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ON THE COVER

This cover speaks to the reawakening of Victoria's Inner Harbour, where signage, environmental graphics, and placemaking design come together to restore Indigenous presence in a landmark long defined by colonial imagery. Through collaboration and intentional design, the project transforms wayfinding and signage into tools for storytelling and connection.

Photo courtesy Lost & Found Studio



A world of difference

You'll have to forgive my indulgence here for a moment. I have a small issue with this issue (pun intended), so I'm writing this editor's note by bringing a little of my own world into it.

I was trying to find that one thing—you know, the theme that glues everything together. That moment of inspiration when creativity and wordsmithery combine to make you say, "Aha! I figured out what binds this issue!"

I did not find it.

Because while there are themes that rope these pages together, I'm more intrigued by what makes each piece unique. A cocktail of thoughts that speaks to the various challenges and triumphs of this formidable trade. So perhaps, this time, I'll let the unifying theme pass us by and simply say that this issue celebrates the many areas of work signmakers do.

Starting with POP displays, Hugo Gonzalez explores a fast-moving segment where custom work has never been more crucial. What does that mean for PSPs, and how should they respond? The article will help you assess where you are as a shop—and where you're headed. Pencils out, take notes: page 5.

Then, a second thank you to Devin Froese and Dale Maron, who have given us Part 2 of a three-part series on compliance. They've gone back into Canada's history to explain why structured education deserves a place on the front bench. Page 10!

A shoutout to Susan Mavor of Lost & Found Studio, on page 16, for sharing their new project. This placemaking sign installation approaches reconciliation, Indigenous culture, and acknowledgement in a way that feels distinctly Canadian. It's a new favourite of mine (assuming I'm allowed to pick favourites) because it speaks to the history of this land I now call home. It's also a reminder of how much this industry contributes to reconciliation efforts. Signage is presence defined, and creating accessible and inclusive installations has been a crucial part of ongoing efforts. Then, on page 20, Russell Byrd of Selkirk Signs shares an invaluable lesson on the power of reputation, communication, and a value-first approach to creating signs.

Later, on page 24, we're cruising through downtown Toronto's new Porsche showroom, where C17 Media's own Chris Pereira reminds us that signage is a huge part of creating inviting spaces. Interior signage and environmental graphics set the tempo of a room, and this project balances brand standards with plenty of visual oomph. It delivers this showroom—0 to 100.

Last, we feature a piece by Broadsign rep Julia Di Paola, who states that retail media is booming and that connected networks will help shape the future of digital screens. The next time you're shopping, you'll probably notice the trend. I know I did!

Happy reading! ●

Signed, sealed, delivered,

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A cut above

How PSPs can master and elevate retail POP

By Hugo Gonzalez

Point-of-purchase (POP) displays have always served an important role in retail, but the way they are produced, customized, and delivered is changing quickly. For print service providers (PSPs), this shift creates a strong opportunity to move beyond traditional signage and into more complete, higher-value campaign support.

The digital shift in retail signage

In many ways, digital printing has shaped the modern POP display industry. Years ago, many POP applications were limited by the cost and complexity of setup. If a campaign required a short run, a customized version, or a one-off prototype, the economics did not always make sense. Today, digital print-and-cut workflows have changed that equation. With lower setup costs and the ability to print

directly to a wide range of rigid substrates, PSPs can produce short-run work, customized displays, and even single unique POP pieces in a way that is both practical and economically viable.

That is one of the most important shifts in the market. POP production is no longer only about producing a large quantity of the same item. It is increasingly about flexibility. Brands and retailers want displays that can support seasonal promotions, regional campaigns, test programs, product launches, and store-specific needs. Digital printing gives PSPs the ability to respond to those needs faster and with more creative freedom.

This has also changed the type of work being produced. We are seeing a move from standard banners and simple flat signs toward shaped graphics, dimensional displays, direct-to-board printing, and more complete retail environments.

POP is no longer just a printed message placed near a product. It is part of the product experience.

Photos courtesy Mimaki



A POP display is not simply a graphic. It needs to stand, fold, hold product, survive shipping, fit into a retail environment, and communicate the brand message clearly.



POP is no longer just a printed message placed near a product. It is part of the product experience.

Why print competes with digital marketing

Even in a digital-first marketing world, printed POP continues to matter. Digital marketing is powerful, but it is also temporary. An online ad can disappear in seconds, be skipped, or be replaced by the next message almost instantly. In-store POP has a different kind of presence. It is physically there with the customer at the moment of decision. It does not change when the shopper turns down the aisle, and it does not have to compete with another digital ad 15 seconds later.

That physical presence gives printed POP a unique advantage. A well-designed display can hold attention longer, complement the product's esthetic, and create a more tangible brand experience. In many cases, it also gives the customer the chance to interact with the product directly. That matters because retail is still a sensory environment. Customers can see the display, touch the product, compare options, and make decisions in the moment. Online marketing can influence awareness, but POP can influence action at the shelf.



This is especially important for impulse purchases. A display positioned in the right place, with the right structure and messaging, can reach a shopper when they are already in a buying mindset. Instead of asking the customer to click, scroll, or remember a product later, POP puts the product right in front of them. That immediacy is difficult to replicate online.

At the same time, higher expectations are being placed on POP producers. Brands, retailers, and agencies are looking for cost-effective ways to produce displays with shorter turnaround times and more customization. They may need a seasonal display, a limited regional rollout, a prototype for testing, or a campaign with multiple versions. They want speed, but they also want quality and flexibility.

Streamlining production

This is where digital print technology has become important. Direct-to-board UV printing, for example, can eliminate steps that were common in more traditional workflows, such as printing to a separate material and then mounting or laminating. By printing directly to the board, PSPs can streamline production, reduce handling, and move from file to finished piece more efficiently. For short-run and versioned work, that efficiency can make a major difference.



Digital technology has also changed the sales and prototyping process. In the past, producing a tangible prototype could be expensive or time-consuming. Today, PSPs can create a physical sample more economically, giving brands and retailers something they can evaluate, approve, and refine before committing to a larger campaign. That can make the entire sales process smoother. Instead of relying only on a rendering or concept, the customer can see how the display will look and function in the real world.

Print is only one part of the POP opportunity. Structural design and finishing are just as important.

A POP display is not simply a graphic. It needs to stand, fold, hold product, survive shipping, fit into a retail environment, and communicate the brand message clearly. That makes structural design a critical part of the process. For many PSPs, this can feel like a barrier because POP often requires a deeper understanding of materials, folds, cut paths, creasing, routing, and assembly.

The good news is that design-to-production workflows have improved dramatically. Software—such as EngView Systems—can help streamline the process from structural design through finishing. With parametric design libraries, a design can be adjusted for a new material or size with just a few changes, instead of requiring every measurement

to be rebuilt manually. That can help reduce guesswork and make it easier to create a viable product or prototype on the first attempt.

This is especially valuable in POP and packaging workflows, where structure and graphics need to work together. Software's role in packaging and POP structural design, along with 3D visualization, gives PSPs and their customers a clearer view of the finished piece before production begins, reducing uncertainty. A customer can better understand how the display will look, how it will assemble, and how the graphics will appear on the final structure.

That kind of visualization can also reduce handoff errors. In many production environments, the more steps and departments involved, the more chances there are for miscommunication. A smoother workflow between structural design, print layout, and cutting helps keep the project aligned from concept to finished display. For PSPs, that means fewer mistakes, faster approvals, and an efficient customer experience.

The complete printing ecosystem

This is where integrated systems become important. At Mimaki, our work with the JFX Series flatbed printers, CFX Series cutting tables, and EngView Systems is focused on helping PSPs connect those pieces of the workflow. The Mimaki Complete Packaging Solution is a good example of how print, cut, and structural design can come together for packaging and POP applications. The goal is not just to print a board or cut a shape. The goal is to create a smoother path from idea to finished product.

