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## Appendix A: Selected Videos

### Appendix A: Selected Videos

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## Appendix A: Selected Videos

### A1: Snack Strong Productions Campaign Overview Video<sup>1</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video provides an overview of the advertising campaign Goodby developed for Doritos. It starts out with slides and voice over:

*No one craves advertising, especially teens. But they do seek out entertainment.*

*So Doritos created an entertainment company where consumers are invited to actively participate with content.*

Next, the video provides an overview of Snack Strong Productions, Crash the Super Bowl, the “online horror adventure” Hotel 626, and Unlock Xbox. The video describes the success of these Doritos campaigns. Hotel 626 garnered “over 4 million visits, and counting.” Unlock Xbox, in which Doritos promised to turn one gamer’s idea into a high-quality video game, received more than 2000 submissions. The best was developed into a video game called “Dash of Destruction,” which became “the most downloaded Xbox live game in history with over 3 million downloads.”

The video concludes:

*That’s how a chip company became an entertainment company—an entertainment company that puts consumers right in the director’s chair of the brand.*

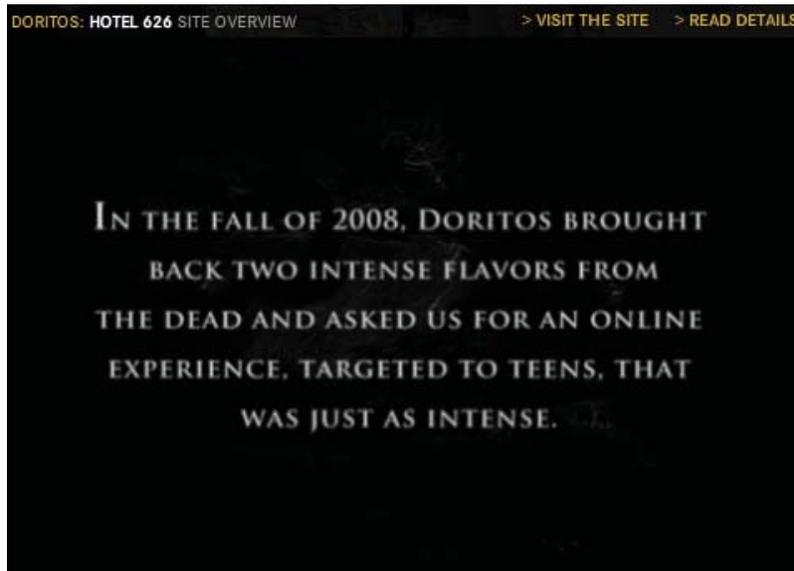
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<sup>1</sup> Goodby, Silverstein & Partners, *Snack Strong Productions: Campaign Overview Video*, <http://www.goodbysilverstein.com/#/work/frito-lay-doritos-snackstrongproductions-print>.

## Appendix A: Selected Videos

### A2: Hotel 626 Site Overview Video<sup>2</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video shows scary scenes from the Hotel 626 online video horror game. Here is a complete transcript of the narration.

*In the fall of 2008, Doritos brought back two intense flavors from the dead and asked us for an online experience, targeted to teens, that was just as intense.*

*We knew teenagers loved getting scared, so we decided to create a website with one goal, to scare the crap out of them.*

*Along with pushing adrenaline we also pushed innovation, by taking the technology teens were already using to new heights.*

*Everything's scarier at night, so we only let people visit Hotel 626 from 6 PM to 6 AM. You're living a nightmare in a 3D world never before seen in a website. You're trapped in a haunted hotel and have to do whatever it takes to get out.*

*You explore the haunted hotel with a full range of motion similar to first person shooter games. This was the first time a website utilized this technology. To make it out you have to complete challenges, like using your computer's microphone to sing a demon baby to sleep.*

*This nightmare is personal. Hotel 626 uses your webcam to take a picture of you when you least expect it and shows it to you later in the serial killer's lair.*

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<sup>2</sup> Goodby, Silverstein & Partners, *Hotel 626: Site Overview Video*, <http://www.goodbysilverstein.com/#/work/frito-lay-doritos-hotel626-tv>.

## Appendix A: Selected Videos

*Your one salvation is a phone call on your actual cell phone that gives you directions on how to get out and knows your every move in real time. “Quick, turn right, head down the hallway.”*

*After you’ve made it out of Hotel 626, you get another call on your cell phone. Like all good horror it reminds you that just when you think the scare is over, it’s back. “You made it out, but we’ll see you again, in the darkness.”*

*The online media had to live up to the innovation of the site with very little budget to work with. We started with social networking site Twitter. For the first time, a visitor to a website was translated into tweets sent out to the visitor’s friends.*

*We didn’t just create a group on Facebook; we created a Hotel 626 application that let guests scare their friends, and a personalized experience where guests could upload their Hotel 626 Polaroid directly to their Facebook page. We learned that teenagers love getting scared, even more than we expected, and they love to scare other people.*

## Appendix A: Selected Videos

### A3: Hotel 626 Awards Case Study Video<sup>3</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video shows similar scenes and has similar narration as in the *Hotel 626: Site Overview Video*. However, it concludes with information about the awards won by the campaign and resultant increases in the sale of Doritos. Near the end of the video the narrator says:

*Over 2.5 million people in 136 countries have experienced Hotel 626.*

....

*Over 2 million bags of the resurrected flavors were sold during the promotion, selling out in just 3 weeks. All without the appearance of a single corn chip.*

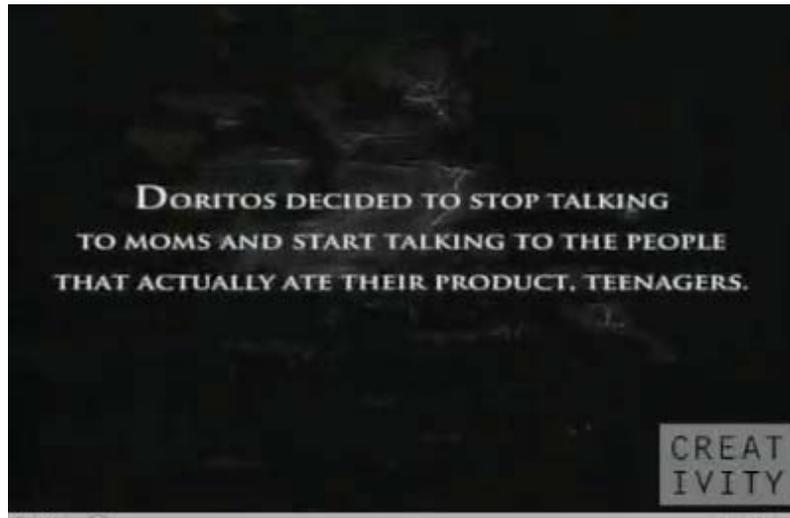
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<sup>3</sup> Goodby, Silverstein & Partners, *Hotel 626: Awards Case Study Video*, <http://www.awards.goodbysilverstein.com/2009/hotel626/>.

## Appendix A: Selected Videos

### A4: Goodby and B-Reel Enter the Asylum for the Sequel to Doritos Hotel 626<sup>4</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



Although the video is similar to the others describing the Hotel 626 experience, the introduction is different. It begins:

*Doritos decided to stop talking to moms and start talking to the people that actually ate the product, teenagers.*

*So they became an entertainment company, Snack Strong Productions, with the mission of delivering intense experiences.*

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<sup>4</sup> *Goodby and B-Reel Enter the Asylum for the Sequel to Doritos Hotel 626 (Video)*, Creativity Online, Sept. 23, 2009, <http://creativity-online.com/news/goodby-and-breel-step-into-the-asylum-for-the-sequel-to-doritos-hotel-626/139224>.

## Appendix A: Selected Videos

### A5: Asylum 626 Case Study Video<sup>5</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video provides an overview of Asylum 626. It describes immersive techniques used, and how players are coerced into buying Doritos and granting access to social networks.

*Last year, Hotel 626 scared millions of teens. What scared us the most about it, though, was having to make the sequel. Frankly, scaring the crap out of teenagers was too fun not to try again.*

*Welcome to Asylum 626. This Halloween, when Doritos brought back two flavors from the dead, we gave teens the scare they wanted. And then we made it personal. The more information you gave us at registration, the creepier the experience. We use your webcam to bring you into the asylum in real time. Then, we use Facebook Connect to randomly pull two of your friends into the site. You decided who needed further treatment and who, well, didn't. To push it one step further, we post updates to let the world know your choice. Ouch.*

*You use head tracking technology to try and avoid a chainsaw-wielding madman. Then we invite your entire social network to try and save you. Just when you think the site can't get any darker, we force you to administer the treatment.*

*In order to make sure we moved bags of Doritos, we printed an infrared marker on each one. It unlocks the finale, the darkest part of the asylum and of yourself.*

The video concludes with the following numbers:

*850,000 visitors from 178 countries. Nearly 5 million bags sold. Over 18,000 Twitter mentions. In just 4 months.*

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<sup>5</sup> *Asylum 626 Case Study Video,*

[http://www.myawardshows.com/2010/oneshow\\_interactive/asylum626\\_integrated360/](http://www.myawardshows.com/2010/oneshow_interactive/asylum626_integrated360/).

## Appendix A: Selected Videos

The website where this video was posted for advertising award judges also contains a written description of the campaign. An excerpt follows:

*This year we made the scare personal. The more information you give at registration, the scarier your experience. We invite your social network into the Asylum to rescue you. We also bring two of your Facebook friends in and force you to pick whose life you save and who's [sic] you...don't.*

*To make sure we moved bags of Doritos, we printed an IR marker on the bags. Only by holding the marker up to your webcam, do you discover the darkest part of the website... and of yourself.*

*This online filmic experience was marketed like a horror film complete with movie posters and a trailer shown in cinema. We even had a strong presence on the horror film festival circuit.*

## Appendix A: Selected Videos

### A6: The BuzzBubble Interviews Jeff Goodby<sup>6</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



Kevin Kelly of The Buzz Bubble, a “video interview podcast show,” interviewed Jeff Goodby, principal of Goodby, Silverstein & Partners, on Hotel 626 and Asylum 626.

Jeff Goodby: *I think the average time [visitors spent on Hotel 626] was 36 minutes so, yeah, so it’s—it’s pretty immersive.*

.....

Jeff Goodby: *And the follow up, Asylum 626 . . . you basically have to go, “Yes, it’s okay if you take my picture; yes, it’s okay if you use my Facebook page,” and so, suddenly . . . you see a reflection of your face in some water, and the murderer’s behind you, and it’s you that’s about to be murdered . . . and you’re like, “how did that happen?” . . . [Y]our webcam took a picture of you while you were playing the game . . . . [I]t takes your friends and puts them up there and goes, you know, “you have to, like, sacrifice one of these people to the murderer.” [Laughing.]*

. . . . [Kevin Kelly, inaudible comment]

Jeff Goodby: *So . . . it does things like that to you that are surprising, for sure.*

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<sup>6</sup> *Jeff Goodby Part 3 on The BuzzBubble - Hotel 626, Art & Copy and Small Agency Awards*, <http://www.youtube.com/watch?v=RNF1gcNFKN8>.

## Appendix A: Selected Videos

### A7: Rihanna Webby Awards Submission Video<sup>7</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video shows clips from the Doritos Late Night Rihanna website. The narration is transcribed in full here:

*Doritos is already one of the most popular snacks on the plane, so to increase sales for 2010, we decided to make them more than just a snack.*

*We looked at how teenagers were spending their money and realized that for the price of a 99-cent bag of Doritos they could just as easily buy an iTunes download, smart phone app, or an Xbox upgrade. To compete for their dollar, we turned our late night flavored chips into an entertainment experience that iTunes and Xbox could never deliver: featuring one of the world's biggest pop icons.*

*We created two opposing personalities for Rihanna: one that lives by day, the other by night. Working with acclaimed video director Jonas Arkerlund, we brought this vision of duality to life. By bringing a bag of chips to Doritoslatenight.com users can unlock the darker, hotter, late night ide of Rihanna in the world premier video for her new track "Who's That Chick."*

*An IR marker on the back of each bag gives users control over the star, letting them switch back and forth as often as they like while the video plays. Users also control videos from five bands from five different continents, all performing as Rihanna's opening acts. 360 degree camera technology lets you guide your own way through all five videos using simple click and drag controls.*

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<sup>7</sup> *Rihanna: Webby Awards Submission Video*,  
[http://www.myawardshows.com/2011/webby\\_awards/doritos\\_late\\_night\\_rihanna](http://www.myawardshows.com/2011/webby_awards/doritos_late_night_rihanna).

## Appendix A: Selected Videos

*To drive traffic, the media strategy was simple: leak the story and let it spread itself. MTV, Access Hollywood, and top music outlets around the web continue to break updates on the project. A Google search for “Rihanna Who’s That Chick” will yield 77 million results. But the only way to see the video is with a bag of Doritos late night flavored chips.*

*To date, the average visit tops out at nearly five minutes; unique visits are approaching half a million; and around the world, Late Night has performed strongest among Frito-Lay’s product innovations for 2010. And we still have not spent a single dollar on media.*

## Appendix A: Selected Videos

### A8: Blink-182 Rocks Augmented Reality Show in Doritos Bag<sup>8</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video is about filming Blink-182 for the Doritos Late Night website. One of the band members describes what they are doing as *kind of commercial but more of an augmented reality*.

