

Coca-Cola Zero Sugar runs on-pack gaming promotion

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Convenience Store Online

CONSTO

English

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Coca-Cola Europacific Enterprises (CCEP) is tapping into young adults' love of gaming with a new on-pack promotion. From 14th February until 25th April, gaming fans can scan QR codes on promotional packs of Coca-Cola Zero Sugar for a chance to access instant wins and to enter weekly prize draws – with the chance to win a host of prizes including Xbox Game Passes for PC, and exclusive Coke-branded HyperX headsets.

The promotion will run across the Coca-Cola Zero Sugar range, including the cherry and vanilla-flavoured variants, and will include both on-the-go and take-home pack formats.

The activity will be supported by a multi-million-pound marketing campaign entitled 'Real Thrills, Real Magic', which includes paid social media, out-of-home advertising, in-store activation and digital advertising – along with a new online advert featuring the popular League of Legends video game team. The campaign will align to the [Coca-Cola Trademark's 'Real Magic' global brand platform](#) unveiled last Autumn.

Convenience retailers can request POS materials via [My.CCEP.com](#), to create theatre in-store.

Martin Attock, vice president of commercial development at CCEP GB, said: "There are more than 35 million gamers in the UK, 71% of whom regularly consume soft drinks while they play [Newzoo CI, Gamers Segmentation], so bringing together GB's fastest-growing cola brand in retail [Nielsen Total Coverage Value MAT total GB to 11.09.21] with a huge part of the entertainment industry is a perfect partnership.

"We'd therefore encourage retailers to get behind this campaign in-store to benefit from the growth momentum behind the Coca-Cola Zero Sugar brand, which is worth more than £333m in retail and growing by 12% [ibid]."

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Coca Cola finds in gaming its next bet for 2022

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Javier Meza is convinced that 2022 will be a more active year for Coca Cola. In addition to music and soccer, the soft drink company integrates the world of video games to its brand pillars. The goal is to attract the attention of centennials, says the VP of marketing for Coca Cola Latin America. "It's a strategic decision. We started implementing it this year and we will be adjusting and learning along the way, but it is a journey that we are going to go through as we have done before with music and soccer," he says. In Mexico, the video game industry is one of the ten most important globally, with 72.3 million registered users in 2020, a figure 5.5% higher than the previous year, according to The CIU.

In terms of revenue, this sector reached \$32,229 billion pesos last year, that is, 4.4% higher than 2019, Mexico is also the 12th country worldwide that spends more on video games, according to the online training platform, Digital Weeks. Coca Cola knows that the potential of this industry is very promising. Therefore, from its marketing area it seeks to get into it little by little, in a more and more natural way. Betting on these three pillars -music, soccer and gaming- as the basis of its marketing strategy gives the soft drink company the possibility of reaching the target consumer who is in contexts of enjoyment in which he/she interacts with people who share common interests.

The first tests On September 27, the brand launched the campaign 'We are one Coca Cola away', which combines the real with the virtual. It is a metaphor that questions what would happen if Coca Cola, as a symbol of union, could unite universes destined to be separated. The audiovisual piece features three well-known players: DJ Alan Walker, Aerial Powers from Team Liquid and Average Jonas. For this initiative, the brand partnered with advertising agency BETC London, as well as leading film director Daniel Wolfe and Mathematic, a production company specializing in games and CGI (Computer Generated Imagery). The campaign included social media and digital executions. In Mexico, Brazil, Argentina, Chile and Colombia, Coca Cola invited consumers to search for 25 hidden codes in the audiovisual and through a partnership with the Brand Partnership Studio on Twitch, the interactive livestreaming service, game creators unlocked ten more codes during live broadcasts on the platform's channels. Consumers who found the hidden codes received prizes such as collectible artwork of campaign characters and Twitch Bits, a virtual asset that is used to show support for Twitch streamers. "We worked with a few partners and not just the creative agency. We also have within Coca Cola a team of experts who are dedicated to mapping who the potential partners and players are, according to the impact they can achieve both quantitatively and qualitatively. They see that their profile is in tune with what the brand wants to communicate through gaming," says Meza. In this sense, Diana Davila, research professor at the Universidad Anahuac, says that advertising is playing a very important role, after the pandemic because there has been a change that is known as marketing 4.0, ie, that nothing escapes the digital channels. "There is starting to be a mix between online and offline and we are seeing more participation in channels or platforms that didn't exist before or didn't used to be used. The trend is to make more efficient and effective budgets, but measurable and focused on a particular target," explains the specialist. By 2022, Coca Cola will seek to reach more gamers. In the strategy is to continue with alliances, in addition to Twitch and are currently in talks with some video game producers. "We will continue to work with gamers and that somehow act as influencers within the gamer community . We plan to do some activations throughout the year," details the VP. The new creative arm Until 2021, the company worked with Dentsu for the creation of its Christmas campaign and with BETC London for the global platform Magic of Truth, which covers the initiative 'A Coca Cola away', and that in addition to the approach with the gaming industry presented a renewed visual identity, which includes the approval of the red color in all presentations of Coca Cola and the change of logo on the packaging, now curved and in the form of embrace in each can or bottle. "After the coronavirus, each one of us has a story of reunion. The hug is something symbolic that many of us have been waiting for. This global platform will be in place for several years in the company," says Meza. However, who will accompany the brand in this new stage will be another creative team. During 2021, Coca Cola conducted a global pitch of agencies; in the process they were working with IPG, Dentsu, WPP and Publicis. In the final stage were the last two groups, but the winner of the competition was WPP. Meza assures that between 60 and 70% of the campaigns will work with them, while the remaining 30% will be flexible to work with boutique and local agencies. In the company's sights for 2022 is also the Soccer World Cup, some music concerts and the special design of its packaging, because, although they attract attention