The volume also matters. For higher-volume POP production, the JFX600 Series offers the speed and productivity needed for larger campaigns and direct-to-board applications. For lower- to mid-volume work, specialty applications, or prototyping, the JFX200 Series can provide a strong entry point into rigid display production. The CFX Series then supports the finishing side, helping PSPs cut, crease, route, and finish applications in-house. Together, these tools can help providers expand from flat signage into more dimensional and campaign-driven work.

That expansion is where I see one of the biggest opportunities for PSPs moving forward.

Many print providers already understand colour, branding, deadlines, and customer service. The next step is to become more consultative about how to support retail campaigns. Instead of only taking an order for a sign or display, PSPs can help customers think through how the display will be used, how it will be produced, how it will assemble, how it will ship, and how quickly it can be modified for the next campaign.

Bringing finishing in-house is a major part of that opportunity. When finishing is outsourced, the PSP often gives up time, control, and flexibility. Outsourcing may still make sense in certain situations, but it can also create



Online marketing can influence awareness, but POP can influence action at the shelf.



delays and limit what a provider is able to offer. By adding in-house cutting and finishing capabilities, PSPs can reduce turnaround times, keep more of the work under their own roof, and expand their application portfolio.

That can open the door to more than POP displays. It can lead to packaging prototypes, short-run packaging, dimensional signage, corrugated displays, retail fixtures, event graphics, and customized promotional structures. It also allows PSPs to say yes to more complex projects and support customers from concept through completion.

Of course, there are still barriers. One of the biggest is simply knowing what tools are available and understanding how much the workflow has evolved. Some PSPs may assume that POP display production is too complex or that structural design requires too much specialized experience. While there is still a learning curve, software and integrated workflows are making the process more accessible than it used to be.

Tools for the future

That does not mean every PSP needs to become a full structural engineering firm overnight. But it does mean

PSPs should look at where their customers are going. Brands want faster turnarounds, shorter runs, more customization, and more creative retail experiences. Retailers want displays that feel relevant, professional, and efficient to produce.

POP is becoming faster, more flexible, and more creative. It is being shaped by digital print, improved workflow software, and the growing need for localized, short-run, and campaign-specific production. For PSPs, the opportunity is not just to print more graphics. It is to become a more valuable production partner, one that can help customers test ideas, produce dimensional displays, reduce outsourcing, and bring campaigns to market faster.

In-store marketing is not going away. It is evolving. And for PSPs willing to invest in the right workflow, POP displays offer a strong path into higher-value, application-driven growth. ●

Hugo Gonzalez is a senior segment specialist at Mimaki.

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The compliance guide

Why structured education is the backbone of compliance
Part 2 of 3

Nobody has to intend to be unsafe for unsafe work to become part of a company's culture. When companies do not understand the rules themselves, they can unintentionally place their service and installation workers at risk.

Photo courtesy
Canva AI

By Dale Maron and Devin Froese

In Alberta in the late 1980s and early 1990s, the sign industry was going through difficult times. The industry was changing, neon signage was seeing renewed use, and sign fires, property damage, worker injuries, and unsafe practices were putting sign companies in the spotlight for the wrong reasons.

Occupational health and safety officials, electrical inspection authorities, and local fire agencies were looking closely at the industry and asking hard questions. Were the people installing and servicing electrical signs properly trained? Did they understand the hazards involved in the

work they were doing? Were sign companies giving their workers the knowledge needed to do the work safely?

Some were even asking whether sign installation and service should continue to be performed by employees of sign companies, or whether more of that work should be moved to local electrical contractors.

Then, in the spring of 1992, the conversation changed.

A sign worker with more than two decades of experience was servicing a freestanding pylon sign. During the repair, he became part of the electrical circuit energizing the lighting components. He was electrocuted and died as a result.



KEY TAKEAWAY:

Workers need to know that the tasks they perform are connected to the Canadian Electrical Code, occupational health and safety requirements, provincial and territorial rules, local inspection expectations, and the authority having jurisdiction—and from there, training has to become practical.

The industry had seen injuries before. Sprains, strains, falls, broken bones, and soft-tissue injuries were not uncommon in an era when workplace safety expectations were different than they are today. But a fatality forced a harder question: Were workers being properly prepared for the electrical hazards they faced every day?

That event pushed the Alberta sign industry toward change. The Alberta Sign Association, its members, government representatives, educators, people connected to electrical training and apprenticeship, and experienced sign installers from across the province began working

together on a program that could teach sign service and installation personnel the electrical hazards, code requirements, and safe work practices they needed to understand.

What came from that work was the Sign Service and Installation Technician certification (SSIT). Today, many in the industry also know this training through the Electrical Certificate Training Program (ECTP).



Photo © jpkirakun/Courtesy Bigstockphoto.com

The purpose was not simply to create another certificate, but rather to make sure sign workers understood that the work they perform every day has rules and regulations attached to it, and that everyone in the industry has a responsibility to understand, follow, and obey those rules.

Why education matters

In the first article in this series, we looked at the relationship between the Canadian Electrical Code Part I and the applicable Part II product standard for electric signs. Part I governs installation and field work. Part II product standards govern how electrical equipment is constructed and approved. Certification bodies, plant inspections, and approval labels are important, but they are part of a larger compliance system.

Education is how that system becomes practical.

A worker does not become safer simply because a rule exists in a book. A company does not become compliant simply because a certification body visits the plant. The knowledge has to reach the people designing, building, installing, and servicing the sign. It has to reach the supervisor assigning the work, the project manager planning the job, and the owner responsible for the company's practices.

For many years, much of the sign industry relied on informal training. Senior workers taught junior workers. People learned in the shop, in the bucket, on the truck, or under the sign. That kind of mentorship still has value. Experienced workers often carry practical knowledge that cannot be learned from a book alone.

The problem is that informal training can also pass along unsafe habits. If a worker learned to find a breaker by shorting it against a cabinet, that practice might be repeated. If someone was taught to change electrical components from an aluminum ladder without properly controlling the hazard, that could become normal. If grounding and bonding were explained incorrectly, the misunderstanding could move from one worker to the next.

Nobody has to intend to be unsafe for unsafe work to become part of a company's culture. When companies do not understand the rules themselves, they can unintentionally place their service and installation workers at risk.

That is why structured education matters.

What training should teach

Good training starts with a simple point: electrical sign work is regulated work. It may look familiar to people who do it every day, but familiarity does not remove the rules. Workers need to know that the tasks they perform are connected to the Canadian Electrical Code, occupational health and safety requirements, provincial and territorial rules, local inspection expectations, and the authority having jurisdiction.

From there, training has to become practical. Sign installation and service involve more electrical knowledge than many people outside the industry realize. Workers may be installing illuminated signs, replacing power supplies, troubleshooting LED systems, working around neon components, confirming approval markings, inspecting existing conditions, co-ordinating permits, or asking whether a sign can be safely energized.

A good training program teaches workers to ask better questions before work begins.

Is the sign approved for use?

Is the approval marking acceptable in this jurisdiction?

Is an electrical permit required?

Is the disconnecting means correct?

Is the cabinet bonded?

Are conductors supported and protected?

Does this work fall within the worker's scope?

Should an electrical contractor or the authority having jurisdiction be consulted before proceeding?

Those are not just classroom questions. They are the questions that prevent workers from guessing in the field.

Training should also teach workers how to use the Code, not just hear about it. Section 34, *Signs and Outline Lighting*, is important, but it does not stand alone. Sign installers and service technicians need to know how to find the sign-related rules, but they also need to understand that other parts of the Code may still apply. Depending on the work, that may include wiring methods, conductor support, cable bend radius, bonding, grounding, overcurrent protection, disconnecting means, markings, and general installation requirements.

Grounding and bonding are good examples. These terms are sometimes used casually in the field, as though they mean the same thing. They do not. Understanding the difference is central to safe electrical work. The same is true

for approved markings. Workers need to know what suitable evidence of approval looks like and what steps to take when that evidence is missing, unclear, or not acceptable to the authority having jurisdiction.