The Brand manager for Doritos, Michael Fox, says:

*Anyone can, you know, show a concert online . . . but a concert that you can control the stage in some ways, and a concert that's specially for you, is something that's really unique and really pushes the boundaries, and that's what Doritos is about.*

Doritos' Jeannie Cho adds:

*Doritos has always been about empowering our youth and unleashing you. And the way we've been doing that is by pushing the limits.*

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<sup>8</sup> Lewis Wallace, *Behind the Scenes: Blink-182 Rocks Augmented Reality Show in Doritos Bag (Video)*, Wired, Jul. 6, 2009, <http://www.wired.com/underwire/2009/07/blink-182-rocks-augmented-reality-show-in-doritos-bag/>.

## Appendix A: Selected Videos

### A9: Late Night Concert Case Study Video<sup>9</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video shows a young man holding a bag of Doritos in front of a computer, watching the Doritos Late Night Blink-182 concert on the monitor. By moving and rotating the bag, the viewer can move the stage around and change the camera angle of the concert.

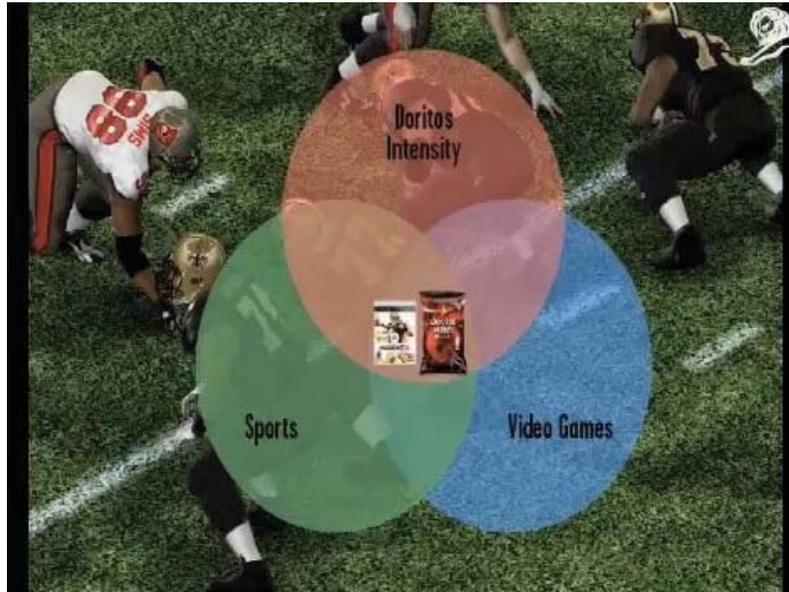
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<sup>9</sup> Mekanism, *Late Night Concert Case Study Video*,  
[http://www.mekanism.com/#\\_work\\_casestudies\\_case-doritos](http://www.mekanism.com/#_work_casestudies_case-doritos).

## Appendix A: Selected Videos

### A10: Changing the Game Case Study Video<sup>10</sup>

Archived at <http://case-studies.digitalads.org/ftc-complaint/>.



This video describes the Doritos partnership with Madden NFL '11. The narration is transcribed in full here:

*In 2010, Doritos took the world's most beloved sports video game franchise and took the game to a whole new dimension. 400 million PR impressions and two sold out flavors later, Doritos delivered on the most intense season of Madden, bringing the game closer to consumers than ever before. Here's how we did it.*

*Doritos has always been about intensity, with a reputation for producing bold and unique chip flavors. In addition, we knew that our target of teen males craved the excitement that comes with sports and the competition inherent in gaming. So we hit them in the sweet spot: at the intersection of the sports and video game worlds, with a filter of a uniquely Doritos intensity.*

*We partnered with Madden NFL '11 and built a season long sponsorship. We started by taking over Madden's most well-known asset: the cover. We gave control over to our fans by letting them choose their favorite athlete to grace the front of Madden NFL '11. At the launch of the game, we created two Madden-inspired flavors and persuaded major retailers to carve out a spot for the chips within the electronics aisle, next to the game itself. But that was just the pregame.*

*Through a partnership with EA, Doritos created a first-of-its-kind 3-D mode in Madden NFL '11, letting gamers play in a whole new way. The catch? 3-D mode could only be unlocked with a code found on bags of Doritos chips.*

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<sup>10</sup> *Changing the Game Case Study Video*,  
<http://www.canneslions.com/work/media/entry.cfm?entryid=6339>.

## Appendix A: Selected Videos

*To promote 3-D mode, we partnered with ESPN, and distributed Doritos glasses in ESPN the magazine. We even convinced the editors to build a six-page 3-D photo spread around our ad. Then we created the first ever 3-D homepage takeover of ESPN.com.*

*At the end of the day, our sponsorship scored several touchdowns. We received over 200,000 votes and redemptions on our site, over 400 million PR impressions, and over 700,000 “likes” on Facebook. Not to mention two sold out flavors. With the help of our fans, Doritos changed the way Madden NFL '11 was played.*

## Appendix B

### 2008 Effie Award for Snack Strong Productions<sup>1</sup>

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<sup>1</sup> Effie Worldwide, *2008 Gold Effie Award Winner: Snack Strong Productions* (2008), [http://s3.amazonaws.com/effie\\_assets/2008/2772/2008\\_2772\\_pdf\\_1.pdf](http://s3.amazonaws.com/effie_assets/2008/2772/2008_2772_pdf_1.pdf).



2008 Gold Effie Winner

## “Snack Strong Productions”

Category: **Renaissance**

Brand: **Doritos**

Client: **Frito-Lay**

Primary Agencies: **Goodby Silverstein & Partners, The Marketing Arm**

Media Agency: **OMD**

Contributing Agencies: **Ketchum, TPN**

### Strategic Challenge

It's hard to think of a more popular chip brand than Doritos. It's the king of snacks, a nacho cheese icon.

Launched in 1967 as “the new beat in things to eat”, Doritos was the coolest chip around, offering intense flavor, unapologetic crunch, odd shape, and capturing America's imagination with irreverent, iconic advertising. Over time it became the #1 tortilla chip, #2 salty snack and the third most well-known food brand in America (after Lays and Campbell's) (Source: 2006 IRI Category Sales). With 98% of Americans having tried one and a bag in 48% of American homes, there is no shortage of people who love Doritos (Source: Research International, 2006; IRI YE August 2007).

In mid-2006, with such popularity, it would be hard to believe that Frito-Lay's flagship brand was floundering. Experiencing one of the worst periods in Doritos' storied history, sales and growth had significantly declined for years, with purchase frequency declining 5% and total sales dead flat at 0.6% (Source: IRI 2004 – 2006).

We identified that Doritos growth had slowed dramatically with the people who bought more Doritos than anyone else, young adults aged 16-24. Brand tracking revealed that this group was quickly losing interest in the Doritos brand. Key brand metrics, Brand Popularity/Momentum, had dropped 8% along with Brand Loyalty (-5%) with the deepest declines occurring in 2005 and no recovery in the following year (Source: Research International, 2006; IRI YE August 2007).

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## Appendix B: 2008 Effie Award for Snack Strong Productions

The question on everyone's mind was – how had this snack chip icon lost its mojo with such a critical group?

Doritos communications had been inconsistent for years, switching campaigns frequently and relying on traditional TV-centric media plans to pump out a new message about the brand every year. Meanwhile, Doritos' youthful consumer audience had dramatically changed their preferences, and more importantly how they consumed media, over the same period of time (Source: 2006 Doritos qualitative study). The snack aisle had also exploded with thousands of new competitors – new flavors, new forms, and so many snacks flavored “nacho cheese”, it could be its own category. The competition had been stealing share from the flagship brand by better connecting with this changing, media-savvy audience. In contrast, Doritos' own marketing hadn't changed at all; the brand had simply not shifted gear and had failed to connect with their most valuable consumers. In fact, when our team asked our young target to name the last time they could remember the brand doing anything, they recalled an ad “...where this chick eats flying chips in a Laundromat”... a commercial that was made eight years ago for the Super Bowl (Source: 2006 Doritos qualitative study). Clearly the message-driven model was not working.

We realized we had to market to this audience differently. Was there really anything new we needed to tell them about Doritos? Probably not. Our job was to make the brand relevant to this group again by making the marketing relevant.

We needed to connect the brand to what this audience was interested in, not what we were interested in telling them.

### Objectives

Our objective was to reconnect the brand to 16-24 year olds by making more relevant marketing for Doritos to reverse the brand's decline and increase sales.

Specifically, in 2007, we wanted to improve:

- Key Brand Measures: Momentum/Growing in Popularity, Loyalty and Total Brand Equity
- To increase total sales by at least +5% (for a Billion dollar brand... that's quite the ask.)

### The Big Idea

*“Reinvigorate the Doritos brand by repositioning the Doritos consumer – not as “snack eaters” but as co-creators.”*

Qualitative “snack conversations” illustrated the fact that the core consumer wasn't paying attention to Doritos marketing – but it also began to suggest how we might be able to get the audience engaged again. In-home interviews and observational research revealed that they loved eating Doritos, but also it showed us they were constantly doing things with and about Doritos. They were interacting with the brand on their own terms, in ways that reflected how much this youth audience had changed. They were making their own Doritos commercials and posting them to YouTube. They were making sculptures of chips, hosting “how-many-chips-in-a-bag?” contests, blogging about their favorite snack flavors, taking thousands of pictures of each other eating them – even selling chips shaped like the papal mitre on eBay. They seemed pretty interested. More to the point, although they might have been uninterested by the advertising conversation, they weren't passive about the brand.

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## Appendix B: 2008 Effie Award for Snack Strong Productions

We realized the most powerful thing we could do to meet our objective was to take this natural impulse to do things with Doritos, empower it and give it scale. For years, Doritos had been putting forth marketing that was telling these people things about Doritos, and it clearly had not connected. The brand would connect by allowing the audience to co-author the Doritos story, bring it to life, bring their own thinking to it, and make the brand theirs

### Bringing the Idea to Life

“Snack Strong Productions”

We created a place where people could come do fun things with the Doritos brand. Making our big bet on consumer co-creation, we centered the entire campaign on “**Snack Strong Productions**,” an online production company that invites people to create entertainment throughout the year around Doritos products and promotions. **Snackstrongproductions.com** is designed to look like a Hollywood studio lot, complete with soundstages for each Snack Strong Production. The site continuously gives consumers real things to do with the Doritos brand.

It had been several years since young people had noticed the brand’s marketing, so we knew we had to pretty much blow them away to capture their initial interest. We invited them to come make their own Doritos commercial, but we promised to air the best one on TV, during the highest-profile commercial viewing event of the year: the Super Bowl. We took something they’d already been doing with the brand and gave it scale, inviting them to “Crash the Super Bowl.”

Consumers uploaded, viewed and voted for the best commercials at the “Crash the Super Bowl” microsite and used the tools and tips we created to aid them in their quest for Super Bowl fame. “Live the Flavor”, the eventual winner chosen by a democratic online vote, was made by a group of college students for about \$12.75 (the cost of the chips used in their ad). The buzz around this event continued long after the game, so we eventually aired every one of the top 5 final ads. “Crash the Super Bowl” announced to our core consumers, “hey, you’re invited to come play with us” with a megaphone.

Throughout the year, we kept creating more fun things for people to do with the Doritos brand, from making advertising to deciding the fate of new flavors to designing a Doritos video game.

### Fight for the Flavor

To launch a new Doritos flavor, we let consumers vote on which one should survive and which one should get axed. Staging the production as a snack bag ultimate fighter contest, consumers could go online and cast their vote, as well as play a kung fu-style video game against a friend.

### X-13D

Turning conventional Frito-Lay go-to-market practices on their head, we positioned Doritos’ newest flavor as a “flavor experiment”, shrouding its launch in mystery. We released it to the snack aisles in mysterious black “test bags” (which eventually wound up on eBay, selling for \$8 a bag) and we asked consumers to name the mystery flavor by submitting their ideas by text (SMS) or online at a secret laboratory where they learned clues about the actual flavor – “cheeseburger”. They could even add their own voiceover to virally-placed online commercials.

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## Appendix B: 2008 Effie Award for Snack Strong Productions

### Unlock XBOX

The fourth (as-we-write) Snack Strong Production to hit the marketplace is a tie-in with XBOX where we're giving our audience the chance to use Doritos in their design of the first ever consumer-generated video game. The best design will be built out by Microsoft gaming engineers and incorporated into the Xbox Arcade playlist.

### Communications Touch Points

The touch points for the campaign varied depending on the production idea and how we thought we could interest people in that particular activity. "Crash the Superbowl" obviously had significant TV presence, whereas with the X-13D flavor experiment, unique packaging and POP played a vital role.