on the supermarket shelf, its abuse would end with the surprise in the consumer. "If we do it often, the impact is lost and it becomes visual noise. That's what we want to avoid, that the consumer gets used to the fact that there are special editions all the time. We prefer to be more selective so that there is a positive impact," he concludes.

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As Coca-Cola Auctions Its First NFT, More Brands Are Entering The Metaverse

Marty Swant, Forbes Staff

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Coca-Cola is harnessing its history of collectibles with a first NFT as marketers continue experimenting with the intersection of cryptocurrency and culture.

The Atlanta-based beverage giant is selling a series of four NFTs—known as non-fungible tokens—that will be sold as a single asset with proceeds benefiting Special Olympics International. NFTs are digital assets backed by blockchain technology and have seen quick adoption this year by artists and cryptocurrency enthusiasts alike. Interest in the sector has prompted companies ranging from Pringles to the entertainment brand Superplastic to create NFTs with the hope of tapping into the crypto-cultural zeitgeist.

For its digital asset debut, Coca-Cola partnered with Tafi—a Utah-based startup that makes avatars and other virtual content—to resurrect a pixelated version of Coke’s classic 1956 vending machine. However, instead of cans of soda inside, the “Friendship Box” is meant to be like a “loot box” in video games. Coca-Cola’s own NFT loot box includes a metallic red bubble jacket wearable that is inspired by the company’s old delivery uniforms—but that illuminates with fizz. The series also includes digital versions of Coca-Cola’s 1940s trading cards and a “sound visualizer” that features classic Coke sounds such as a bottle opening and a drink being poured over ice. Coca-Cola’s auction will begin bidding on July 30 and run through August 2 on OpenSea, online marketplace for NFTs and other crypto collectibles.

“It really gave us an opportunity to explore the robust space the digital space gives you. This really cool convergence of form and function and aesthetic,” said Joshua Schwarber, senior director of global digital design at Coca-Cola. “So the ability to do things in motion and have artwork come alive or be able to reimagine our assets in new and unique ways to create these multi-sensorial kind of opportunities.”

Coca-Cola has a long track record of creating and selling collectibles in the real world. On the company’s [website](#), a limited edition Norman Rockwell set of four Coca-Cola prints is priced at \$400 while a vintage German Trink plastic cooler can be bought for \$550. There’s also a Steuben Crystal 125th Anniversary bottle for \$275, a 1970 Chevrolet Hauler set for \$34.95 and a “First Hundred Years Collector’s Book” for \$25.

“We were struck by the fact that the Coca-Cola brand has generated collectability and love over three centuries,” said Tafi President Matt Wilburn. “It’s 1800s, 1900s, and now we’re looking at how do you create an NFT that reflects that brand love over such a period of time. You’re literally creating an NFT which is totally appropriate that it’s timeless—it does not exist in the real world today, but if you’re looking forward to the next century, what does that look like?”

According to Oana Vlad, Senior Director of global strategy for Coca-Cola’s Trademark division, the NFT space is changing so quickly that the company’s work had to evolve “almost on a daily basis—maybe more quickly than it would on another project.”

As culture moves toward digital worlds, Tafi Chief Operating Officer Ty Duperron thinks people don’t want the same kind of apparel they can already get in real life. The company had already been working Coca-Cola’s physical product team on other digital wearables for Coca-Cola for other brands and platforms. And while they had planned on doing a variety of wearables for the NFT, he said they decided to something “more meaningful than just a fashion piece.”

“We really wanted that beautiful show piece and it evolved into this wearable that reveals another one that generates its own fizz and has its own fluid inside,” Duperron said. “You didn’t have reference points because stuff didn’t exist so we couldn’t just run particle system and call it fizz. There are clear moments and clear ways that fizz needs to react.”

Coca-Cola is just one of numerous notable brands experimenting with NFTs this year. On Wednesday, Campbell’s worked with artist Sophia Chang and the shoppable video app NTRK to create an NFT collection that celebrates the soup company’s newly designed label. And while Taco Bell was among the first

to jump on the NFT wagon when it released a series of “limited edition” taco NFTs, even luxury brands like Dolce & Gabbana have released their own high-fashion NFT collections as recently as this month.

Interest has also prompted marketing agencies to create NFT divisions. Earlier this month, VaynerNFT—a new agency created within VaynerMedia—launched with Anheuser-Busch InBev as the beer giant’s NFT agency of record. (Stella Artois auctioned several NFTs earlier this summer even before its parent company began working with Vayner.)