Training also has to address occupational health and safety. Electrical hazards do not exist by themselves. Sign workers deal with ladders, lifts, weather, traffic, heights, lifting, access, old equipment, customer sites, and changing field conditions. A worker on a service call may be making decisions quickly and often alone. The better the worker understands the full risk environment, the better those decisions will be.

Training is available, but it has to be used

One of the lessons from Alberta is that available training only helps when companies and workers actually take it.

The SSIT and ECTP training grew out of a serious industry need. At the time of writing, the program has been taught in Alberta, Saskatchewan, Manitoba, and the Atlantic provinces. In 2006, the program was given to the Sign Association of Canada with the hope that it could be moved to a national level. That national pathway has not materialized, but the need behind the program has not gone away.

The long-term hope for many has been that sign work could become more formally recognized, with a clearer

worker certification path for people who install and service electrical signs. Some in the industry have raised concerns that trade recognition or formal worker certification could affect wage expectations and business models. Those concerns may be part of the conversation, but they should not stop the industry from improving training, safety, and professional recognition.

The goal is not to make it harder to operate a sign company. The goal is to make sure the people being sent into the field have the knowledge needed to come home safely and do the work correctly.

Since 1992, the industry has continued to see serious incidents. Alberta also saw another sign worker death in 2021. That is a difficult reminder that the existence of training is not enough. If workers have not taken the training, or if companies have not made education part of their culture, the same kinds of risks can remain.

Training should not be treated as something optional or only something to think about after an incident. It should be part of how responsible sign companies prepare people for the work they are expected to perform.

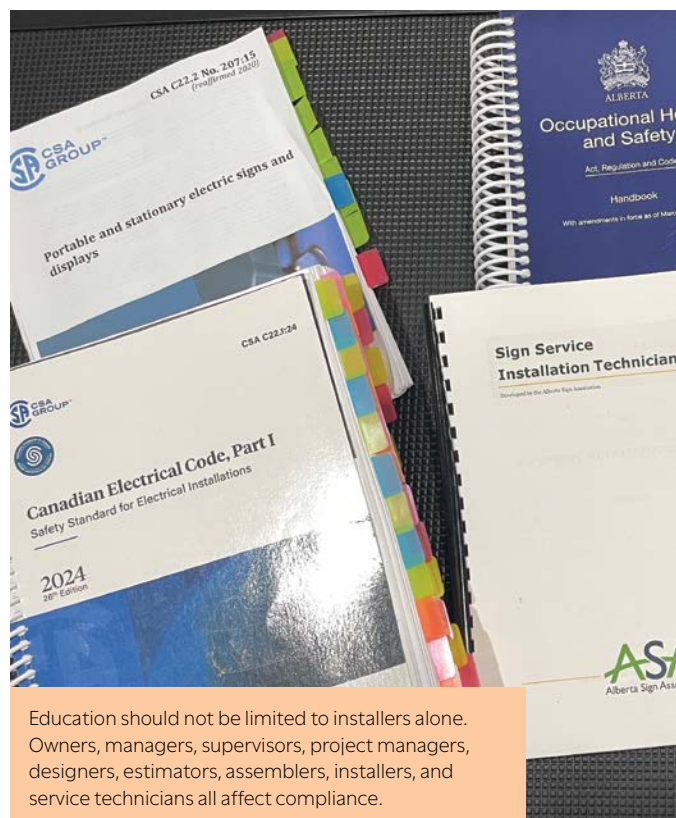
Technology changes, but hazards remain

Today's sign industry is heavily focused on light-emitting diode (LED) systems, electronic power supplies, digital

An advertisement for Uline shipping supplies. The background is a solid blue. On the left, there is a collection of shipping supplies: several rolls of brown cardboard, a roll of white packing tape, a roll of clear packing tape, a roll of red packing tape, and a white box labeled 'ULINE FOAM' with 'FOAM PACKAGING MATERIAL' printed on it. A clear foam packing material is being pulled out of the box. To the right of the supplies, the Uline logo is displayed in large white letters on a red rectangular background. Below the logo, the text 'SHIPPING SUPPLY SPECIALISTS' is written in white. Further down, there are three bullet points in white text: '• Huge Product Selection ALWAYS IN STOCK', '• Order by 6 PM for SAME DAY SHIPPING', and '• 15 North American Locations Mean SHIPPING SAVINGS and FAST DELIVERY'. At the bottom of the advertisement, there is a red horizontal bar containing the text 'COMPLETE CATALOG 1-800-295-5510 uline.ca' in white.



Training should prepare workers for the range of equipment they may see in the field, not just the newest products being sold today.
Photos courtesy Dale Maron and Devin Froese



Education should not be limited to installers alone. Owners, managers, supervisors, project managers, designers, estimators, assemblers, installers, and service technicians all affect compliance.

displays, and integrated controls. These changes have improved many parts of the industry, but they have also created a false sense of simplicity.

Low voltage does not mean no risk. A finished electrical sign may still connect to the electrical supply. It may still require proper approval, correct installation, suitable markings, permits, bonding, disconnecting means, and inspection. A worker who only sees the low-voltage side of a system may miss the larger compliance picture.

Older technologies have not disappeared either. Neon signs still exist. Legacy signs still require service. Workers may still encounter transformers, secondary wiring, three-phase power, variable power, series circuits, parallel circuits, voltage, current, and equipment that was installed under earlier practices.

Training should prepare workers for the range of equipment they may see in the field, not just the newest products being sold today. The goal is not to overwhelm workers. The goal is to give them enough understanding to work safely, recognize limits, and know when more qualified help is required.

A national issue with regional differences

The Alberta experience is important because it shows how training can develop when industry, government, educators, and safety authorities recognize a shared problem. But Alberta is not the whole national story.

Across Canada, there is no single pathway that applies the same way in every province or territory. Some jurisdictions have specific licenses, certificates, or limited authorization pathways. Some require exams or testing.

Some rely on broader electrical licensing structures. Some requirements depend heavily on the authority having jurisdiction, local inspection practice, permits, or employer responsibility.

That variation can make the issue feel complicated, but it should not weaken the main message. Every region needs competent people doing sign work. Every company should be asking whether its workers are trained for the tasks they are performing. Every association should be asking whether the industry in its area is protecting workers and strengthening public confidence.

Ontario is one example of a province where the sign industry is actively looking at training and qualification pathways. The Ontario Sign Association has identified challenges its members face when field installation and service work involving primary voltage must be managed within the province's existing electrical licensing framework. In response, the association is working toward a more formal training and certification path for Ontario sign companies, with a goal of standardizing sign-technician training and pursuing recognition with the appropriate provincial bodies.

That work is encouraging, and it reflects a broader point for the national industry: each region should be looking at its own requirements, its own gaps, and its own opportunities to improve worker training and professional recognition.

The larger lesson is not that one province has solved the issue and others have not. The lesson is that every province and region should look inward and ask what more can be done to train workers, protect people, and secure the professionalism of the sign industry.



Training is a company's responsibility

Training also connects to the manufacturing and approval side of the industry. A company may be part of a certification program or may work with a recognized approval body, but that does not replace the need for internal education. A plant audit or written notice can identify a compliance issue, but it cannot build a company culture by itself.

If the shop does not understand why a requirement exists, it may keep repeating the same mistake. If supervisors do not understand the rules, they may give poor direction. If installers do not understand what approval markings mean, they may install equipment that should have been questioned. If project managers do not understand permit or inspection requirements, they may promise timelines that are not realistic.

Competency has to be built into the company, not added at the end.

That means education should not be limited to installers alone. Owners, managers, supervisors, project managers, designers, estimators, assemblers, installers, and service technicians all affect compliance. The person pricing or planning a project may create problems for the installer if electrical requirements are not considered early enough. The person building a sign may create field problems if product approval requirements are not understood. The person installing a sign may create inspection or safety problems if field requirements are treated as an afterthought.