- |   |  |   |
|---|--|---|
| <input checked="" type="checkbox"/> <b>TV</b> | <input checked="" type="checkbox"/> <b>Packaging</b>   | <input type="checkbox"/> <b>Trade Shows</b>                     |
| <input checked="" type="checkbox"/> Spots     | <input type="checkbox"/> <b>Product Design</b>         | <input type="checkbox"/> <b>Sponsorship</b>                     |
| <input type="checkbox"/> Branded Content      | <input type="checkbox"/> <b>Cinema</b>                 | <input checked="" type="checkbox"/> <b>Retail Experience</b>    |
| <input type="checkbox"/> Sponsorship          | <input checked="" type="checkbox"/> <b>Interactive</b> | <input checked="" type="checkbox"/> POP                         |
| <input type="checkbox"/> Product placement    | <input checked="" type="checkbox"/> Online Ads         | <input type="checkbox"/> Video                                  |
| <input type="checkbox"/> <b>Radio</b>         | <input checked="" type="checkbox"/> Web site           | <input type="checkbox"/> In-Store Merchandizing                 |
| <input type="checkbox"/> Spots                | <input checked="" type="checkbox"/> Viral video        | <input type="checkbox"/> Sales Promotion                        |
| <input type="checkbox"/> Merchandising        | <input type="checkbox"/> Video skins/bugs              | <input type="checkbox"/> Retailtainment                         |
| <input type="checkbox"/> Program/content      | <input type="checkbox"/> Social Networking sites       | <input type="checkbox"/> <b>Guerrilla</b>                       |
| <input type="checkbox"/> <b>Print</b>         | <input type="checkbox"/> Podcasts                      | <input type="checkbox"/> Street Teams                           |
| <input type="checkbox"/> Trade/Professional   | <input checked="" type="checkbox"/> Gaming             | <input type="checkbox"/> Tagging                                |
| <input type="checkbox"/> Newspaper            | <input checked="" type="checkbox"/> Mobile Phone       | <input type="checkbox"/> Wraps                                  |
| <input type="checkbox"/> Consumer Magazine    | <input type="checkbox"/> Other _____                   | <input type="checkbox"/> Buzz Marketing                         |
| <input type="checkbox"/> Print partnership    | <input type="checkbox"/> <b>OOH</b>                    | <input type="checkbox"/> Ambient Media                          |
| <input type="checkbox"/> <b>Direct</b>        | <input type="checkbox"/> Airport                       | <input type="checkbox"/> Sampling/Trial                         |
| <input type="checkbox"/> Mail                 | <input type="checkbox"/> Transit                       | <input checked="" type="checkbox"/> <b>Consumer Involvement</b> |
| <input type="checkbox"/> Email                | <input type="checkbox"/> Billboard                     | <input type="checkbox"/> WOM                                    |
| <input checked="" type="checkbox"/> <b>PR</b> | <input type="checkbox"/> Place Based                   | <input checked="" type="checkbox"/> Consumer Generated          |
| <input type="checkbox"/> <b>Events</b>        | <input type="checkbox"/> Other _____                   | <input checked="" type="checkbox"/> Viral                       |
|   |  | <input type="checkbox"/> <b>Other</b>                           |

**Reach:** National

**Total Media Expenditure:** \$20-40 Million

### Results

With Snack Strong Productions, we measured the effectiveness of our work in two ways: i) key brand metrics and ii) sales data.

The brand clearly has its mojo back. Results show that we were successful in reconnecting the brand to its core audience, getting them talking about Doritos again, and of course, buying more bags.

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## Appendix B: 2008 Effie Award for Snack Strong Productions

### Lifting Key Brand Measures

As a result of Snack Strong Productions,

- Brand Momentum/Growing in Popularity has increased +10%.
- Brand Loyalty has increased +13%.
- And Total Brand Equity has increased +11%.

(Source: All Key Brand Measures from Research International: IRI DATA: Aug 2007 YR ENDING)

### Sales Success

Coming out of five straight years of flat growth, Snack Strong Productions clearly reversed the brand's decline.

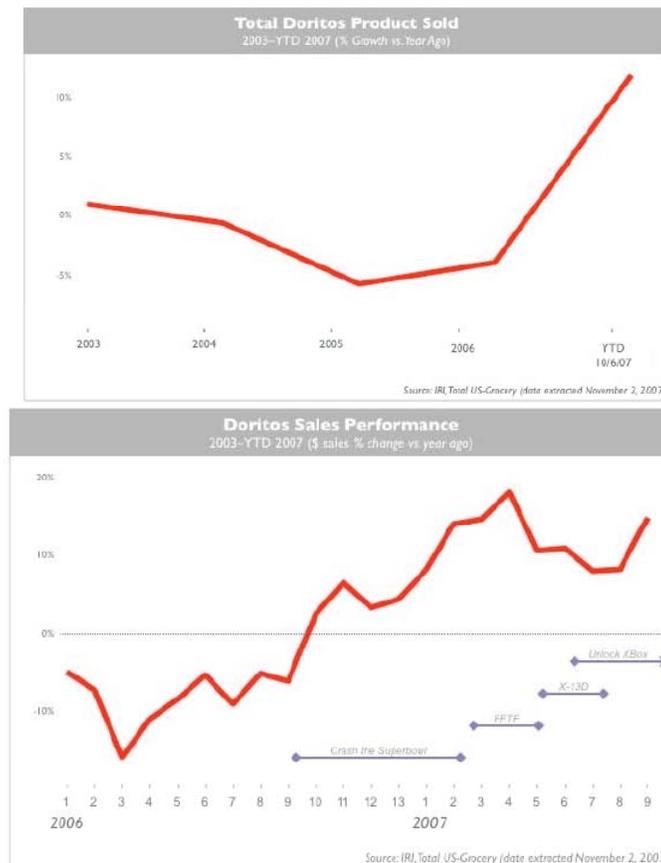
The initial goal for sales success in 2007 was an ambitious increase of 5% over 2006.

For 2007, total growth for Doritos has increased by 13%, surpassing our already lofty goal for a category leader by nearly three times (Source: IRI DATA: Aug 2007 YR ENDING).

Doritos saw double-digit sales increases each month of the Snack Strong Productions campaign (Source: IRI DATA: Aug 2007 YR ENDING).

And Purchase Frequency increased 7% in 2007, up from a decline of 5% (Source: IRI DATA: Aug 2007 YR ENDING).

The following charts illustrate the direct effect of the Snack Strong Productions campaign on Doritos sales increase and the brand's turnaround in late 2006/2007 (Source: 2006/2007 IRI DATA).



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## Appendix B: 2008 Effie Award for Snack Strong Productions

### **The Bits that Surprised Us (Other Signs of Increased Relevance):**

The Snack Strong Productions campaign generated over 1.4 billion media impressions – a PR value estimated at over \$40 million (Source: Ketchum PR metrics).

Mitt Romney, former Massachusetts's governor and 2008 presidential candidate, invited his online supporters to create and submit commercials for his 2008 presidential campaign, "...just like Doritos". (Source: Wired Magazine , "It's a Wrap: Romney's Dorito-inspired Ad Contest", 9/18/07).

And the marketing industry took notice, too, when Brandweek editor Tom Wasserman said, "...Doritos sort of own [consumer generated content], which is an impressive achievement". (Source: "Bags of Fun," Contagious, 9/2007).

**"Crash the Super Bowl"**: the winning commercial, "Live the Flavor", was one of the most popular Super Bowl commercials in 2007, ranking #4 on *USA Today's* Super Bowl Admeter and #1 on YouTube's Super Bowl poll. This was a most welcome surprise. We were confident that we would involve consumers in the contest before and during the game, but the momentum did not stop there and viewers by the millions came out to support this commercial made for less than \$12.75.

**"X-13D"**: This mystery flavor in black bags generated so much interest it outsold every other in-and-out flavor in Doritos sales history, with more than 7 million bags moving off the shelf during the course of the program. That translates to 116 bags *per minute* (Source: IRI Data June/July 2007).

### **Anything else going on that might have helped drive results?**

No. Although some price promotion is standard in the snack category, in 2007 Doritos actually *decreased* the amount of product sold by promotion by 2%. (Source: IRI YTD 2007)

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Appendix C  
Doritos and Xbox Put Fans in Control<sup>1</sup>

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<sup>1</sup> Microsoft, *Doritos and Xbox Put Fans in Control* (2008), [http://advertising.microsoft.com/wwdocs/user/en-us/researchlibrary/casestudy/DoritosCaseStudy\\_12-03-08.pdf](http://advertising.microsoft.com/wwdocs/user/en-us/researchlibrary/casestudy/DoritosCaseStudy_12-03-08.pdf) (2008).

# Doritos and Xbox Put Fans in Control

Creative Contest Lets Fans Design First Xbox LIVE Arcade Game



## Challenge

Frito-Lay wanted to create an engaging interactive online experience to connect with its core 16-24 year old Doritos audience. Doritos had garnered great success with other customer co-creation efforts that plugged into consumers' passions and put them in control of the brand's creative direction. Frito-Lay approached Xbox® to take the consumer-controlled initiative to the next level with an online gaming campaign that would resonate with their consumers' lifestyle.

## Objectives

- Engage Doritos core 16-24 year old consumers with a relevant dialog
- Drive user interest
- Connect the Doritos brand with gaming innovation and fun
- Give Doritos fans control to create and select a Doritos-inspired game

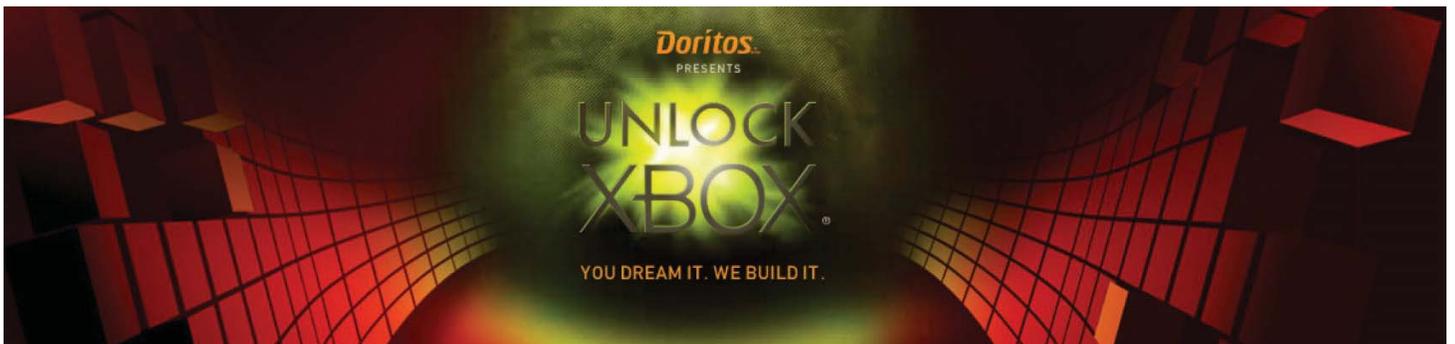
"Our big goal was to really regain relevance with our consumer and if it wasn't for Unlock Xbox, I don't believe we would have had that same type of relevance with that consumer."

Jeremy Tucker, US Marketing Manager for Doritos.



"We are a brand about bold intense experiences and when we looked out to what our consumers were doing we knew that playing video games was a huge part of their lifestyle. So in that space, Xbox rose to the top because it is about big, bold, intense, immersive experiences. So it was a natural fit for us."

Jeremy Tucker,  
US Marketing Manager for Doritos.



### Solution: A Contest That Puts Fans in Control

Together with the Microsoft Entertainment and Devices group, Frito-Lay created an innovative contest to let fans design the first-ever consumer-created Xbox LIVE® Arcade game. Contestants were asked to submit original ideas for a Doritos-inspired video game that captures the spirit of Doritos tortilla chips and bring it to life on Xbox 360®. Doritos iconic shape, color, bold flavors, and/or the intensity of the chip experience could all be inspirations for a fun and exciting game.

"What was great about this program was the fact that through this they were able to interact with the brand for so many different months. There was a lot of opportunity for them to be reminded of and enjoy the brand. (The Unlock Xbox campaign) definitely helped us have a banner year that last year in selling Doritos."

Rudy Wilson, US Director of Marketing for Doritos.

Consumers were also invited to play and vote on the top five games and blog about their opinions and experiences. The winning game was released in Fall 2008 on Xbox LIVE Arcade, allowing fans to download and play the first-ever consumer-created Xbox LIVE Arcade game for free.

To promote game submission and drive traffic to the Doritos site, SnackStrong-Productions.com, Frito-Lay ran two instant-win promotions giving away Xbox 360 consoles and Xbox LIVE Gold subscriptions as well as smaller prizes.

### Results: Overwhelming Consumer Response

- Several thousand game ideas submitted – vastly exceeding expected response by over 300%.
- Attracted 1 million site visitors, the majority of whom (72%) were new to the Doritos site.
- Engaged consumers spent 7:27 minutes on Doritos site, many voting for and engaging with their favorite games. Time spent on the site increased to 11 minutes while games were being reviewed.
- Over 160,000 Doritos Theme packs downloaded on Xbox LIVE, well over the 50,000 benchmark for a successful campaign.

### Conclusion

The Xbox and Doritos collaboration brought excitement and imagination to consumers and the marketplace. With several thousand game submissions and a reach of 104MM, Frito-Lay is planning to repeat and further expand the contest, spending \$1 million on the development of the game. The next contest will give Doritos fans even greater control, allowing them – not Xbox and Frito-Lay judges -- to vote for the finalists creating a 'board' of experts to provide even more interactive feedback and dialog. **WE BUILD IT.**



"We were just blown away by the results. We had over 2,300 submissions and time spent on the site that was just unheard of. We had over 11 minutes spent on our site, playing the games, reading the reviews, chatting on the forums, talking about what made a game great. That level of interaction and participation was just phenomenal for us."

Jeremy Tucker,  
US Marketing Manager for Doritos.

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Appendix D  
Mike Geiger on Hotel 626<sup>1</sup>

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<sup>1</sup> *White Paper*, Creativity, <http://creativity-online.com/whitepapers/whitepaper.pdf>, at 7.



## OVERVIEW

Doritos planned to bring back for a limited time two flavors from many years ago, Taco and Four Cheese flavored tortilla chips. The campaign was conceived as the “Back from Beyond” campaign. It launched during Halloween.

