season 2007/08



Season 2008/09



Season 2009/2010



Season 2010/2011



Season 2011/12



Season 2012/13



Season 2013/14



Season 2014/15



Season 2015/16



Season 2016/17

The first 25 years of the UEFA Champions League have created a strong brand. The brand identity reflects the prestige of the competition while retaining the warmth and passion of the game. The fact that fans, clubs and players all like the brand creates a valuable legacy for everyone connected to the competition in the future.

**“THE MANAGEMENT OF THE BRAND AND CREATION OF VALUE IS ONE OF OUR KEY OBJECTIVES”**

Mischa Staas, Brand Development Manager, UEFA

# Passion

# LEGACY

—  
**LEGACY**  
OF THE BRAND

# The legacy of the brand

## Leg-a-cy / 'lɛgəsi/ noun, pl -cies

Something handed down from the past by a predecessor  
[origin Medieval Latin *lĕgātia*]

The brand has become a valuable asset for the UEFA Champions League, making it stand apart from every other football competition.

Great champions come and go. The memories of one football season soon fade as the eyes of the world turn to the contest to crown the next champions of Europe. The brand is a constant reminder of what makes the competition unique and that, in essence, is why it remains so important to the UEFA Champions League – in Europe, and all over the world.

The value created by the brand is so significant to everyone connected with the UEFA Champions League that it is regularly audited so that it can be managed and developed for the future.



The starball centre circle has been a feature of the UEFA Champions League since 1992

## BRAND STORY

# Measuring brand value

Brand valuation is a common practice in the commercial world. Like any valuation, assigning a monetary value to a brand is essentially an opinion at a specific point in time, but is based on a rigorous methodology that individually analyses all the factors that create value for a brand.

When it came to valuing the UEFA Champions League brand in 2013, the method used was to: calculate the size of future branded revenues, assess the role of brand in securing those revenues and evaluate the strength of the UEFA Champions League brand. The methodology is complex but all calculations are based on analysis, consumer research and stakeholder interviews.

In 2013 the value of the UEFA Champions League brand was \$3.14 billion as measured by Interbrand, who were appointed by UEFA to conduct the valuation. As the brand had only been in existence for just over 20 years, that was a remarkable achievement.

The valuation of \$ 3.14 billion is just the headline figure. The telling information lies in the detailed analysis of the brand's strength. In 2013, Interbrand concluded, the UEFA Champions League brand was as strong as any one of the world's top ten brands.

When the brand was valued again in 2016, just

three seasons later, it was worth \$4.1 billion, almost a billion dollar increase, and the strength of the brand had increased by 7%.

One important finding of the 2016 valuation was about the role brand plays in the purchase process by partners. UEFA Champions League sponsors have always greatly valued the brand as it provides the activation platform for many of their promotional activities. In 2016, it became clear that UEFA Champions League broadcaster partners also appreciated the brand's value, a perfect illustration of the competition's growing importance.

In 1992 the adoption of a branded approach for the UEFA Champions League was an act of faith. Twenty-five years later, it is clear that this strategy – and the investments made to execute it – have been more than worthwhile. They have helped make the UEFA Champions League as strong as it is today – and will help it grow and develop in future.

# \$4.1bn

The value of the UEFA Champions League Brand is greater than the GDP of 36 nations

**“OF THE TOP 100 GLOBAL BRANDS IN 2013, THE ONLY BRANDS THAT WERE YOUNGER THAN THE CHAMPIONS LEAGUE WERE TECHNOLOGY COMPANIES AND INTERNET-BASED, SUCH AS GOOGLE AND FACEBOOK”**

Interbrand

# Visual legacy

In a world where constant change seems to be the dominating force, the visual legacy of the UEFA Champions League brand is living proof that consistency and a continual refreshment of that consistency is the way to create strong brands.

Looking at the visual history of the UEFA Champions League isn't an exercise in nostalgia but an invitation to see how ideas were conceived, how they were visualised with beautiful imagery and how they evolved over time.

A deep understanding of past branding is essential for the development of the UEFA Champions League branding in years to come.

Game of the Gods  
1992-95



Amphitheatre  
1995-97



Giants of Europe  
1997-00



Liquid Silver  
2000-03



Connection  
2003-06



The Ultimate Stage  
2006-2009



The Ultimate Stage 2  
2009-12



Ceremony of Lights  
2012-15



Champions  
Becoming Legends  
2015-18



# Sporting legacy

The UEFA Champions League gives the world's best footballers a stage on which to prove their greatness – and become champions.