Training creates a shared language across the company.

Training should also be refreshed. Codes change. Standards are revised. Technologies evolve. Workers move

between companies. New employees enter the industry. A company that trained people once and then stops paying attention will eventually fall behind. Good training is not a one-time event; it is part of how a professional company operates.

Raising the standard

The sign industry is full of practical, capable people. That should remain one of its strengths. But practical knowledge must be supported by current education. The work is too important, and the consequences of poor electrical practices are too serious, to rely only on memory, habit, or word of mouth.

Training does not need to remove the sign industry's practical character. It should strengthen it. A trained installer is still practical. A trained service technician is still resourceful. A trained supervisor still knows how to get work done. The difference is that their decisions are supported by code knowledge, safety awareness, and a clearer understanding of responsibility.

The goal is not to turn every sign worker into an electrician. The goal is to make sure workers understand the electrical hazards, rules, approval requirements, and limits that apply to their work. It is also to make sure companies understand their obligation to put competent people in the field.

The 1992 Alberta fatality remains an important reminder that experience alone is not enough. The 2021 fatality reminds us that the lesson still matters. A worker can have many years in the industry and still be placed at risk if the company, the industry, and the training system around that worker are not strong enough.

Education is how the Code becomes usable. Training is how safety moves from a policy into daily practice. It affects the shop floor, the service truck, the job site, the inspection process, and the customer's confidence in the finished sign. ●

This article is Part 2 in a three-part series aimed at helping sign companies better understand the rules and standards that affect their work. The next, and final, article in this series will look at the remaining gaps and practical steps the sign industry can take as it continues to strengthen compliance, training, and professional recognition across Canada.

Dale Maron is a journeyman Red Seal electrician and holds a Certified Master Electrician designation in Alberta. He also holds a Safety Codes Officer designation as an electrical inspector in the province. He is vice-chair of the Section 34 Subcommittee, a member of the CSA 22.2 No. 207 Standards Committee, and an Electrical Certificate Training Program (ECTP) instructor. Devin Froese is president of Seventy-Seven Signs, a member of the Section 34 Subcommittee, and a standing member of the Saskatchewan Sign Association.



Where land meets legacy

Reconciliation takes root in B.C.'s Victoria harbour

By Chris Parry

When developed through meaningful collaboration and thoughtful design, signage can help communities tell more complete stories, strengthen cultural understanding, and transform how people experience a place.

Photos courtesy
Lost & Found

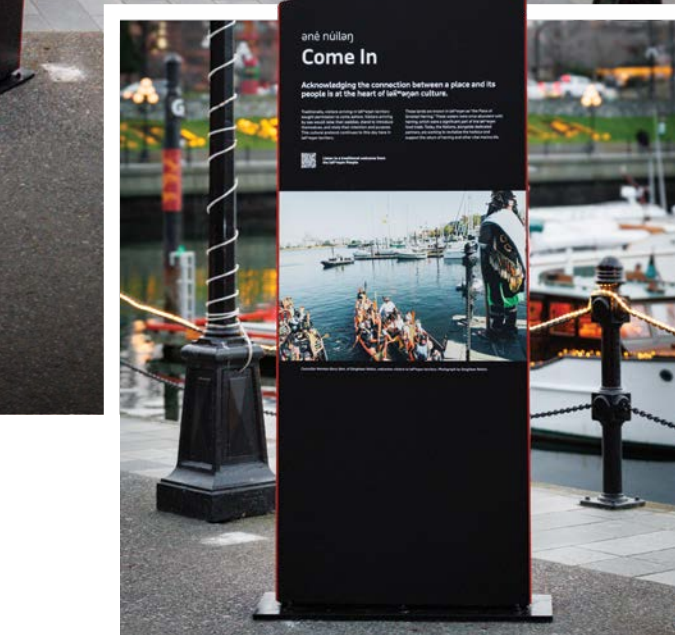
This area has been an important meeting place for generations. This location was once the village site of the xwsepsəm, right where the Legislature building stands today. We're excited that visitors and residents will have the opportunity to learn about ləkəwəŋen culture and the importance of this area to our people.”—Chief Jerome Thomas, xwsepsəm Nation.

If you were to ask most British Columbians, they'd likely agree the city of Victoria has a very British feel to it. Indeed, that's a major draw for many visitors. But that makes the task of creating a visible Indigenous presence in one of Canada's most symbolically colonial public spaces decidedly challenging.

Many generations before Victoria's shoreline was populated with legislative buildings, the Empress Hotel, and the Causeway, this much-loved piece of British Columbia was home to a thriving ləkəwəŋen village site. Sustained by fresh-water streams and extensive tidal wetlands, it was a place of gathering, harvesting, trade, ceremony, and community life for First Nations people.

The xwseŋq'əm (literal translation: “Place of Mud”) project on Victoria's Inner Harbour began in 2024 as a collaboration between the Greater Victoria Harbour Authority (GVHA), Songhees Nation, xwsepsəm (Esquimalt) Nation, and Lost & Found Design. The concept was to create a placemaking installation intended to make Indigenous people and language visible again through a new public place-making installation.

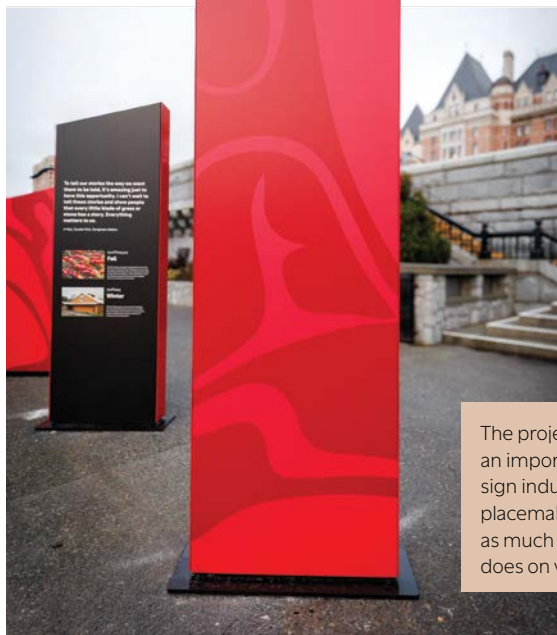
As a company often tasked with supporting Indigenous cultural visibility in public spaces and helping municipalities and organizations embrace reconciliation, the team at Lost & Found has a distinct process they've developed to bring diverse stakeholders—some of which



may have been traditionally at odds with one another—together as collaborators.

That process, according to Lost & Found owner Susan Mavor, involves bringing all parties together from the outset to understand each other's needs and wants, engage in collaborative design sessions, use and help develop the skill sets of Indigenous artists, and get away from the long-outdated "design first, ask for an Indigenous blessing at the end" way of doing things.

"In this instance, that process was easy," says Mavor, who has worked on wayfinding, signage, and interpretive



The project demonstrates an important lesson for the sign industry: successful placemaking often depends as much on restraint as it does on visibility.

learning projects with the GVHA since 2016, and in the industry for 30-plus years. "The GVHA wanted to collaborate from the outset, and truly create a mutually beneficial result, which is a great starting point."

The project sought not simply to interpret history, but to reintroduce Indigenous presence into the public realm and create a lasting expression of ləkəwəŋen culture, language, and identity within one of British Columbia's most loved and visited public spaces.

The resulting installation demonstrates how signage, environmental graphics, and placemaking can extend beyond mere information delivery to help restore cultural presence, reshape public narratives, and create meaningful connections between people and place.

Returning the big house

At the heart of the project is a simple but powerful idea: the symbolic return of the Big House to Victoria's Inner Harbour.

Traditionally, the Big House is a large ceremonial and community building used by the Songhees and Esquimalt people that would serve as a town hall, a theatre, a community centre, and overall, a welcoming place.