The campaign consisted of a packaging and online experience. The packaging for the resurrected flavors would entice consumers to realize the flavors were back for a limited time. It featured a ghostly face pressing through the material of the bag. The online campaign mimicked the ghostly apparition in the beginning of the website—drawing consumers to the scary experience within. We created a video to promote the online experience, through the use of sound design and quick clips from the site to feature the terror elements within the website. Through the use of Twitter, we allowed users to sign into their account, and the site would haunt their Twitter account by tweeting their followers based upon where they were in the experience.

We also built a Facebook application that allows the user to upload their photo from the site to their Facebook account and scare their friends. Lastly, we created a documentary for the website. It expanded upon the cult community of the website by showing the history of the hotel and why Doritos investigated fear and how to exploit fear in others. See the campaign at [www.creativity-online.com/integratedproductionwhitepaper](http://www.creativity-online.com/integratedproductionwhitepaper).

## THE BRIEF

The initial brief actually called for a website that would display 13 scary videos that had already been created for another campaign. Rights issues ensued for the videos, so our creative team conceived a haunted house idea for the experience.

## THE EXECUTION / IDEATION

We started by researching blogs, horror movies, actual events, and places that scared people. This research influenced the concept, and total time for this phase was about six weeks.

We wanted a haunted house that was truly scary and dark and we were fortunate to have fantastic clients that shared in this idea. The haunted house morphed into a hotel with challenges, and the team brainstormed how the use of integrated technology on our site could bring each room within the hotel to life and truly scare people.

## PRODUCTION / PEOPLE

Amanda Cox was the executive producer. With many years of experience in digital and video production, and a background in technology, she has a specialty in leading a team in producing projects that are truly integrated. She knows what will work, how to push boundaries, and find vendors that will be a true partner for any project. Maggie O'Brien was the producer. She produced the concept, the shoot, and the entire project, and served as the day-to-day manager of the project for both the creative team at Goodby and for [our digital production company] B-Reel. Maggie's ideas and research really helped to extend the idea into other mediums. Amanda and Maggie have worked together for over four years on a variety of projects across agencies. They truly are an integrated team as they know what is possible and how to produce the ultimate video and digital experience. Their biggest role is to answer technical questions that have never been addressed before, and to foresee potential issues and address them by integrating new deliverables, such as prototypes and models that help to produce visual experiences that are typical in traditional experiences, but that may not apply to digital. They needed to answer questions that had no answer, and solve issues that have never been raised in the industry with production.

## PROCESS

After approval of our haunted concept, we knew we wanted interactive experiences that

used technology in new ways to truly haunt the user. Soon we partnered with B-Reel to define how exactly the technology would work within the experience.

Upon awarding of the job, each room and experience was mapped out in detail. At this point we had six weeks to shoot all video, complete postproduction, and launch the website. To make the site as lifelike as possible, we knew we wanted to shoot live action footage and merge it with 3D technology.

The night shoot was held in Stockholm, Sweden, at an abandoned asylum where inmates still visit from time to time.

After the shoot, we began postproduction, and built out each experience with full video with the 3D environment overlay. Each video was edited and color corrected for the ultimate effect of terror.

Challenges and games were programmed next, then tested for difficulty and fear factor.

The key ingredient that came last was sound. Implementing terrifying 3D surround sound for the experiences really impacted the terror and tone of the experience.

At the end of the process we began testing, where each challenge was carefully played to ensure it was the correct difficulty. We wanted people to get through the challenges, but to spend time on each and really think them through—as the more they thought about each one, the more invested they became, and the scarier the end result would be. We wanted them to feel a personalized experience that was more subconscious and indirect. This element created more terror than “in your face” visuals and traditionally expected scares.

## BUDGETS

The Hotel 626 experience, including all of the video production and post-production, 3D, mobile, webcam integration, and programming of all elements of the game was produced for much less than it would cost for a standard 30-second spot. It's fantastic given that we also had a full-day shoot with talent included. Our vendor in Sweden, B-Reel, really helped us to bring the idea to life for the budget that we had, by using their fantastic talent and local resources.

## Appendix D: Mike Geiger on Hotel 626

### BIGGEST CHALLENGES

We had little to no media spend to promote the website. As a positive and negative, it was a smaller creative project that received little attention from others, including media dollars and support for the project. It was only supporting products that were out for a limited time, so limited support made sense. However it was this factor that truly helped the project to be an immense success in the end. The team was smaller, with little pressure, and this allowed the idea to grow and morph into something amazing built upon trust—what we knew could be done—and what would work. So with no media spend and less focus from the brand, we needed to create an even bigger buzzworthy experience with the smaller budget. This was perhaps our biggest challenge. With a larger focus it might have perhaps been considered on a wider scale of recognition from the general public, but we had to create these instances (Twitter, Facebook, documentary) to support our site and spread the word.

### THE TECHNOLOGY

New technology was a huge part of this project. How could we scare people by giving them tools and technology that they were expecting? To answer this question we thought through the following scenarios:

The hotel was only open from 6 p.m. to 6 a.m., determined by the computer clock from the user as they arrived at the site. We wanted peo-



ple to visit the site at night, after hours, when guards are down and they are the most immersed in what could happen.

The team proposed having the experience be a full-screen first person encounter, which we knew would be heavy on the load time of the website, and adversely affect our launch timing of six weeks. We mitigated this by still having the experience be first person, but in a linear

form where users could not deviate into limitless possibilities. B-Reel helped to guide the project in this direction, but by also adding in new ideas with technology that we had not yet considered. For example, instead of shooting the hallway scenes in pure video, we shot them in video and mapped 3D textures on top to provide further depth.

We used audio in new and inventive ways through the challenges in the site, so the user would need to sing into their microphone ever so softly during one challenge to not wake a demon baby.

Although taking photos or uploading photos is not new to websites, we took photos of people when they didn't know it, and then used the photo later in the site when they had to find themselves in a photo lineup before getting killed. This photo was also sent to the user via email, and if allowed, posted to the Facebook application.

The phone-call technology was the most inventive, as it guided the user through the site so that they could “escape” and it would know the exact right and wrong turns they were taking in real time. It would call the user after they had escaped the hotel for one last scare.

### THE RESULTS

The campaign was immensely successful. The two resurrected flavors sold out within three



weeks. Since September, the website has received more than 4 million unique visitors from around the world. Again, that's without a penny of media spend. We monitor the statistics and work closely with our in-house analytics team for a complete analysis mapping to the campaign goals.

The campaign was so successful for our client that they are considering bringing back more

new flavors this year. They've seen what their target loves, and how they react, and want to expand upon the idea this year.

### IN HINDSIGHT

We of course would have loved to add more challenges and rooms to the experience, and different methods of scaring others. We wish we would have had more time for production. We would have loved to have more time for testing the experience with focus groups of users. It would be great to know what they were really scared by, measure the reactions, and build this optimization into production.

Knowing that a campaign that played to a first person experience would entice a viral/blogger community, we tried to make the experience as personalized as possible. This is evident through the use of a personal photo that is taken and the phone call. The site had very little branding from Doritos, which helped it to be taken more seriously. We thought it would hopefully prompt visitors to engage with future experiences from Doritos as a production company and expect amazing experiences. Overall we did our best to push the clients to believe the site would work and resonate with the target.

We needed to know what was possible within the timeline and budget before reaching out to a production company. Our knowledge of technology, how it could be used and integrated, and video production and postproduction



helped to set expectations with the internal team and clients. With all of the budget and timing in the world we can of course do anything, but we had to put aside ideas that were too risky with what our realistic factors were. Thinking of these constraints but meeting creative needs was perhaps the biggest pressure. Continuous research and staying on top of trends helped us to elevate the idea in creative ways without sacrificing the budget or timeline.

Appendix E

Goodby and B-Reel Enter the Asylum<sup>1</sup>

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<sup>1</sup> Ann-Christine Diaz, *Goodby and B-Reel Enter the Asylum for the Sequel to Doritos Hotel 626*, Creativity Online, Sept. 23, 2009, <http://creativity-online.com/news/goodby-and-breel-step-into-the-asylum-for-the-sequel-to-doritos-hotel-626/139224>.

## Goodby and B-Reel Enter the Asylum for the sequel to Doritos Hotel 626

**Personalization and a sense of cinema step up this year's scarefest.**

BY: ANN-CHRISTINE DIAZ, PUBLISHED: SEP 23, 2009

E-MAIL | PRINT |

Historically, tortilla chips had only been frightening to dieters. That is, until Goodby, Silverstein & Partners decided to create the scarefest that was **Hotel 626** to bring back a pair of retired Doritos flavors. This year, the agency decided to summon another pair of old flavors back from the dead with a new horror-themed follow-up, **Asylum 626**.



The agency once again teamed with B-Reel, along with its recently launched counterpart B-Reel films, to create a new experience to promote the Doritos Black Pepper Jack and Smoking Cheddar BBQ flavors. Part Two like its predecessor is only open from 6p.m. to 6 a.m. and was actually inspired by the original Hotel campaign, which was shot inside an abandoned asylum in Sweden. Visitors first find themselves on an operating table at the hands of a creepy doctor wielding a lobotomy saw, who helps to unlock some unpleasant memories before setting his patient loose to encounter other eerie surprises.

The webcam and social media return as key components of the sequel, but this time around Goodby and B-Reel also focused on intensifying the personalization, elevating the cinematic feel and incorporating the product itself into the actual experience.

Goodby CDs Hunter Hindman and Rick Condos and ACD Mark Sobier shared with Creativity what went into creating the new nightmare.

### **What did the client ask of you for this follow up to Hotel 626?**

**Rick Condos:** Just like last year, Doritos is bringing back two flavors from the dead. Following on the success of Hotel 626, they wanted us to create an even more intense, immersive experience to celebrate the re-release of these crowd favorites. To find a way to get under our consumer's skin in even more surprising ways by pushing the limits of technology to the point where the line between digital and real world experience blurred. Oh yeah, and to scare the crap out of them.

### **What were you most concerned with in terms of carrying out the legacy you started with the first project? Before you started, did you already have some ideas in terms of stepping up the game?**

**Hunter Hindman:** Sequels are tricky things. When we started to research the new 626, we found

## Appendix E: Goodby and B-Reel Enter the Asylum

something interesting. Most movie sequels are flops. But most video game sequels are considered better than the original. So that's where we took our inspiration. Very few people would debate that *Halo 2* was better than the original *Halo*. The *Grand Theft Auto* franchise gets better with each release. And a lot of the reason why is that technology allows for a deeper, more immersive experience. Graphics are better. Game play gets more intuitive. Story lines are sharper. A mythology is built upon.

So we did our homework. And we realized we needed to take this franchise to a new level. Find a deeper story. Re-think our approach to production. Use technology in as surprising ways as we did last year. In essence, we needed a new bag of tricks and a more engaging way to draw our consumers into the experience. In the end, we decided to make this year's site a lot more personal.

### **Not giving too much away, what are some of the new elements/sorts of experiences that you added to keep the fear level high in this next round?**

**Mark Sobier:**We had three major concerns. How to make it look better. Play better. Be more immersive and in turn, scarier.

In terms of it looking better, we shot a whole lot more of the experience with our talented friends from B-Reel Films. There's a lot less 3-D animation this year. With the exception of one part of one scene, everything is real. That helped us evolve from a video game feel to a more cinematic one. The more cinematic the experience, the more real it feels.

We optimized game play this year by thinking of the whole piece as more of an interactive film than a game. We employed head tracking in one scene, so the player literally must move to avoid an attack. We used the webcam in new and innovative ways to actually place the player into the game play itself. We asked people to give us more access and information this year, telling them upfront that the more they gave us, the scarier the experience. We used social networking in ways that hadn't been done before. Specifically, we bring their friends into the experience and the game play itself. All of these changes began to add up to us to a more immersive, more frightening experience.

### **Can you tell me a little bit about how you came up with the storyline of this effort? Why an asylum this time around?**

**HH:**When we shot *Hotel 626*, our location was an abandoned asylum in Sweden. During some of the night filming, you could hear some of the old patients returning to the asylum to sleep for the night. Major creepfest. So when we started to think about the next *626*, we kept coming back to how creepy that location was, and decided to build a story around it.

What got us excited was the scariest part of being in an asylum, a total loss of control. Being at the whim of a doctor whose best interests aren't necessarily yours. Psychological experiments. Nightmare logic. Forced memories. The inability to determine reality from dream. This drove our thinking and allowed us to weave a story that left plenty of blanks for our consumers to fill in, and therefore led to a much deeper, engaging and immersive experience

In a funny twist of fate, the asylum was actually torn down so we had to find a whole new place to shoot. Our partners at B-reel found a crazy location in Lithuania, and we were off.

### **What lessons learned from doing *Hotel 626* proved especially helpful on *Asylum*?**

**RC:** Probably the biggest lesson for us was to make sure that we tied the whole experience to the re-release of these two popular flavors in a unique and unexpected way. This year we had the ability to affect the packaging and actually have the bag be a key to a deeper experience. So we made sure to make each bag of the re-released flavors part of the experience itself. We decided to place an AR code on the back of every bag, and a call to action to visit the site. Any player could experience about 85% of the site without the bag, but anyone with a bag with a code on it could unlock the finale and close the loop on the story. The experience up to that point was a nine. Unlock the finale, and we twisted the dial to eleven.

## Appendix E: Goodby and B-Reel Enter the Asylum

### **Was incorporating AR a risky decision, in your mind? Do you think it might play out as a deterrent in terms of people following the story until the end?**

**RC:** To be honest, the 626 franchise has always had some built in deterrents. First off being that it is only open at night because that is the best way to experience it. Sure people found ways around this, but the experience is better that way so we decided it was an asset more than a liability.