The sporting history of the competition is one continuous cycle of inspiration, in which players become champions and inspire the next generation of footballers to emulate their heroes.

The rich legacy of this cycle can be found in the record books, but also in our memories and the vivid images of a great player, a beautiful goal or a sublime piece of skill.



# Making Champions

The purpose of this book is to tell the inside story of the making of the UEFA Champions League brand, in words and pictures, in a way that is both interesting and inspiring.

The story of the creation of brand has, in essence, been a story of faith, genius and perseverance. These were the qualities required to create the brand over the past 25 years and are the qualities that will be needed in the future to keep building the brand.

The story of the brand has been illustrated with the story of the competition, because one could not exist without the other. In branding, as in football, success is based on great teamwork. The enduring legacy of the UEFA Champions League brand proves that, when you get it right, the whole really is worth substantially more than the sum of the parts.

# GENIUS



Ole Gunnar Solskjær scoring the winning goal in added time during the 1999 final



Liverpool fans singing at half-time before their team recovered from 3-0 down to win the 2005 final

# FAITH



Zinédine Zidane scoring the winning goal in the 2002 final

# PERSEVERANCE

**BRAND POSITIONING**

The brand has been carefully managed over the years by evolving a set of statements that guide and inspire all users of the brand.

**VISION**

To create the ultimate stage for Europe's club championship

**MISSION**

Giving fans the best club football competition in the world

**ESSENCE**

The best of the best on the ultimate stage

**VALUES**

Passionate, excellence, inspiring and authentic

**PERSONALITY**

Prestigious and exciting



'Champions' is the word that was engraved on the trophy in 1956, and incorporated into the new name of the competition in 1992. Champions are what the competition creates and why fans connect with the brand. No one can predict the future, but, by evoking the excitement of great champions playing great matches, the UEFA Champions League brand has become one of the most valuable assets in sport.

## “MAKING CHAMPIONS IS OUR HISTORY AND OUR FUTURE”

Guy-Laurent Epstein, Marketing Director, UEFA

## ROLL OF HONOUR 1956-2017

2017 REAL MADRID CF	1996 JUVENTUS	1975 FC BAYERN MÜNCHEN
2016 REAL MADRID CF	1995 AFC AJAX	1974 FC BAYERN MÜNCHEN
2015 FC BARCELONA	1994 AC MILAN	1973 AFC AJAX
2014 REAL MADRID CF	1993 OLYMPIQUE DE MARSEILLE	1972 AFC AJAX
2013 FC BAYERN MÜNCHEN	1992 FC BARCELONA	1971 AFC AJAX
2012 CHELSEA FC	1991 FK CRVENA ZVEZDA	1970 FEYENOORD
2011 FC BARCELONA	1990 AC MILAN	1969 AC MILAN
2010 FC INTERNAZIONALE MILANO	1989 AC MILAN	1968 MANCHESTER UNITED FC
2009 FC BARCELONA	1988 PSV EINDHOVEN	1967 CELTIC FC
2008 MANCHESTER UNITED FC	1987 FC PORTO	1966 REAL MADRID CF
2007 AC MILAN	1986 FC STEAUA BUCUREȘTI	1965 FC INTERNAZIONALE MILANO
2006 FC BARCELONA	1985 JUVENTUS	1964 FC INTERNAZIONALE MILANO
2005 LIVERPOOL FC	1984 LIVERPOOL FC	1963 AC MILAN
2004 FC PORTO	1983 HAMBURGER SV	1962 SL BENFICA
2003 AC MILAN	1982 ASTON VILLA FC	1961 SL BENFICA
2002 REAL MADRID CF	1981 LIVERPOOL FC	1960 REAL MADRID CF
2001 FC BAYERN MÜNCHEN	1980 NOTTINGHAM FOREST FC	1959 REAL MADRID CF
2000 REAL MADRID CF	1979 NOTTINGHAM FOREST FC	1958 REAL MADRID CF
1999 MANCHESTER UNITED FC	1978 LIVERPOOL FC	1957 REAL MADRID CF
1998 REAL MADRID CF	1977 LIVERPOOL FC	1956 REAL MADRID CF
1997 BORUSSIA DORTMUND	1976 FC BAYERN MÜNCHEN	

# Champions



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