Working closely with GVHA, local artists, and ləkəwəŋen community advisors, Lost & Found—an award-winning studio specializing in environmental graphic design, wayfinding, interpretation, and placemaking—developed designs inspired by the distinctive form of the traditional Big House. The objective was to translate their recognizable profile into a contemporary public realm intervention.

Mavor explains, "We couldn't build an actual house, but we could create five distinctive sculptures that, when looked at from the right point, come together to create a big house form right in front of the B.C. legislature. It's a literal before and after."

The overarching message: "We were here. We're still here. Welcome to our home."



Using environmental graphics, public art, cultural markers, and interpretive infrastructure, the vinyl-wrapped aluminum pieces create moments of pause within the movement of the harbour, encouraging visitors to engage more deeply with the site and its history.

initiative to embed ləkəwəŋən culture, language, and history into the fabric of the harbour itself.

Designing Indigenous presence in a colonial landscape

The Lost & Found Design project team faced multiple complex challenges along the way, not the least of which is that the Lower Causeway location is already a visually rich environment, filled with heritage architecture, public art, retail activity, harbour infrastructure, and pedestrian traffic. Any intervention would need to stand out without adding visual clutter.

For the Songhees and xwsepəm Nations, authenticity and cultural integrity were paramount. The installation needed to communicate their living culture rather than present Indigenous history as something confined to the past.

From architecture to signage

The project did not go quickly, taking two years from proposal to opening, but Mavor explains that the delay came out of a desire to do things right.

"To their credit, the people at GVHA recognized this could be a truly great initiative midway through the design process and recalibrated their budget and expectations upwards," says Mavor. "That meant almost starting from scratch, but that decision wasn't wasted time or energy; they just saw the real potential as things moved along and made the bold decision to do it right."

The result: five sculptural structures were positioned along the Lower Causeway to create an outdoor museum display within the public realm. Their placement establishes a visual rhythm along the waterfront while preserving openness, views, and pedestrian circulation.

Using environmental graphics, public art, cultural markers, and interpretive infrastructure, the vinyl-wrapped aluminum

pieces create moments of pause within the movement of the harbour, encouraging visitors to engage more deeply with the site and its history, both from afar and up close.

Language as design

One of the most significant aspects of the project is the integration of the ləkəwəŋən language throughout the experience, not as a secondary layer but as a fundamental design element.

Each structure contains interpretive content addressing pre-contact history, cultural traditions, language, ceremony, song, dance, and artistic practices. The panels also explore the arrival of the Hudson's Bay Company and the establishment of Fort Victoria in 1843, situating colonial history within a broader Indigenous narrative.

The result is a system in which language, storytelling, and form operate together to create a cohesive visitor experience.

Mavor adds, "For the already interested visitor, there are many elements to dive into and enjoy. Just as importantly, for the casual passer-by, there are lots of places to draw the viewer in and encourage participation in the conversation."

Designing for a working waterfront

Like many public realm projects, the installation needed to withstand significant environmental and operational demands. Located adjacent to the harbour, the structures are exposed to salt air, moisture, wind, and year-round public use. Materials and fabrication methods were selected with durability and longevity in mind while maintaining an appearance appropriate for a nationally significant civic destination. Lost & Found delivered fabrication-ready drawings, and GVHA engaged FASTSIGNS to deliver the finished work.

The project demonstrates an important lesson for the sign industry: successful placemaking often depends as much on restraint as it does on visibility.

The installation's material palette is intentionally limited. Rather than competing with the surrounding environment, the structures rely on silhouette, scale, and placement to establish presence. This approach allows the installation to

remain highly visible while respecting the character of the harbour. It doesn't yell at you to look; rather, it adds presence to what you're looking at.

Lessons for the industry

Since its installation in early 2026, xwsəyq'əm has become a focal point along Victoria's waterfront. More importantly, it has transformed a familiar tourist corridor into a place of learning, reflection, and cultural recognition. Visitors encounter not only information but evidence of ongoing Indigenous presence within a landscape where that presence was once obscured.

As Butch Dick (Yux'wey'lupton) of the xwsepsem Nation observed: "It teaches our way of life and how vital we are to the Victoria community. We are the original people of these lands, and the monuments now speak to that."

For the sign industry, the project demonstrates the expanding role of environmental graphics in shaping public space. Signage is no longer limited to wayfinding and information delivery. When developed through meaningful collaboration and thoughtful design, it can help communities tell more complete stories, strengthen cultural understanding, and transform how people experience a place.

Mavor believes this and other projects, such as her recent Fishers Walk project in Steveston, B.C., show how

the small footprint of signage and environmental graphics creates a much larger footprint in the eyes of the observer, and delivers more bang for the buck.

"Turning a walkway into a pauseway, or a back alley into a venue, or directions into a story, doesn't necessarily require a roof, or a \$200,000 LED sign, or real estate. It requires listening, collaborating, patience, and an eye for the bigger picture," she concludes. ●

Chris Parry is a consulting journalist. A multi-Webster Award winner for excellence in B.C. journalism, Parry is a veteran of TV, radio, and print. As the founder of EquityGuru, he consults with public companies to help them figure out their storylines, lay down achievable milestones, and improve their communication with shareholders, while also posting regular deep dive analyses of companies in the public spotlight.

Susan Mavor is principal of Lost & Found Design. For more than three decades, she has led award-winning projects helping communities, institutions, and organizations communicate stories in the built environment. Her work spans campuses, parks, museums, cultural destinations, healthcare facilities, and urban public spaces, and has included the integration of multiple languages and writing systems. Increasingly, her practice focuses on collaborative approaches to Indigenous cultural visibility and reconciliation through design.



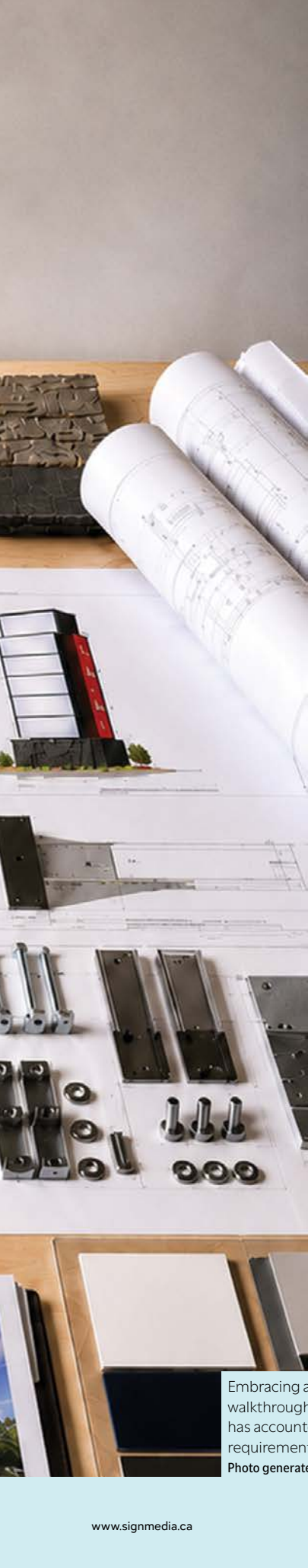
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Shaping the narrative

Why sign pros must adopt—and embrace—a value-first approach

By Russell Byrd

Nothing is more important in the sign industry than your reputation.

Revenue, awards, efficiency, and high-quality craftsmanship all matter, but each ultimately supports your most valuable asset: your name.

An increasingly common perception among buyers is that sign companies fall into one of two extremes when evaluating signage providers:

- Bare-bones, aggressively low pricing paired with “suspect” installation practices
- High-priced, inflated quotations where the customer feels they are paying for the sign company’s new service trucks

Neither impression is entirely fair, yet both shape the lens through which customers evaluate our industry.

At Selkirk Signs, and I suspect many of you can relate, this is a tension we face daily when presenting our best solutions to clients. It has become more important than ever for sign professionals to be proactive rather than reactive when educating customers on the risks of cutting corners or pursuing the cheapest possible deal in a full turnkey signage operation.