Secondly, there is a segment of the population that doesn't have a webcam on their computer. While they can still experience the majority of the sight, it's built to be even scarier if you do have one. Again, an asset, not a liability.

And thirdly, the AR marker is just another example of Doritos always wanting to reward consumers with more and more immersive experiences for going through a little more effort. The more you give the brand in terms of information or effort, the more you get back.

### **Overall, what were the biggest challenges--creatively and production-wise when it came to this project?**

**MS:** The biggest challenge we faced was that we had already scared our consumers once. Their guards were going to be up this time. So we had to view every part of the production through their eyes. Furthermore, we had a compressed timeline and a limited budget. We didn't have the luxuries that come with making a scary movie or an immersive video game title. Luckily we had an amazing partner in B-reel and a wildly courageous client. None of us stopped pushing the project until literally the minute it went live. Our collaboration drove the project far further than it would have gotten had we not worked so closely together.

### **If you were to do again, what, if anything would you do differently?**

**HH:** Nothing. But you will certainly see some of the lessons we learn this year affect the next release of the 626 franchise in 2010.

Looking back--Hotel 626--The Fear Begins



Appendix F  
Hotel 626 Site Terms<sup>1</sup>

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<sup>1</sup> *Hotel 626 Site Terms*, Frito-Lay, <http://hotel626.com/terms.html>.

## Appendix F: Hotel 626 Site Terms

### HOTEL 626 SITE TERMS

Effective September 2008

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## Appendix F: Hotel 626 Site Terms

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Appendix G  
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<sup>1</sup> *Privacy Policy Revised June 2010*, Frito-Lay, <http://www.fritolay.com/privacy-policy.html>; *Privacy Policy Effective June 2008*, Frito-Lay, <http://fritolay.com/privacy-policy.html> (No longer available. Accessed by searching for old version of website in the Internet Archive index.).

## Appendix G: Hotel 626 Privacy Policies

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<http://web.archive.org/web/20090104022014/http://www.fritolay.com/privacy-policy.html>



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## Appendix H

### Blink-182 Rocks 'Augmented Reality' Show in Doritos Bag<sup>1</sup>

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<sup>1</sup> Lewis Wallace, *Blink-182 Rock's Augmented Reality Show in Doritos Bag*, *Wired*, Jul. 6, 2009 *available* at <http://www.wired.com/underwire/2009/07/blink-182-rocks-augmented-reality-show-in-doritos-bag/>.

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SAN FRANCISCO — Blink-182's reunion tour will kick off in a bag of corn chips.

That's the gimmick behind a new online promotion from Doritos that centers on an "augmented reality" performance by the appropriately crunchy California pop-punk band, which broke up in 2005.

A special symbol printed on limited-edition packages of Doritos Late Night chips, which should hit shelves Monday, will serve as a "ticket" to the show. To unlock the online video, fans visit the [Doritos](#)

## Appendix H: Blink-182 Rocks ‘Augmented Reality’ Show in Doritos Bag

[Late Night](#) website, flash the AR marker at their webcams and watch as a stage appears to pop out of the package of snacks.

“This experience literally explodes out of the bag onto your screen,” said Hunter Hindman, creative director of Goodby, Silverstein & Partners, the San Francisco advertising agency hired by Doritos maker Frito-Lay to pull off the promo.

Companies have a long history of enlisting famous faces to push products. But as brands fight for attention in an increasingly saturated media market, advertising campaigns often turn to the internet and the latest technologies in an attempt to generate interest.

In the Doritos Late Night campaign, the 3-D image of Blink-182’s taped performance can be manipulated by moving and shaking the snack bag, letting viewers zoom in and otherwise interact with the performance.

“It’s almost like holding a hologram in your hand,” Hindman said.

After the song finishes, fans get a chance to bring the band back for an encore.

“The more noise you make, the faster they’ll come back out,” Hindman said. After the virtual two-song show, viewers can enter a contest to win tickets to a real-world Blink-182 concert.

Mark Hoppus, vocalist and bassist of Blink-182, said his band is always looking for innovative new ways to share music with fans.

“An online 3-D performance was something we just had to be a part of,” Hoppus said in a press release. “As big technology guys, we’re pumped that people can now experience a little bit of our summer tour through something as accessible as [a] bag of Doritos and a computer.”

Rapper [Big Boi](#) of hip-hop duo Outkast also performs a song using the same AR technology as part of the Doritos campaign.

Hindman described AR as a web technology in its infancy that offers great promise for interactive applications. The goal with the Doritos promotion was to give viewers an immersive, “how did they do that?” feeling. He described the promotion as the “first ever” AR experience that blends 3-D, video, webcams and interactive elements.

“Every time you watch it, it’s kind of a unique experience for you,” Hindman said.

The hardest part of pulling off the promotion was the “uphill battle with technology,” said Nicholas Mitrousis, a partner at San Francisco tech company [Proto](#), which handled the coding for the Doritos late Night website. Recent improvements to 3-D video and Adobe Flash, he said, make this kind of interactive web content possible. The songs will be viewable by anybody with a broadband connection, a webcam, a reasonably new computer and one of the AR markers.

The idea was simple, Mitrousis said: “Let’s throw everything into one space and make it really cool.”

San Francisco studio [Mekanism](#) helped with the Doritos campaign as well, handling the video production and other tasks. Blink-182 tweeted last month about a “mystery video” that showed a little of the green-screen shoot for the Doritos promotion. The behind-the-scenes video above shows more of the shoot. The band’s [reunion tour](#) kicks off July 23 in Las Vegas.

These days, music fans expect to have their music 24/7, said Ann Mukherjee, marketing vice president of Frito-Lay North America.

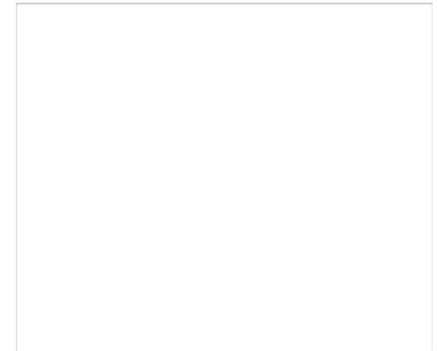
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## Appendix H: Blink-182 Rocks ‘Augmented Reality’ Show in Doritos Bag

“That’s why we’re putting Doritos lovers in control of when and where they access actual performances by two of the best musical acts across rock, pop and hip-hop, in a totally unprecedented way — a concert in the palm of your hand,” said Mukherjee in a press release.

It’s possible, even probable, that Blink-182 fans won’t even need a special Doritos bag to check out the online show at their leisure. It’s almost inevitable that someone will scan the black-and-white AR marker and share it online, letting others in on the show.

“I’d be lying to you if I said I didn’t expect people to do that,” said [Goodby](#)’s Hindman, but “it’s never gonna be as cool if you don’t have the bag.”

### See also:

- [Drummer’s Crazy Album Extras Take ‘Freemium’ to Weirdville](#)
- [Sold! Mini-Golf With Rock Stars Fetches \\$20,000](#)
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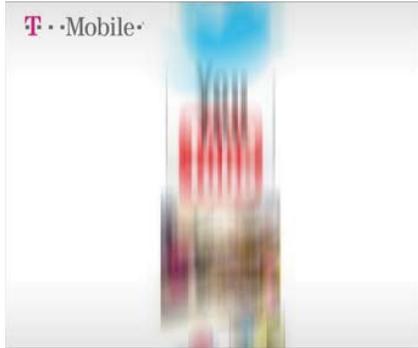


Lewis Wallace is the culture editor of [Wired.com](#). When he’s not working with words, he plays bass in squeezebox rock band [Those Dam Accordions](#). Follow [@Lewiswallace](#) and [@TheUnderwire](#) on Twitter.

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Appendix I

2011 Effie Award for Concert in a Bag<sup>1</sup>

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<sup>1</sup> *2011 Silver Effie Award Winner: Concert in a Bag*,  
[http://s3.amazonaws.com/effie\\_assets/2011/5312/2011\\_5312\\_pdf\\_1.pdf](http://s3.amazonaws.com/effie_assets/2011/5312/2011_5312_pdf_1.pdf).



## 2011 Silver Effie Winner

### “Concert in a Bag”

Category: **Media Innovation**

Brand/Client: **Doritos / Frito-Lay**

Primary Agencies: **Goodby, Silverstein & Partners / OMD**

#### Strategic Challenge

Packaged goods never saw a shelf they didn't like. The salty-snack category alone sees dozens of new product introductions each year (Symphony IRI). With all the new products and innovations in market, it's no wonder that consumers feel overwhelmed by all the choices.

As a result, very few new product launches are a success. Across the packaged-goods industry, less than 3% of new products achieve “megahit” status, defined as more than \$50M in one-year sales. (Symphony IRI)

The year 2009 looked like it would be a tougher one than usual. The harsh realities of the recession had consumers saying they would likely be more loyal to buy the brands and products they knew rather than “take a chance” on something new—nearly half of consumers said they were less likely to try new products. (Symphony IRI's 2009 Economic Update)

So it was perhaps not the best of times for Doritos to embark on one of its most ambitious product launches to date, Doritos Late Night. The product used flavor technology to provide the rich, indulgent, multilayered flavors of late-night foods in the form of chips. It was a new type of product that seemed at odds with an increasingly risk-averse, comfort-seeking customer.

We weren't simply launching a new product, we were launching a new *platform* designed to sustain many flavors in subsequent years. The first two flavors—Tacos at Midnight and Last Call Jalapeño Poppers—had to prove themselves at speed. We needed to be the most successful of the nearly 30 other product launches in the salty-snack category in 2009. We had our work cut out for us.

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### Target Audience

Doritos' core target is known as the "hyperlifer"—a tech-savvy 19-year-old who craves intense, immersive entertainment experiences. Staying on the bleeding edge of what's hot, new and popular is critically important to them to ensure their social credibility and establish their place amongst their peers as an influencer.

### Objectives

Given the challenges of the category, and the longer term expectations of Frito-Lay, objectives were brutally clear:

1. Create the most successful new product launch of the year in the salty-snack category (as measured by Symphony IRI).
2. Create sufficient momentum to establish a long-term platform.
  - o Achieve at least "pacesetter" status and strive for "megahit" status, as defined by Symphony IRI. This means achieving at least \$7.5M in annual sales (less than ¼ of new products achieve this status) and aiming for \$50M+ in annual sales (achieved by less than 3% of new products).
3. Create communication that was as innovative as the product innovation to ensure relevance amongst "hyperlifers"—we had to create cultural currency.

### The Big Idea

It's not a bag, it's a ticket.

Late Night was the latest in a long line of taste innovations from Frito-Lay powered by the technology of Flavor Plus. It means that tastes are distinctive and multilayered, and a cheeseburger chip would taste like all the constituent parts of a cheeseburger.

It's fun to experience but hard to describe. And we were up against a bigger problem. The simple fact was that although Doritos competed within the snack aisle, their actual competition was a whole bunch of other cheap immersive experiences loved by the "hyperlifer" target. They snack on iTunes songs, apps, game upgrades and other technology as much as on flavored chips. And those tech snacks often cost as little as a bag of chips.

Yes, we were selling snacks, but we had to think like an entertainment company. To capture the attention of our target, we were going to have to find a way to build a bridge between the entertainment experiences they craved and the chips we were offering.

Because our new chips were inspired by late-night foods, we knew we had to develop a program that would deliver on what our target expects from a great late-night experience. So we honed in on one of our target's favorite late-night activities—bands and concerts. The easiest route would be to forge a music sponsorship deal. But we wanted to go a lot further. We had to find a way to make Doritos integral to the experience and make it unlike anything they'd ever seen before.

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## Appendix I: 2011 Effie Award for Concert in a Bag

To ensure relevancy, we partnered with blink-182, who were making a comeback to the music scene in the summer of 2009, and were still wildly popular with our young male target. Then, we brought in Big Boi (half of the famed Outkast duo) to cover the hip-hop and pop genres (also popular among our target).

Knowing that our audience is tech-savvy and likes to experiment, we honed in on the emerging technology known as Augmented Reality to create a first-of-its-kind concert experience with the blink-182. Using just a webcam and a special marker, the AR technology would allow us to instantly unleash an interactive 3D concert that users could control. Adding to the excitement, the gig was the first time the band was filmed playing together since their reunion.

We convinced Frito-Lay to let us print the AR markers directly onto the Late Night bags, quite literally transforming the Doritos bag into a consumer's *ticket* to an exclusive performance.

### **Bringing the Idea to Life**

Our communication strategy was to "promote the bag like a concert ticket." We wanted our communication to feel less like advertising (banners) and more like insider information. In essence, we set out to promote the Doritos Late Night music experience just like a regular concert.

To ensure organic discovery, we tapped blink-182 to activate its fan base via social outlets (Twitter, Facebook, etc.). Luckily, Then, we teamed up with some of the biggest names in online music, weaving our message into the fabric of their sites instead of just running banners.

We worked with Pollstar, one of the leading live music sites, to incorporate the Late Night concert into their scrolling ticket ticker (a real-time feed of concert ticket prices featured prominently on their home page). The price of a ticket? Just \$3.99 (or the average price of a large bag of Doritos). We also integrated Doritos Late Night information into the Music Tours & News content on Pitchfork, one of the larger indie music blogs that resonates with the "hyperlifer" audience.