The stakes are high for branded NFTs because people are more likely to buy one from a celebrity than a company, says Gary Vaynerchuck—the cofounder and CEO of VaynerMedia known for his quick adoption of digital platforms. That means companies will have to compete on merit by having the right assets and the right “cultural cachet.” And while he’s bullish on NFTs overall, Vaynerchuck predicts that most branded projects could be “a disaster” without the right approach.

“I know brands, and they’re going to compromise on something that is good for the consumer but not good for them,” he said. “And they’re going to come from a place of selfishness—‘I want this,’ ‘I want that,’ ‘This is important’... They’re going to come from politics, not from consumer-centricity, and it’s going to hurt them.”

The tight-knit fan communities of crypto enthusiasts and artists create a high bar for marketers that want to play in the space. Boye Fajinmi, cofounder and president of The Future Party, says companies need to “have that cultural co-sign in the NFT space” to pull it off. (The Future Party worked on an [NFT for Dole](#) in collaboration with the artist David Datuna—who in 2019 famously ate a banana artwork during Art Basel Miami.)

Fajinmi said some brands seem more focused on creating an NFT than on connecting with the right audiences, adding that NFTs should be taken seriously rather than released as jokes. For example, P&G-owned Charmin sold a toilet paper-themed NFT.

“There’s a really, really strong NFT community,” Fajinmi says. “And I think most of the general population will cool off to it, but I think that community will continue to drive hype. And it’ll be a world where NFTs are just something everyone just does, like ‘Oh we have to NFT it.’”

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Coca-Cola Supports Virtual Learning

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24 May 2021

This Day

AIWTHD

English

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The Tech Relevant Teacher (TRT) project, sponsored by the Coca-Cola Foundation and implemented by the Bunmi Adedayo Foundation, has donated computers to 30 Nigerian schools. At the grant award ceremony held in Lagos, the foundation said it provided 30 schools with computer hardware and software accessories to support their learning, content production and digitisation.

In a statement, the foundation said the TRT project was to help improve the learning capabilities of 200 low and middle-cost schools. The school heads and teachers were also trained in virtual teaching technologies. It said 30 of the 200 schools were selected and recognised for their stellar performances since the commencement of the project. Each beneficiary school was presented with a mini-content production suite consisting of a computer, a PC external speaker, a headset and a microphone.

The Programme Director, Bunmi Adedayo Foundation, Mr. Femi Martins, said, "Through this project, we are providing access to subject mentoring in math and English, and we will also provide access to the latest equipment.

"The teachers will also be profiled and taught how to develop global courses to help students across Africa succeed."

Communications Manager, Coca-Cola Nigeria, Ifeyinwa Ejindu, reiterated the company's commitment to community building and education, saying, "By investing in the education of our children, we are investing in the future of our country, and as we navigate the new normal, we believe that technology is crucial to success just as the learning from this project will help bolster the education sector in Nigeria."

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Document AIWTHD0020210524eh5o00044



Virtual Learning - BAF, Coca-Cola to Train Underserved Schools

This Day

402 words

24 February 2021

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AllAfrica

AFNWS

English

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The Bunni Adedayo Foundation (BAF) in collaboration with Coca-Cola Foundation has unveiled intensive virtual learning training and empowerment for teachers and pupils in Lagos.

At a press briefing recently, the training, which is called Tech-Relevant Teacher project, 200 schools, 500 teachers situated at the creeks and under-privileged communities will be trained in virtual learning skills, tools and technology.

The Programme Director of the non-profit organisation, BAF explained that the COVID-19 pandemic brought with it numerous disruptions to our way of life, changing the world as we knew it.

While businesses and communities are heavily impacted, the educational sector has also suffered significantly, the most important of which is the impact on child education, and this is where Tech-Relevant Teacher Project is meant to bridge the gap for schools who do not have the means.

According to the Head of Public Affairs, Communication and sustainability, Coca-Cola Company, Amaka Onyemelukwe, who also represents the Coca-Cola Foundation, sponsors of the Tech-Relevant Teacher project, stated that the project is basically on how to build the teachers' capabilities to be able to impact virtual learning which is now the order of the day.

The project is also geared towards empowering the school to have a relevant content virtually for their students and teachers to lash on to.

She explained that it became imperative to partner with BAF because during the pandemic, it was only privileged schools that were able to coach their pupils virtually.

"We want to help the schools, both teachers and pupils so that they can be able to combine both virtual and physical learning. Because we have seen that this where the world is going. Virtual learning is the new normal and many schools within under-privileged communities are lacking in this area," she said.

In four months, the project is expected to have reached at least 200 schools, 500 teachers across Lagos State communities.

Nigeria has over 25 million children out of school due to the Coronavirus pandemic. This translates to over 17% of the country's total population lacking access to quality education in a period characterized by little to no activity.

For children in low-income families or underserved areas, a lack of access to radios, televisions, computers and internet service has left many students unable to engage in or access remote learning.

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Search Summary

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