This point was driven home recently during a storefront display project.

We had engaged with a customer on a full turnkey scope, but in that region, we couldn’t secure a sign installer with the credentials required to meet our Certificate of Recognition (COR) safety standards. We informed the client that while we were unable to provide installation under those circumstances, they were free to arrange installation independently should they choose.

In hindsight, that decision created unintended risk.

We left too much room for the client to misinterpret our reasoning and level of involvement.

What we should have done was clearly and proactively explain how a Workers Compensation Board (WCB)-compliant, fully certified, and insured installer protects the customer, and why that protection is worth investing in, even if qualified labour must be brought in from out of town.

Instead, we allowed price to become the deciding factor rather than safety and quality.

The customer proceeded with installation through the same installer we had declined to engage, and at the time, we believed the relationship remained intact.

Soon after, that same customer approached us regarding a multi-site pylon opportunity. Initially, the prospects looked promising.

However, we were surprised to learn we were not being considered for the project. Their feedback was that they had been disappointed by what they perceived as our lack of support during the previous installation and had chosen to move in another direction.

A significant future opportunity was lost, not because we lacked capability, but because the client’s perception of our support on the previous project carried into the next. That was on us.

Many of us can likely relate to losing work due to this kind of misunderstanding.

Embracing a value- and education-first approach may involve a brief walkthrough of your estimate and shop drawings, explaining how your team has accounted for quality materials, warranty considerations, engineering requirements, and long-term product performance.

Photo generated by ChatGPT



How do you want your company to be known: reactive and price-dropping, or proactive and value-justifying? We believe the long-term health of a sign company depends on consistently choosing the latter.

Photos courtesy Selkirk Signs



If not properly explained up front, safety, quality, and proper craftsmanship can be perceived by the customer as inconveniences rather than benefits.

Rather than allowing decimal points and cents to dominate the conversation, sign companies should embrace a value-first, education-driven approach.

That may involve providing an upfront brochure outlining the risks of hiring underinsured or uninsured installers.

It may involve a brief walkthrough of your estimate and shop drawings, explaining how your team has accounted for quality materials, warranty considerations, engineering requirements, and long-term product performance.

Addressing client assumptions before they harden into objections is essential.

Engaging with a customer's preconceptions directly within your proposal process is one of the best ways to get ahead of false assumptions about your strategic value.



By grounding expectations and surfacing assumptions early, you create the opportunity to justify your value before the conversation devolves into a simple price comparison.

This approach recently proved effective with our client, Chinook Equipment.

From the outset, we were deliberate in setting expectations around design investment, the necessity of permitting and engineering compliance, and how project timelines would align with fabrication and installation.

We hosted kickoff meetings to walk through each major phase of the project and openly address questions or concerns as they arose.

We further reinforced our process by providing a detailed workback schedule with key milestones the client could anticipate, including deposit due dates, survey completion, permitting submissions, and fabrication benchmarks.

This transparency helped shape the story the client built in their mind when delays occurred or when questions arose about project pacing.

As a result, not only were they pleased with the final product, but delays and unforeseen issues throughout the scope were met with understanding—because expectations had already been properly framed.

They have since expressed enthusiasm about working with us again.

Another tactic I would encourage sign professionals to use more frequently is voicing the client's likely concerns, frustrations, confusion, and priorities before they raise them themselves.

Listing a client's preconceived notions, valid or not, allows your team to address issues that might otherwise sabotage your offering later.

It also prevents clients from quietly discounting your differentiators without your awareness.

Chris Voss, author of *Never Split the Difference*, offers a useful framework we have begun implementing called the Accusation Audit.

This tactic involves proactively voicing potential objections, assumptions, or problematic ideas before negotiations even begin.

By doing so, the client subconsciously registers that you have already acknowledged and addressed the issue.

For example:

"John, you may look at this proposal and think we are the highest-priced and most process-driven sign company you've considered. My goal today is to explain how each of those elements protects your business and contributes to a longer-lasting result."

It may feel uncomfortable, but by grounding expectations and surfacing assumptions early, you create the opportunity to justify your value before the conversation devolves into a simple price comparison.

To combat corner-cutting, our industry must communicate clearly and often.

We should be forthright with customers about the risks of uncertified technicians, compromised material quality, and project execution details left too vague or open to interpretation.

The encouraging reality is that much of this client perception remains within our control.

How do you want your company to be known: reactive and price-dropping, or proactive and value-justifying?

At Selkirk Signs, we believe the long-term health of a sign company depends on consistently choosing the latter.

Because, after all, nothing is more important in this industry than your name. ●

Russell Byrd is the business development manager at Selkirk Signs, with nearly a decade of experience in the field of B2C and B2B.

Porsche Heritage



Signs in the fast lane: Accelerating the Porsche

By Chris Pereira

When Porsche Centre Downtown Toronto relocated to its new state-of-the-art facility, the goal extended far beyond simply moving vehicles into a new showroom.

Every element of the customer experience needed to reflect the premium standards, heritage, and visual identity that define the Porsche brand worldwide.

To help achieve that vision, C17media was engaged to design, produce, and install a comprehensive signage and visual branding package throughout the dealership. The project included illuminated showroom displays, large-format fabric graphics, heritage installations, office

identification, and wayfinding systems, all while adhering to Porsche's strict global brand guidelines.

Compliance and creativity

One of the most important aspects of working with an automotive manufacturer such as Porsche is maintaining brand consistency. Every graphic element, typography choice, placement location, and visual experience must align with established corporate standards.

Throughout the project, the team worked closely with the ownership group, architects, dealership management, and Porsche branding representatives to ensure every



installation delivered both compliance and maximum visual impact.

The result was a carefully integrated visual environment that supports the dealership experience while showcasing the Porsche brand at every customer touchpoint.

Lighted layouts

A key feature within the showroom is a series of custom backlit Silicone Edge Graphic (SEG) display modules.

SEG systems have become increasingly popular in automotive retail environments due to their clean, frameless appearance and ability to deliver vibrant, evenly illuminated

graphics. The silicone edge sewn into the fabric allows graphics to be tensioned tightly within an aluminum frame, creating a smooth, wrinkle-free display surface.

Working alongside the ownership team and project architects, C17media developed backlit displays that met Porsche's brand requirements while maximizing the available display area within the architectural constraints of the space.

Beyond esthetics, the SEG solution provides long-term flexibility for the dealership. As marketing campaigns, vehicle launches, and seasonal promotions evolve, fabric graphics can be replaced quickly and economically without requiring new hardware. This significantly reduces future update costs while maintaining a premium showroom appearance.

The combination of high-resolution fabric graphics and energy-efficient LED illumination creates a striking visual presentation that showcases Porsche vehicles and lifestyle imagery throughout the showroom.

Service station signs

The service department presented a unique opportunity.

Unlike the showroom, this area did not have highly prescriptive branding requirements, allowing the team greater creative freedom while remaining true to the Porsche identity.

We designed and installed nine large-format non-illuminated SEG graphics throughout the service area. Rather than simply filling wall space, careful consideration was given to customer sightlines, waiting areas, and traffic flow patterns.

By understanding the broader vision of the dealership and the visual language of the Porsche brand, the team was able to strategically position imagery where it would have the greatest impact on the customer experience.

The finished installation helps transform what could have been a purely functional service environment into an extension of the premium Porsche ownership experience.

Grand graphics

In addition to the illuminated displays and service area graphics, the project included the production and installation of 39 non-illuminated SEG displays throughout the showroom and office spaces.

The use of a consistent SEG platform across multiple environments creates visual continuity throughout the dealership while allowing each space to serve its own purpose.

In customer-facing areas, large-scale imagery reinforces brand positioning and vehicle desirability. Within office and administrative spaces, the graphics help maintain a strong connection to the brand culture while creating a modern and professional workplace environment.