We partnered with iLike to reach blink-182 fans, sending them direct message notifications that appeared in their social networking streams (e.g., Facebook) and also incorporated concert announcements into iLike's proprietary iTunes sidebar. Each announcement encouraged them to get their "ticket," a special-edition bag, and drove them to the Doritos Late Night site to let them start the show immediately.

To top it all off, we partnered with Ticketmaster, the biggest live music ticket distributor, to offer free "tickets" to the upcoming blink-182 show. The first 500 registrants received a bag of Doritos Late Night shipped directly to their door. To promote the giveaway, Ticketmaster featured the show on their home page in real estate typically reserved for live gigs (also a first). To round it all out, Ticketmaster activated the Late Night experience at concerts and festivals and provided "tickets" (a.k.a. bags) on-site for users to interact with on the spot.

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## Appendix I: 2011 Effie Award for Concert in a Bag

### Communications Touch Points

<input type="checkbox"/> <b>TV (___ % media budget)</b> <input type="checkbox"/> Spots <input type="checkbox"/> Branded Content <input type="checkbox"/> Sponsorship <input type="checkbox"/> Product placement <input type="checkbox"/> <b>Radio (_____ % budget)</b> <input type="checkbox"/> Spots <input type="checkbox"/> Merchandising <input type="checkbox"/> Program/content <input type="checkbox"/> <b>Print (_____ % budget)</b> <input type="checkbox"/> Trade/Professional <input type="checkbox"/> Newspaper - print <input type="checkbox"/> Newspaper - digital <input type="checkbox"/> Magazine - print <input type="checkbox"/> Magazine - digital <input type="checkbox"/> Print partnership <input type="checkbox"/> <b>Direct (_____ % budget)</b> <input type="checkbox"/> Mail <input type="checkbox"/> Email <input type="checkbox"/> <b>PR (_____ % budget)</b> <input type="checkbox"/> <b>Events (_____ % budget)</b>	<input type="checkbox"/> <b>Packaging (_____ % budget)</b> <input type="checkbox"/> <b>Product Design (___ % budget)</b> <input type="checkbox"/> <b>Cinema (_____ % budget)</b> <input checked="" type="checkbox"/> <b>Interactive (100% media budget)</b> <input checked="" type="checkbox"/> Online Ads <input type="checkbox"/> Web site <input type="checkbox"/> Viral video <input type="checkbox"/> Video skins/bugs <input checked="" type="checkbox"/> Social Networking Sites <input type="checkbox"/> Podcasts <input type="checkbox"/> Gaming <input type="checkbox"/> Mobile Phone <input type="checkbox"/> Other <input type="checkbox"/> <b>OOH (_____ % budget)</b> <input type="checkbox"/> Airport <input type="checkbox"/> Transit <input type="checkbox"/> Billboard <input type="checkbox"/> Place Based <input type="checkbox"/> Other <input type="checkbox"/> <b>Trade Shows (_____ % budget)</b> <input type="checkbox"/> <b>Sponsorship (_____ % budget)</b>	<input checked="" type="checkbox"/> <b>Retail Experience (0 % media budget)</b> <input type="checkbox"/> POP <input type="checkbox"/> Video <input type="checkbox"/> In-Store Merchandizing <input type="checkbox"/> Sales Promotion <input type="checkbox"/> Retailtainment <input type="checkbox"/> <b>Guerrilla (_____ % budget)</b> <input type="checkbox"/> Street Teams <input type="checkbox"/> Tagging <input type="checkbox"/> Wraps <input type="checkbox"/> Buzz Marketing <input type="checkbox"/> Ambient Media <input type="checkbox"/> Sampling/Trial <input type="checkbox"/> <b>Consumer Involvement (_____ % budget)</b> <input type="checkbox"/> WOM <input type="checkbox"/> Consumer Generated <input type="checkbox"/> Viral <input type="checkbox"/> <b>Other</b>
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### Additional Marketing Components:

We partnered with Frito-Lay to alter their packaging by printing specially marked bags of Doritos Late Night to serve as the Augmented Reality markers. This essentially provided five million additional “free” or owned impressions that lived on grocery store shelves.

#### Reach:

National.

#### Total Media Expenditure:

\$1-2 Million

#### Results

**1. We created the most successful new product launch in the salty-snacks category.**

Doritos Late Night became the top-selling product innovation among the nearly thirty launched in 2009 in the salty-snacks category. The two new flavors accounted for more than 18% of total dollar sales for new innovations in the salty-snacks category. (Symphony IRI)

**2. We created sufficient momentum to establish a long-term platform.**

Combined, sales of both flavors surpassed \$50M. This meant that we surpassed “pacesetter” status (achieved by only 1 in 4 innovations in the category) and easily attained Mega-Hit status, a feat achieved by less than 3% of all new products. (Symphony IRI)

#### Effie® Awards

116 E. 27<sup>th</sup> St., 6<sup>th</sup> Floor, New York, NY 10016  
 Tel: 212-687-3280 Fax: 212-557-9242

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## Appendix I: 2011 Effie Award for Concert in a Bag

We had achieved our stretch targets and created a long-term platform for Late Night. As a result, new products have been launched in 2010 and more are planned for the future.

### 3. **We created communication innovative enough to build relevance and create cultural currency.**

- Of the people who engaged with the experience and visited the Late Night site, 72% said the experience improved their opinion of Doritos. (Source: Site visitors survey)
- In total, the campaign received over \$3.6M worth of earned media from music and industry press, adding to cultural currency and amplifying our investment:
  - o *Rolling Stone*, NPR, *WIRED* and other national media ran feature stories on the campaign
  - o More than 600 radio stations across the country discussed the Late Night program
  - o The program opened up a new, more relevant distribution channel by partnering with Ticketmaster to deliver our tickets (product) right to consumers—a first for the industry leader
  - o MTV and other music outlets covered the festivities through news features

### **Anything else going on that might have helped drive results?**

Blink-182 had a summer tour in 2009 that coincided with the Doritos Late Night program launch and campaign. A television campaign was developed for the product prior to the strategic thinking behind the “Late Night” campaign. This peripheral campaign ran from April to September (prior to the Doritos Late Night site launch), but did not serve as a driver to the site.

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Appendix J

Doritos and EA Sports Bring 3-D to Madden NFL '11<sup>1</sup>

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<sup>1</sup> *Doritos and EA Sports Bring 3-D to Madden NFL '11*, Frito-Lay, [www.fritolay.com/about-us/press-release-20101025.html](http://www.fritolay.com/about-us/press-release-20101025.html).



## Doritos and EA Sports Bring 3-D to Madden NFL 11

**October 25, 2010**

Like

SHARE THIS PAGE

*Custom 3-D Doritos Glasses and Specially Marked Doritos Bags  
Unlock Code to Experience the Fan-Favorite Game like Never  
Before*

**PLANO, Texas** - As the road to the NFL playoffs heats up, the Doritos brand and EA SPORTS bring 3-D to the Madden NFL franchise for the first time. Available in the "Play Now" game mode of Madden NFL 11 for Xbox® videogame entertainment system and PlayStation®3 computer entertainment system, Doritos 3-D gives fans a completely new way to experience the award-winning video game through Doritos brand tortilla chips, the bold intense snack brand within PepsiCo's Frito-Lay division.

Consumers can use the downloadable code found only on specially marked bags of Doritos Cool Ranch and Nacho Cheese flavored tortilla chips to unlock Doritos 3-D mode in their existing Madden NFL 11 games. Codes are redeemable through the end of the year; however, once unlocked, 3-D mode is available on those games without an end date. Limited-edition Doritos branded 3-D glasses will be available to order online at [www.doritoschangethegame.com](http://www.doritoschangethegame.com) for \$2.99 each, including shipping and handling. Doritos 3-D mode will also work with any red or cyan 3-D glasses.

"Through our work with EA SPORTS, we are committed to finding ways to elevate the gaming experience and give fans control over their biggest and best gaming moments," said Rudy Wilson, vice president, marketing, Frito-Lay. "That's why now we are pushing the limits and giving fans unprecedented access to enjoy their favorite football video game in 3-D."

The 3-D integration, which is available exclusively through Doritos tortilla chips, is an extension of the Doritos "Change the Game" collaboration with EA SPORTS. Doritos "Change the Game" allowed fans for the first time ever to pick the cover athlete of a Madden NFL game, for Madden NFL 11. From Feb. 4 - March 15, 2010, fans voted online, resulting in New Orleans Saints quarterback Drew Brees winning the honor of the first consumer-chosen cover athlete. In July 2010, Doritos thrilled Madden NFL fans again by releasing two new Madden NFL-inspired flavored chips, Stadium Nacho and Tailgater BBQ, the perfect complement to Madden NFL 11 game play.

"The Doritos and EA SPORTS collaboration has truly given us the opportunity to take the idea of gaming to the next level," shared Chris Erb, senior director, marketing, EA SPORTS. "Our diehard fans are the reason Madden NFL has been so successful year after year so that's why we are thrilled to give them yet another way to enjoy the game."

The Doritos collaboration with EA SPORTS Madden NFL 11 is one of many ways the Doritos brand continues to bring its fans access to unparalleled experiences. The brand's commitment to fan-empowerment began with the Doritos "Crash the Super Bowl" program, which has turned the brand's Super Bowl advertising over to its fans for the last four years. Doritos has continued to put consumers in control through a variety of other exciting opportunities that have broken new ground in gaming and entertainment.

## Appendix J: Doritos and EA Sports Bring 3-D to Madden NFL '11

Doritos and EA Sports Bring 3-D to Madden NFL 11 | Frito-Lay

<http://www.fritolay.com/about-us/press-release-20101025.html>

### **About Doritos**

Doritos tortilla chips is one of the many brands that make up Frito-Lay North America, the \$13 billion convenient foods business unit of PepsiCo (NYSE: PEP), which is headquartered in Purchase, NY. Learn more about Frito-Lay at the corporate website, <http://www.fritolay.com/>, the Snack Chat blog, <http://www.snacks.com/> and on Twitter at [www.twitter.com/fritolay](http://www.twitter.com/fritolay). DORITOS is a registered trademark of Frito-Lay North America, Inc.

### **About PepsiCo**

PepsiCo offers the world's largest portfolio of billion-dollar food and beverage brands, including 18 different product lines that each generate more than \$1 billion in annual retail sales. Our main businesses – Frito-Lay, Quaker, Pepsi-Cola, Tropicana and Gatorade – also make hundreds of other nourishing, tasty foods and drinks that bring joy to our consumers in over 200 countries. With more than \$43 billion in 2008 revenues, PepsiCo employs 198,000 people who are united by our unique commitment to sustainable growth, called Performance with Purpose. By dedicating ourselves to offering a broad array of choices for healthy, convenient and fun nourishment, reducing our environmental impact, and fostering a diverse and inclusive workplace culture, PepsiCo balances strong financial returns with giving back to our communities worldwide. For more information, please visit [www.pepsico.com](http://www.pepsico.com).

### **About Electronic Arts**

Electronic Arts Inc. (EA), headquartered in Redwood City, California, is a leading global interactive entertainment software company. Founded in 1982, the Company develops, publishes, and distributes interactive software worldwide for video game systems, personal computers, wireless devices and the Internet. Electronic Arts markets its products under four brand names: EA SPORTS™, EA™, EA Mobile™ and POGO™. In fiscal 2010, EA posted GAAP net revenue of \$3.7 billion and had 27 titles that sold more than one million units. EA's homepage and online game site is [www.ea.com](http://www.ea.com). More information about EA's products and full text of press releases can be found on the Internet at <http://info.ea.com>.

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Appendix K  
Doritos Unlock Xbox 2<sup>1</sup>

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<sup>1</sup> *Promo's Pro Awards 2011, Best Web-Based Promotion: Doritos Unlock Xbox 2*, Promo (Aug. 3, 2011), [http://promomagazine.com/pro\\_awards/doritos-unlock-xbox2/](http://promomagazine.com/pro_awards/doritos-unlock-xbox2/).

# PROMO

August 3, 2011

## Doritos Unlock Xbox 2



[[http://promomagazine.com/pro\\_awards](http://promomagazine.com/pro_awards)] **Best Web-Based Promotion**

**Agency:** The Marketing Arm & Ketchum

**Campaign:** Doritos Unlock Xbox 2

**Client:** Doritos/Frito-Lay

Doritos was looking for a way to reach a large number of gamers (ages 16 to 24) and excite them in a compelling way. A tie-in with Xbox Live seemed a good fit. According to Microsoft, Xbox 360 players spend 1 billion hours each month using Xbox Live. The 25 million Xbox Live members worldwide average over 40 hours of use each month.

Doritos' goal was to generate excitement about the brand, engage the audience and ultimately drive sales. The brand also wanted to challenge its fans to say what they think an intense video game would be like if gamers were in control.

To achieve these goals, Doritos launched the "Unlock Xbox" video game contest. This gave gamers with a great idea but no development experience a chance to bring their game to life by becoming a gaming consultant for Doritos (complete with a \$50,000 salary), and having their entire experience turned into an online video documentary.

A mix of media on both Xbox Live and Xbox.com drove awareness and engagement for the program. Media placements were determined based on the phase of the campaign (submission, voting, download) and where a consumer could take action. For example, submitting an idea via the website or voting and downloading the games on Xbox Live.

More than 1,500 contestants signed up and presented ideas. A panel of judges narrowed the candidates' ideas to the top eight; then online visitors cast their votes to determine the top three.

Those three contestants traveled to Microsoft to make their pitch and two finalists emerged. The finalists worked with professional game developers to create their games: "Doritos Crash Course" and "Harm's Way by Doritos."