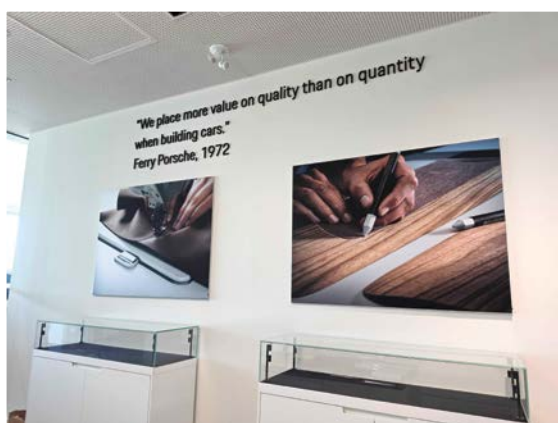
The lightweight aluminum frame construction, combined with replaceable fabric graphics, provides a future-proof solution that can adapt to evolving marketing initiatives for years to come.

From illuminated SEG displays and large-format fabric graphics to heritage installations and wayfinding systems, each component contributes to a unified customer experience.

Photos courtesy
C17media



In today's automotive retail landscape, successful signage is about creating an environment that tells a story, reinforces a brand, and enhances every interaction within the space.



Preserving Porsche's pedigree

One of the most distinctive aspects of the project involved recreating the dealership's Porsche Heritage Wall.

This installation showcases significant moments in Porsche history and serves as a visual timeline celebrating the evolution of one of the world's most iconic automotive brands.

The challenge was preserving the original experience from the previous dealership location while adapting it to the dimensions and architecture of the new facility.

Every asset required precise positioning and spacing to maintain the intended visual narrative. Rather than treating the project as a simple graphic reproduction, the team developed a creative installation strategy that respected both the original design intent and the realities of the new environment.

The completed heritage wall allows visitors to engage with Porsche's rich history while providing a meaningful focal point within the dealership.

Communication and collaboration

Projects of this scale are rarely successful through fabrication alone.

A significant portion of the work involved ongoing communication between multiple stakeholders, including dealership ownership, architects, designers, installers, and Porsche brand representatives.

Navigating corporate brand standards while accommodating site conditions, construction schedules, and client expectations required continuous collaboration throughout the project lifecycle.



By maintaining open communication and proactive problem-solving, C17media was able to ensure every component met both brand requirements and real-world operational needs.

Office outlines

Even seemingly simple signage elements can present unique challenges.

The office identification program was initially designed according to Porsche's prescribed standards. While the signage was fully compliant, dealership staff ultimately felt the names were not as visible as desired within the finished environment.

Recognizing that successful signage must balance both esthetics and functionality, the team worked collaboratively with the client to adjust the sizing while maintaining the overall design intent.

The result improved readability and usability without compromising the clean, sophisticated appearance expected within a Porsche facility.

Wayfinding that works

Effective wayfinding is often overlooked when evaluating dealership environments, yet it plays a critical role in customer experience.

Visitors need to intuitively navigate between the showroom, service department, reception areas, customer



The result was a carefully integrated visual environment that supports the dealership experience while showcasing the Porsche brand at every customer touchpoint.

lounges, and administrative offices. Poor wayfinding can create confusion and detract from an otherwise premium experience.

We worked with the client to determine appropriate sizing, placement, and design for a comprehensive wayfinding system throughout the facility.

The final signage package provides clear directional guidance while seamlessly integrating into the dealership's architectural and branding elements. By carefully considering viewing distances, sightlines, and customer movement patterns, the wayfinding system improves navigation without becoming visually intrusive.

Creating cohesion

The Porsche Centre Downtown Toronto project demonstrates how signage can serve as much more than identification or decoration.

From illuminated SEG displays and large-format fabric graphics to heritage installations and wayfinding systems, each component contributes to a unified customer experience that reflects the values of the Porsche brand.

By combining technical expertise, creative problem-solving, and close collaboration with stakeholders, our team helped transform a new facility into an immersive branded environment—one that supports the dealership's operations while delivering the premium experience Porsche customers expect.

In today's automotive retail landscape, successful signage is not simply about displaying information. It is about creating an environment that tells a story, reinforces a brand, and enhances every interaction within the space. ●

Chris Pereira is president at C17 Group Inc.



The connected future of retail media

By Julia Di Paola

Leading retail media networks are increasingly evaluating how first-party signals such as loyalty, transaction, and store traffic data can support targeting, optimization, and measurement.

Retailers across Canada are transforming stores into dynamic media networks, unlocking powerful new revenue streams and reimagining shopper engagement. But the trend extends far beyond the Canadian market, with the global in-store digital advertising display market anticipated to reach \$US12.77 billion by 2035.¹

As retail media networks expand, in-store screens are increasingly being viewed as advertising assets rather than simply communications tools. As retailers race to build and

scale in-store media infrastructures, advertisers expect the same flexibility, precision, and programmatic sophistication from in-store as from other digital media channels. The clock is ticking for retailers to modernize how in-store inventory is planned, activated, and measured, with automation being the ultimate endgame.

Across onsite and offsite digital retail media channels, automation has already redefined campaign planning, buying, and optimization. Yet, most in-store media



infrastructure remains largely manual, creating costly operational silos and unnecessary friction for buyers. Retailers that have yet to modernize their in-store media operations may be limiting the monetization potential of their networks.

Automation gives retailers a competitive edge—enhancing organizational efficiency and unlocking bigger budgets, maximizing inventory liquidity and yield, but it isn't achieved overnight. Success starts with a phased approach. The first step: building a future-ready tech stack comprising a robust ad server, programmatic advertising tools, open APIs, and orchestration layers.

Defining automation

In-store media automation is nuanced and encompasses several layers, from operations to data and decisioning. Operational automation is all about reducing manual in-store media planning, buying, and scheduling labour, and streamlining dynamic inventory allocation, omnichannel trafficking, and creative approvals. For media owners, retailers, and advertisers alike, automation is becoming essential to scaling digital inventory and campaign execution. Removing time-intensive co-ordination and service layers, it enables teams to activate campaigns more efficiently and run them at scale in-store and across channels.

The automation of data and decisioning involves leveraging performance insights from first-party signals

such as loyalty, transaction, and foot traffic data rather than making assumptions. Audience segmentation, real-time contextual optimization, predictive sales modelling, and AI-driven triggers also play a role. The ability to connect screens, data, and content in real time is reshaping expectations for in-store digital media. They ensure retailers can give advertisers the ability to deliver more dynamic creative that adapts to real-world conditions, such as weather, shopper behaviour, time of day, or product availability.

For in-store media to stay relevant and capture advertiser investment, automation is non-negotiable. Only by building a tech stack primed for automation can retailers begin to plan and optimize campaigns against outcomes such as sales uplift, audience reach, and product-level goals to achieve better results. The rewards are significant. But the path there isn't straightforward.