The Doritos games were presented on Xbox Live for free download, and gamers across the country voted for their favorite game.

"Doritos Crash Course" emerged as the winning game and became the fastest-downloaded Xbox Live Arcade game in the console's history with more than 1 million downloads in two weeks.

Results from an AdEffectiveness research study reported that 72% took action after seeing the ads on Xbox Live; 49% of these respondents went out and bought Doritos; 24% told friends about the contest; and 21% visited Doritos.com. Doritos continues to receive incremental impressions through logo integration in the winning game, Doritos Crash Course.

Go Back to the 2011 Pro Awards [[http://pro\\_awards](http://pro_awards)]

Appendix L  
Contagious Case Study<sup>1</sup>

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<sup>1</sup> Suzy Bashford, *Contagious Case Study: Doritos*, Contagious, Aug. 2007, at 69, available at <http://issuu.com/absoluteju/docs/doritos>.

**DORITOS / BAGS OF FUN / FACING A DIP**

IN SALES IN THE FACE OF STRONG

COMPETITION AND MORE ENTICING

ALTERNATIVES, FRITO-LAY'S MUCH-LOVED

TORTILLA CHIP ACTED FAST TO PROTECT

ITS MARKET LEADING POSITION.

THROUGH A PIONEERING STRATEGY OF

CO-CREATION, DORITOS USED ITS 'SNACK

STRONG PRODUCTIONS' BRAND

PLATFORM TO LAUNCH CONTESTS AND

COMPETITIONS, ENTHUSING FILM MAKERS

AND APATHETIC COUCH POTATOES ALIKE.

FANS OF THE BRAND PARTICIPATE IN

EVERYTHING FROM CHOOSING FLAVOURS

TO CREATING MARKETING MESSAGES AND

EVEN PROGRAMMING VIDEO GAMES,

LEADING DORITOS TO BE DESCRIBED AS

'OWNING USER-GENERATED CONTENT' /

**SUZY BASHFORD REPORTS /**

## Appendix L: Contagious Case Study

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At a recent conference *Contagious* attended in London on the future of direct marketing, agency heads could be heard marvelling over the snack brand Doritos' recent campaigns. 'That's a company that totally gets it,' says one. 'Doritos has been so clever because it is opening a dialogue with consumers at the beginning of the product development process,' says another. 'The work has been pretty brave too,' says a third.

And it's not just agencies that are waxing lyrical about Doritos' recent work. Tom Wasserman, editor of *Brand Week*, believes that the brand's first major non-traditional campaign, Crash the Superbowl, actually propelled Doritos into leading in the user-generated space. As he told *Contagious*: 'Consumer generated media was a huge thing about a year ago. Doritos sort of own that, which is an impressive achievement.'

**The question on everyone's lips is: how did a snack brand, a member of the category which is often accused of creating a nation of couch-potatoes, mobilise so many people to get involved with its marketing and take part in its campaigns?**

Creative director, Jamie Barrett, at Doritos' agency Goodby Silverstein & Partners (GS&P) believes it comes down primarily to consumers' 'passion' for the product. He tries to explain why it has become such an iconic part of American lifestyles:

'I know it's just a corn chip, but it's a very distinctive snack in the world of chips. It's a different shape. You get cheese all over your fingers when you eat it. It has a different smell. It has a stronger taste. People fight over which flavour they like best. It has more attitude than other potato chips. It's the thing you reach for at 2am. So, as passionate as you can be about corn chips, people are passionate. A combination of all these things has meant Doritos has found its way into popular culture.'

Indeed, there are countless examples online of this passion for Doritos that Barrett describes. There seems to be a fair amount of truth in the company mantra reeled off by Rudy Wilson, Doritos brand manager at Frito-Lay North America, that 'People who like Doritos tend to love them'. Take blogger 'spiceaholic' for instance ([www.spiceaholic.com/?p=10](http://www.spiceaholic.com/?p=10)). In one post, s/he reveals a 'long and passionate affair' with Doritos then goes on to describe in sensual detail the act of eating them: 'I opened the bag, and let the aroma of processed cheese powder overwhelm me. Then I peeked in the bag and selected the first cheesy chip I saw and popped it into my mouth. Ohhhhhh, I'd missed that. I felt guilty and put the bag down and went to watch TV for a few minutes. But now that I'd had a taste of the chips, I couldn't stop thinking about them.'

This love affair with Doritos has also meant that the brand has a stranglehold over the US tortilla/corn chip

category. **According to Euromonitor International, it is the market leader with a 2006 market value share of 32.2%. In total, the brand holds the second leading share behind sister brand Lay's in the entire US sweet and savoury snacks category with a 2006 market share of 6.5%. In fact, Doritos' biggest rival in the tortilla market is fellow Frito-Lay brand Tostitos, which holds the second leading brand share position in the US market.**

'While other competitors do exist, these manufacturers have a very small market share, lower levels of distribution and typically much smaller advertising budgets,' says Euromonitor International US analyst Elizabeth Higgins. Within the tortilla/corn-chip sector, Mission Foods Corp, is the company with the second leading position after Frito-Lay with less than 3% share. Other manufacturers include Hain Celestial Group, Old Dutch Foods, Utz Quality Foods, Herr Foods and Snyder's of Hanover. 'These manufacturers all have a market share of less than 1.5%. It's truly Frito-Lay's strong size, wide distribution and strong marketing and advertising budget that has helped the company maintain and expand its dominant position,' she says. The fact that Frito-Lay is owned by one of the world's largest food and drinks companies, PepsiCo, gives its brands extra clout. As well as Frito-Lay, the group includes Pepsi-Cola beverages, Gatorade sports drinks, Tropicana juices and Quaker Foods.

According to Higgins, competitors have focused on differentiating their brands with unique varieties or gourmet positioning, particularly natural credentials. For example, Snyder's of Hanover has rolled out a line of flavoured tortillas including Jalapeno Red Tortillas and Flaxseed Gold Tortillas as part of their new Multi-Grain snack product line.

### **The pitch-clinching idea**

It was examples like Spiceaholic that gave GS&P the inspiration for its pitch-winning idea for Doritos in February 2006. According to Barrett, Frito-Lay had put the Doritos account out to tender because the brand's sales were flagging. 'Doritos had been experiencing flat sales for a while,' remembers Barrett. 'And out of all the Frito-Lay brands, it was suffering the most. There was a feeling that it needed an infusion of new ideas, so the pitch brief was to reinvigorate Doritos again.' This is backed up by Euromonitor International data which shows that the brand struggled in 2005 owing to strong competition from other manufacturers launching new chip flavours and varieties.

While researching the brief, the agency surfed the net and came across an army of Doritos aficionados. The pitch team papered the office walls with examples of Doritos-themed posts from blogs to discussions about

## Appendix L: Contagious Case Study

the brand to attempts by Joe Public to make his own Doritos advertising. 'There was a sense of amazement at how many passionate Doritos lovers there are out there,' says Barrett, citing one of his favourite examples of actor Jack Black appearing on The Jenville Show's Cooking with Rockstars to talk about his recipe for the 'Dorito Burrito' ([thejenvilleshow.com/jackblack.html](http://thejenvilleshow.com/jackblack.html)).

### Pure, unadulterated fun in a packet

At the crux of the agency's marketing approach is the idea that Doritos stands for fun. Pure, unadulterated, meaningless, mindless, inconsequential fun; an antidote to the recent flood of negative news in American headlines at the moment, from US soldier deaths in Iraq to devastation from natural disasters.

**'What makes Doritos marketing so successful is that it's fun for us to cook up all these ideas which we think would be fun to do with people,' says Robert Riccardi managing partner, GS&P. 'It's fun for them and for us and it's a different way of thinking about marketing. If you can begin to think about marketing as something that can be fun for people to do, not just watch, it can be a better experience.'**

Wolff Olins New York's chief growth officer Dean Crutchfield believes this brand positioning is spot on: 'It seems only appropriate that a brand like Doritos that embodies fun should enable people to have fun. Chip brands can't be seen to be above their consumer either; they have to be among them and part of their way of life and how they have fun.'

Even the client is having fun on this account. 'We're having a lot more fun talking to our consumers now,' says Wilson. 'We are physically having conversations with our consumers, that's been the most fun part. What I'm most happy about is the kind of connection we're building with them now.'

Given that people were already playing around with the Doritos brand, the agency's pitch idea was to create a platform through which they could do this more easily and more regularly, with new opportunities for consumers to get involved cropping up every few months, rather than as a one-off.

This platform is [snackstrongproductions.com](http://snackstrongproductions.com) and planning has just finished for 2008 during which Doritos intends to launch 4-5 promotions via the medium. Designed to look like a glitzy production company, complete with helipads and underwater technology tasting labs, the site invites anyone to come in and co-produce Doritos advertising with the brand.

**'If you begin to think of yourself as a production company, co-creating with the people that are interested in your product and your brand, it creates a slightly different mindset,'** says Riccardi. 'It seems to be

a bit more authentic.'

Riccardi and his colleagues stress the subtle but important difference between co-creation and user-generated content. Co-creation is not about relinquishing all control to the user, it's about giving them a specific role in brand marketing with Doritos continuing to sit in the director's chair. As Barrett says, Snack Strong Productions is in the business of giving consumers the 'ability to fill in the blanks', adding 'none of us would be that interested in doing just straight-up user-generated content'. Rather than give consumers free rein, GS&P wants to guide them in their creativity.

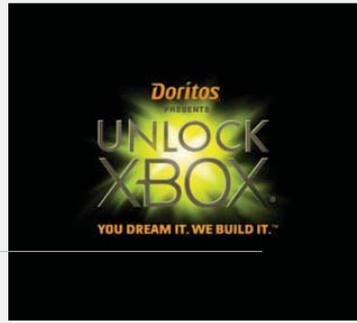
To launch its new strategy of co-creation, Doritos chose the biggest TV event of the year. The brand had regularly stumped up huge amounts of cash to secure the much-coveted Super Bowl ad slots to air its slick ad campaigns. But this year it gave these slots up to the consumer, running a competition called Crash The Super Bowl to find the user-generated ad to fill this spot. The winning execution, Live the Flavor, was decided by an online vote. The vote was so close that Doritos actually decided to air both the winner and the runner up, Checkout Girl. In the month following the Super Bowl, too, all five of the finalists' ads were aired on national television because of the buzz generated around the campaign (A Chip Lover's Dream, Duct Tape and *Contagious* favourite Mouse Trap).

'As a marketer there was a real handing over [of power],' says Barrett. 'It wasn't a safe bet. It was a really bold thing for Doritos to do.' Riccardi agrees, adding: 'This first promotion really opened the floodgates. It was an incredibly prominent way to say to the consumer 'hey, you're invited to come and play with us' and that invitation was out there in the most prominent advertising vehicle of all; the Super Bowl.'

**The gamble paid off, with over a million people viewing the Crash the Super Bowl site and over a thousand (1070, to be precise) submitting ads. According to the Doritos marketing department, there were no issues with consumers creating spots that portrayed the brand in a negative light. In fact, only one of the submitted ads was taken off the site and this was because of its x-rated graphic visuals.**

As Wilson says, the campaign also got 'tons of PR' and what the company splashed out on the cost of the air-time it saved in the cost of production. 'It's a great quality ad made for \$12 over a weekend. And the \$12 was used to buy the chips, which they ate for their lunch,' he adds. Not everyone was impressed though. Ad critic Bob Garfield for instance described the user-generated Super Bowl ads as the most disappointing of all the slate, failing to live up to the massive hype they generated prior to airing. Barrett believes Garfield is

## Appendix L: Contagious Case Study



missing the point. 'I don't know if he honestly believes that the intention was to create an amazing commercial, but the fact is it was a pretty good commercial and what was interesting was it was entirely consumer-created and produced and it prompted thousands of people to go and make Doritos commercials. What we were most happy about was the massive hype the initiative generated. If a consumer creates the next 1984, we'd be happy, but as long as droves of people are going to the site and having fun, that's all that matters,' he says.

But, while the two ads Checkout Girl and Live the Flavor may not have got the highest ratings from the critics, they did from the amateurs. An online poll by IAG Research after the Super Bowl showed that consumers' opinions of Doritos went up after the UGC ads and Live the Flavor took the 'most liked' slot.

The survey asked over 6,000 people who had watched the Super Bowl whether their opinion of the advertisers had improved 'greatly' or 'somewhat' after viewing the ads. Two out of the top rated six ads were for the two user-generated Doritos ads.

Tom Wasserman, editor of *Brand Week*, believes that 'they really did a good job at the Super Bowl. Not only did the ads turn out pretty well – they were among the most liked – but they got so much mileage out of them. They announced the promotion in September and the Super Bowl isn't until February. That's five months of public relations. So, they certainly got their money's worth. For that, you've got to tip your hat to them.'

Keen to maintain momentum, Doritos unveiled its second Snack Strong Productions initiative in March: Fight for the Flavor. This was another clear demonstration of handing power over to consumers in allowing them to decide from two trial flavours - wild white nacho and smokin' cheddar BBQ - which should be axed from the supermarket shelf. As well as casting their vote on the website, visitors could also play a video game against someone else online where the two flavours battled it out for survival. 'We had the site crash twice because so many people went online to play,' says Wilson. 'A lot of people also talked about it on blogs and created their own Fight for the Flavor rally sites about which flavour should stay and which should go.' The debate was also fuelled by a national TV ad, produced by GS&P, featuring the two flavours fighting for their lives in a boxing ring. Doritos also linked up with entertainment sites such as ComedyCentral.com, MTV and Heavy.com



to flag up the promotion, with these sites creating their own versions of the chip battle ad. Finally, smokin' cheddar BBQ won out.

Hot on the heels of Fight for the Flavor, Doritos launched 'X-13D' from May until July, asking consumers to name its newest line of tortilla chips. This idea was inspired by a product innovation; Doritos had created a strong, new flavour but wanted to involve the consumer in some way with its marketing. The alphanumeric name and plain black packaging intended to give the impression of a scientific experiment, as did the accompanying website at <http://x13d.doritos.com>, designed in the style of a secret laboratory. At the time of going to press, the competition had closed but a winner had not yet been chosen from over 100,000 proposals received online and by text. However, 100 winners will be awarded the title 'Flavor Master' and will be invited to taste all the latest innovations from the brand, as well as getting free tortilla chips for a year. The agency is toying with the idea of running a follow-up promotion to allow consumers to design the new flavour's bag too.

Of all the promotions that the agency has created, Barrett is most excited about X-13D. Why? 'For a company like Frito-Lay to put a black bag with nothing but 'X-13D' on it onto the shelves of Wal-Mart, among rows and rows of chips on display, was really bold. It's not just an attempt to do advertising differently, it's an attempt to market and do business differently,' he says. Even the hype was generated differently this time. Doritos' press officer Jared Dougherty did not send out any press releases or call any media contacts. Instead he left it for journalists to discover the story by seeing the bags on shelf and waited for the enquiries to come in. And they did. Coverage followed in titles including *Business Week* and *USA Today*, as well as documentaries and news bulletins.

'The total programme was around mystery,' says Wilson. 'We wanted to make sure that we exuded mystery at every touch point; online, packaging, PR. We wanted to make sure that the consumer recognised that they were the ones that could name it.' Some consumers were so taken by the campaign that they became convinced that Doritos had left some clues in its communication of the naming contest. They devised names based on the 13th letter of the alphabet and the D in the generic name, for instance. 'They started to have conspiracy theories about what we had told them and started writing about

## Appendix L: Contagious Case Study



them online. That's what I mean when I talk about engagement,' adds Wilson.

While the two million mystery packs sold out quickly, consumers are still able to visit the site to co-create ads for the new flavour. Again, the consumer is assigned a specific role. In this case, no audio has been given to two spots and visitors are encouraged to add their own script. The few entries that could be perceived as not particularly flattering are welcomed by the brand and agency alike. For instance, there is one example of a spot on YouTube where the voiceover talks about the 'mouth-watering ingredients' of X-13D as being 'toe cheese', 'bowel movement' and 'a diaper fresh from a baby's bottom.'

[www.youtube.com/watch?v=QqBAzPDyVDM](http://www.youtube.com/watch?v=QqBAzPDyVDM)

'You could react by saying 'wow, that's not good',' says Riccardi. 'But in another way, it makes you intrigued. If people are going to involve themselves, it makes the marketing funnier. Frito-Lay may not do anything like that, but someone else did and we all looked at it and laughed. Yes, they're not saying nice things, but it still makes me interested in the product.' From a marketing perspective, such openness sends a strong signal about Doritos being a confident brand that is happy to engage in open dialogue rather than a classic marketing monologue of old.

At the time of going to press the current Snack Strong Promotion highlighted on the site was Unlock Xbox. A tie in with Microsoft's games console, this promotion is a competition urging Doritos' co-creating community to design a Doritos-themed video game in a bid to create the 'world's first user-generated Xbox 360 video game.' The deadline for entries (which consisted of a 500 word or less description of the proposed game) was 29 July and as of the beginning of July, Doritos had already received over 1,000 submissions. The top five will be developed into a Beta version of the game with winning entrants working alongside Xbox Live Arcade development teams. Again, the power will be placed in the hands of the consumer; those visiting Snack Strong Productions will be able to play the five games, make comments and vote for their favourite, with the winner announced in November. This concept will then become an official Xbox Live game launching next summer.

According to Barrett, Doritos will be looking to do more of this type of collaboration in future. 'You attract a

whole group of people who may not be already thinking about your brand. You get a broader crowd,' he says. While this might be true, Doritos is undoubtedly going to have to work harder with these new kids on the block to convince them of the brand's merits. Take these extracts from Eurogamer's discussion forum, for example, entitled 'Doritos XBLA competition - sell your arse to corporate whoredom':

'Smoothpete: What a bag of shite. I just HATE WITH A PASSION this kind of thing: 'Doritos fans continue to tell us how excited they are to be part of, and personalize, what is important to them.' - Fuck off. Fans of your corn based snack food tell you these things?

NewYork: Yeah, how dare they. YEAH, F\*\*\* OFF WITH YOUR PRESS STATEMENTS.'

Nevertheless, following a discussion with other gamers, including some that see the benefits of the competition, Smoothpete mellows, admitting: 'Smoothpete: Actually reading it again it sounds like a decent way for someone to get into games design.'

While Smoothpete's final statement can certainly be seen as a victory for Doritos, this unfiltered dialogue captures the spirit and complexity of advertising in today's market and, as Doritos forges more collaborations, there's sure to be more where these comments came from. Being a pioneer on the non-traditional marketing frontier means embracing devotees and mudslingers on equal terms.

The next Snack Strong Productions promotion will be based around a new product that Doritos is launching in September called Collisions, which are bags of chips containing two different flavours. However, Wilson won't reveal any details about the form that this initiative will take, apart from saying it will continue the theme of handing over control to the consumer.

He is also tight lipped about sales results and reluctant to reveal the new strategy's impact on the bottom line. Nevertheless, as Barrett says 'sales are substantially up over projection' and he would 'like to believe that marketing has been a big part of that.' Higgins agrees. 'In such a competitive market, marketing is crucial for a brand to remain top of mind,' she says. Following the slight dip in market share in 2005, Higgins believes that Doritos 'should begin to revive' on account of improved packaging, new flavours, a stronger focus on their core customer of males aged 18-24 and innovative marketing through its new agency, GS&P.

One statistic that Doritos does reveal is that over 75% of US households have bought a packet of Doritos over the last two years. Frito-Lay company results also show that revenue last year rose by 10.4% from \$6.7bn to \$7.4bn, with salty snacks like Doritos leading the growth.

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However, Higgins, Wasserman and Crutchfield all cite healthier, nutritional snacks as a looming threat to Doritos' profits in future. While Doritos has launched healthier options, such as 'baked' and 'light', these variants have not seen the same level of growth as Frito-Lay's other healthier launches. Consumers see the Dorito's brand as a fun indulgence and so it almost makes them less appealing if they are calorie-controlled or nutritious. As Higgins says, it is quite a feat that Doritos has 'managed to maintain its leading market share position despite the trend towards eating more nutritious snacks.' She believes product innovation and trend-setting marketing will continue to prove core to future success.

Wilson confirms that Doritos' change of marketing style is not a flash in the pan, but is here to stay. But that's not to say necessarily that the focus on user-generated content will continue. As Wilson explains: 'What people expect from a snack company has changed over time. They expect a higher level of engagement. At the moment the definition of engagement involves consumer-generated videos and ads. As time progresses and as technology advances, I think the definition of engagement will change. We're not about UGC as a brand. We're about engagement. The only thing I can guarantee is that we will continue to have that engagement with our consumers.'

Barrett believes, too, that while Doritos is pioneering this new approach to marketing within the company, sister brands are taking note. He talks about an 'overall desire to do this kind of marketing generally.' 'In fact,' he says, 'It's becoming contagious within Frito-Lay.'

**CHALLENGE /** TWO YEARS AGO FRITO-LAY'S FLAGSHIP TORTILLA CHIP BRAND DORITOS WAS FLAGGING. SALES DIPPED AND, FOR THE FIRST TIME, RIVALS LAUNCHING NEW FLAVOURS AND VARIETIES WERE STARTING TO GET A LOOK-IN. DORITOS WANTED TO DO SOMETHING TO PROTECT ITS MARKET LEADING POSITION, AND FAST. IT HANDED OUT A PITCH BRIEF TO REVIVE THE BRAND AND GET ITS TRADITIONALLY LOYAL CUSTOMERS EXCITED BY IT AND REACHING FOR THOSE CHEESY CHIPS BY THE PACKET-LOAD ONCE AGAIN /

**SOLUTION /** TAP INTO THE ENTHUSIASM DORITOS FANS WERE ALREADY SHOWING FOR THE BRAND ONLINE AND PROVIDE THEM WITH SOME KIND OF PLATFORM TO REGULARLY GET INVOLVED WITH ITS MARKETING. THIS PLATFORM CAME IN THE FORM OF SNACKSTRONGPRODUCTIONS.COM; AN ENTERTAINMENT PRODUCTION COMPANY FOR THE DIGITAL AGE. HAND OVER SOME CONTROL TO THESE CONSUMERS, FROM NAMING A NEW PRODUCT TO CREATING ADS FOR THE ALL-IMPORTANT SUPER BOWL AD BREAK /

**RESULTS /** DORITOS NOT ONLY LEADS THE TORTILLA CHIP MARKET IN THE US, IT HAS A STRANGLEHOLD OVER IT, WITH MARKET SHARE OF 33.5% (EUROMONITOR INTERNATIONAL). NOT ONLY THAT, IT ALSO HOLDS THE SECOND LEADING SHARE BEHIND SISTER BRAND LAY'S IN THE ENTIRE US SWEET AND SAVOURY SNACKS CATEGORY WITH A MARKET SHARE OF 6.7%. COMPANY RESULTS LAST YEAR, TOO, SHOW THAT REVENUE ROSE BY 10.4% FROM \$6.7BN TO \$7.4BN, WITH SALTY SNACKS LIKE DORITOS LEADING THE GROWTH. AS FOR ITS STRATEGY OF GETTING CUSTOMERS INVOLVED, SO SUCCESSFUL HAS THIS BEEN THAT THE EDITOR OF BRANDWEEK NOW DESCRIBES DORITOS AS 'ESSENTIALLY OWNING USER GENERATED CONTENT'. SOME FEAT INDEED /



# ANALYST'S INSIGHT /

By Daniel Bone / senior analyst at Datamonitor /

In 2006, Doritos accounted for around 10.5% of the American US\$19.5bn savoury snack market. Only Lay's and Tostitos - both also owned by PepsiCo - had a similarly high (above 10% share) presence in the market.

Finding new ways to engage their core shoppers has been an important strategic direction for the Doritos brand in a saturated market. In the first part of 2006, the business was generally considered to be under-performing but in the fourth quarter, the US scanned volume grew over 8% and in the month of January 2007, the scanned volume on Doritos grew over 12%. The brands' marketing efforts have clearly played a part.

Earlier this year, the Doritos brand aired two consumer-created commercials during Super Bowl XL as part of the 'Crash the Super Bowl' challenge. One ranked number four on the *USA Today* Ad Meter. Later, a quantitative study in *Advertising Age* identified it as the number-one most-liked, and the seventh most-recalled, commercial. Since then, the brand has launched the 'Fight for the Flavor' campaign to let Doritos fans vote to determine which of two new flavours survives on store shelves. More recently, the brand launched 'X-13D Flavor Experiment', where consumers had a chance to name the new Doritos flavour at [snackstrongproductions.com](http://snackstrongproductions.com).

These consumer-generated promotions are all about enticing consumers (especially 15-24 year olds who account for 16% of US savoury snack consumption) and spreading Dorito buzz online. Importantly, they ensure that the product is the focal point of attention which is a vital - and often overlooked - aspect of generating buzz. Most recently, Doritos announced that it is partnering with Xbox 360 to let fans design the first consumer-created Xbox LIVE Arcade game. Consumer votes will determine the winning game concept, announced in November 2007. Once released in summer 2008, fans everywhere will be able to download the game for free.

At an analyst conference in New York in February, John Compton, president of PepsiCo North America, was keen to emphasise how a marketing strategy which placed consumer generated content at the core was an important factor in Doritos' improved performance of late.

It would however be short-sighted to only cite marketing communications as a factor. Flavour innovation and product reformulation have also been highly important. In 2006, Doritos launched new packaging and two new flavors in the form of Blazin' Buffalo Ranch and Fiery Habanero. The brand's new health-conscious 100-calorie pack has performed strongly, and together with other flanker brands such as Baked Doritos and Doritos Light, PepsiCo has demonstrated a commitment towards giving consumers more 'better-for-you' alternatives.

It is also important to recognise that consumer-generated content is not necessarily the huge cost saver that many proponents indicate. Inviting consumers to

create a brand's advertising is often more stressful, costly and time-consuming than doing the work autonomously. Many entries are, at best, mediocre and the informative ads used to get the word out to consumers cost millions. Indeed, while the winners of the Doritos Super Bowl contest may have spent only US\$12 to create the commercial, Doritos spent about US\$1.3m on advertising in October, according to Nielsen Monitor-Plus. And then Doritos spent more than US\$8 million on advertising in February when it showed the top five commercials, more than any month in the last two years.

Never before has brand engagement been such an important goal and putting consumers at the centre of brand activity has certainly been a profitable tactic for Doritos. Today's 'sacrificial consumer' will often trade up or down depending on the brand's emotional relevance/engagement. For that reason, consumer-generated marketing campaigns will continue to gain prominence in the marketing activities of packaged goods companies. Nevertheless, diluted impact caused by more manufacturers jumping on the bandwagon looks likely. This will inevitably lead to more expensive consumer-generated campaigns which will further demystify the notion that this is an approach centred more on cost saving than effectiveness.

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