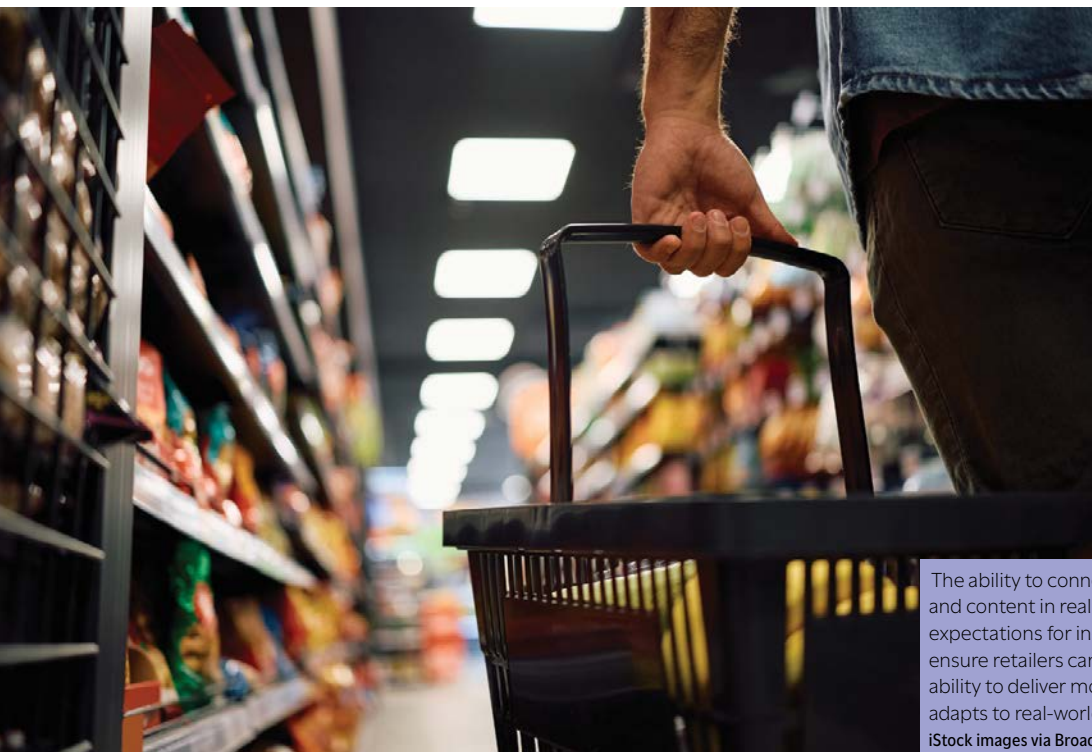
Overcoming automation hurdles

One of the main challenges of the in-store automation journey is often a fragmented approach to organizational structure. Every department—from trade and shopper marketing to media sales, merchandising, and store operations—is siloed. Each has unique objectives, budgets, and processes, which can make automation difficult.

Then, there's a tendency to do what's comfortable and easy. Many stores with digital screens display looped, time-

For retailers, the future belongs to those who move beyond screen counts—those who intelligently connect data, demand, measurement, and activation across the broader media ecosystem.

Photos courtesy
Broadsign



The ability to connect screens, data, and content in real time is reshaping expectations for in-store digital media. They ensure retailers can give advertisers the ability to deliver more dynamic creative that adapts to real-world conditions.

iStock images via Broadsign

based content rather than the dynamic, contextually relevant messaging shoppers and brands demand. But advertisers want the ability to activate based on real-world contexts, and often use the same programmatic platforms for on- and off-site digital campaigns.

With media budgets continuing to tighten, capturing advertiser spend in-store also means delivering more measurable outcomes. Demonstrating advertising return on investment (ROI) across the broader omnichannel media mix is becoming increasingly important, yet can be difficult without the tools in place to support automation.

Limited visibility into inventory and campaign performance remains a challenge for many retail media networks, making it harder to monetize available screen inventory fully.

Addressing these challenges will be essential to unlocking automation and enabling retail media teams to move beyond sales, reach, and incrementality to create a data-driven, outcome-based environment that can scale. But automation alone won't solve these challenges. All departments must be aligned on shared commercial goals and standardized workflows.

Envisioning a more automated, interconnected future

The path to automating in-store networks is still being forged, and there are multiple pathways to success. Many

retailers already have a strong foundation in in-store screen, data, and media operations. They don't necessarily need to rebuild their tech stack from scratch, but rather prioritize interoperable platforms that connect data, inventory, demand, and measurement across channels. A deeper examination and analysis of existing in-store media capabilities can help retailers build a roadmap to streamline execution and outcome-driven planning.

Prioritizing integration through APIs and shared workflows is essential, providing a way to bring in-store into the broader RMN ecosystem without building from scratch. The future in-store isn't just about the screens, CMS, or even media sales. It's about interoperable, workflow-native, measurement-connected, and programmatically-enabled platforms.

Once the tech stack is solidified, it becomes simpler to make in-store inventory more accessible in existing media-buying workflows so that buyers can plan their onsite and offsite buys in tandem. Intentional use of data will also be crucial to the future of more automated in-store workflows.

Leading retail media networks are increasingly evaluating how first-party signals such as loyalty, transaction, and store traffic data can support targeting, optimization, and measurement.

These insights can help inform more automated approaches to targeting, optimization, and measurement while improving campaign relevance and performance. Execution and internal alignment are important. Aligning



teams around shared outcomes makes for more cohesive planning and execution strategies. Technology partners also play a crucial role in supporting this journey by enabling automation, measurement, and optimization, as well as data visibility for performance tracking and attribution.

In-store media is already capturing advertiser attention and budgets, with displays connecting brands with shoppers in physical retail spaces. The long-term opportunity lies not just in deploying more screens, but in creating connected media networks that deliver measurable business outcomes. For retailers, the future belongs to those who move beyond screen counts—those who intelligently connect data, demand, measurement, and activation across the broader media ecosystem. By embracing automation as the foundation for interoperability and scalable monetization, retailers can become indispensable partners to shoppers and advertisers, ensuring sustainable, lasting growth. ●

Notes

¹ Read about the global forecast of in-store digital displays here: <https://www.snsinsider.com/reports/in-store-digital-advertising-display-market-9994>

Julia Di Paola is marketing manager, retail media, at Broadsign.



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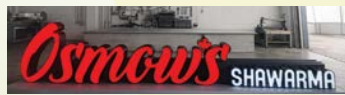


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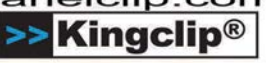
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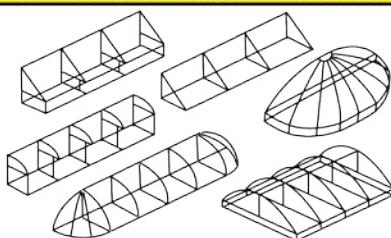
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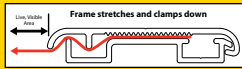
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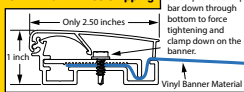
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A vision in pink

Photos courtesy Route North Signs & Graphics

The modern storefront is a canvas of identity. Historically, signage and graphics have been the silent storytellers of commerce, and today, that journey is evolving into radical customization.

Enter Thirty One Well Bar in Orillia, Ont., a vision brought to life for owners Kelsey and Paige. Completed in June by Lisa Armstrong and the Route North Signs & Graphics team, this installation captures the essence of bespoke design.

At the heart of the display is a commanding 2971.8 mm x 1066.8 mm (117 in. x 42 in.) main sign drenched in pink cherub. Atop it sit 25.4-mm

(1-in.) dimensional sign-foam letters hand-painted in vibrant tomato red. Pushing boundaries, the team fabricated their first-ever awning from aluminum composite material (ACM) board, supported by wooden brackets, which hangs over the window. A matching 685.8-mm (27-in.) round projecting sign hangs from a sleek chrome bracket, while custom vinyl window graphics tie the interior and exterior together.

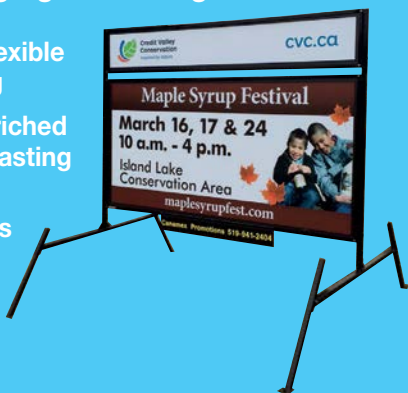
Despite a sudden installation-day downpour, the piece was secured and stands now as proof that when branding meets bold fabrication, the street becomes a gallery. ●

~ Marika Gabriel

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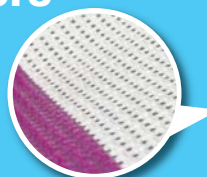


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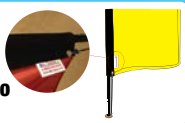
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