

Louvain School of Management

**How can food and beverage
FMCG brands leverage
augmented reality to create
meaningful consumer
experiences that reinforce brand
identity and engagement?**

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Abstract: Augmented Reality (AR) is gaining momentum in fast-moving consumer goods (FMCG) marketing, yet its strategic use in the food and beverage (F&B) category remains underexplored. This thesis investigates how F&B brands can leverage AR to design meaningful consumer experiences that reinforce brand identity and foster engagement. The research focuses on this category, where purchases tend to be frequent and low involvement, but where emotional and symbolic brand meanings still play a key role.

The study builds on three theoretical frameworks: the Brand Experience Framework, Integrated Marketing Communication theory, and the ENTANGLE model of immersive brand experience. A mixed-methods approach was used. Quantitatively, a within-subject experimental survey (N = 157) compared consumer responses to two Kinder campaigns, one traditional TV ad for Kinder Joy, and one AR-enhanced activation for Kinder Surprise using the Applaydu app. The study measured brand experience, perceived identity fit, and behavioural intention, analysed using non-parametric tests and regression-based mediation models. Qualitatively, four semi-structured interviews were conducted with professionals from Ferrero, Unilever, a creative agency, and Professor Thierry Jupsin, professor of brand management at UCLouvain.

Findings show that AR increases perceived innovation and attention but does not systematically improve affective connection or perceived identity alignment. In cases of weak symbolic fit, AR may even weaken core brand traits and create consumer confusion. Moreover, psychographic factors such as openness to new technologies and belief in AR's relevance proved more predictive of consumer engagement than demographic variables like age or parental status.

The study concludes that AR can effectively reinforce brand identity and enhance consumer engagement, provided it is used with strategic coherence and identity consistency. These insights contribute to academic and managerial understanding of when and how AR can generate experiential value in the FMCG food and beverage category.

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Done in Brussels, 21 May 2025 by Anciaux Maxime

A handwritten signature in black ink that reads "Anciaux". The signature is written in a cursive style with a prominent underline.

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1. Introduction

1.1. Context, Justification and Problem Statement

The acceleration of digital transformation has redefined consumer-brand interactions in the fast-moving consumer goods (FMCG) sector, especially within food and beverage (F&B). In this context, augmented reality (AR) is emerging as a promising interface for engaging increasingly fragmented and demanding audiences through immersive, interactive experiences. However, this transformation raises a central problem for both academics and practitioners regarding the strategic use of AR in the F&B category. While AR has shown promising results in high-involvement sectors such as cosmetics and luxury, enhancing personalization and consumer happiness, its potential in the F&B sector remains poorly understood. In these contexts, where consumption is often habitual and perceived as low stakes, the challenge lies in understanding how AR can generate real emotional value that resonates with the brand, beyond simple attention capture.

The FMCG sector is described by low-involvement consumption patterns, strong symbolic cues, and habitual behaviours, making it a unique testing place for AR's symbolic and behavioural impact. Involvement refers to the level of personal relevance and cognitive effort a consumer devotes to a purchase decision (Zaichkowsky, 1985). Despite rising interest, existing literature remains limited, with most research focusing on technical features or high-involvement categories, overlooking AR's capacity to affect emotional resonance and perceived brand significance in everyday products.

This leads to a critical gap in both academic and managerial understanding. Key unresolved questions persist: Can AR create meaningful differentiation in low-involvement contexts? How does it influence symbolic brand meaning, emotional connection, and engagement in routine consumption? And how can marketers ensure AR activations align with brand identity instead of diluting it through superficial or misaligned executions?

This thesis seeks to address these questions by systematically investigating the opportunities, limitations, and strategic implications of AR in the food and beverage FMCG landscape. The research focuses on understanding how AR can create symbolically coherent brand experiences that translate into real consumer engagement. Rather than assuming that AR always enhances consumer response, this thesis investigates under which conditions AR can reinforce brand identity and engagement, especially by focusing on emotional connection, symbolic fit, and perceived relevance.

1.2. Research Question

To address these issues, this research is guided by the following central research question:

How can food and beverage FMCG brands leverage augmented reality to create meaningful consumer experiences that reinforce brand identity and engagement?

1.3. Theoretical Frameworks

The analysis in this thesis is anchored in three major theoretical frameworks that jointly enable a complete evaluation of how AR can influence consumer experience, symbolic brand alignment, and behavioural engagement.

First, the Brand Experience Framework (Brakus et al., 2009) offers a multidimensional lens to understand how consumers perceive, feel, and interact with brands through sensory, emotional, cognitive, and behavioural responses. This framework supports the empirical measurement of consumer reactions to AR content and helps assess the experiential richness of immersive campaigns.

Second, the Integrated Marketing Communication (IMC) Model (Kliatchko, 2008) provides a strategic perspective on how brands can harmonize diverse communication channels, including AR, to construct coherent and identity-driven consumer journeys. It allows for the analysis of narrative coherence across touchpoints and highlights the need for alignment between innovation and brand DNA.

Third, the ENTANGLE framework (Scholz & Smith, 2016) offers a set of eight design principles that guide the creation and evaluation of immersive AR experiences. It focuses on emotional resonance, narrative coherence, and sensory interactivity, making it particularly useful for diagnosing the quality and symbolic impact of AR activations.

These three frameworks are not treated in isolation. Together, they enable the thesis to investigate not only the immediate experiential effects of AR, but also its strategic integration within brand communication and its potential to foster deeper symbolic engagement. This triangulated approach ensures conceptual rigour and empirical depth throughout the research.

1.4. Research Objectives

The primary objectives of this thesis are as follows:

- To identify under which conditions AR can meaningfully influence brand experience and consumer engagement in the FMCG food and beverage sector.
- To empirically test the effectiveness, risks, and limitations of AR activations compared to traditional campaigns, using a mixed-methods approach.

- To provide actionable recommendations for brand managers on how to design, implement, and evaluate AR campaigns in ways that reinforce brand identity and deliver real consumer value.
- To contribute to academic debate by refining existing theoretical models and proposing new avenues for research on AR, symbolic branding, and experiential marketing in low involvement categories.
- To understand how consumers' emotional connection to a brand and the symbolic meaning they perceive in an AR campaign influence their reactions, regardless of age, gender, or tech affinity.
- To explore how experts see the role of storytelling and emotional tone in making AR campaigns feel consistent with a brand's identity.

1.5. Structure of the Thesis

The thesis is organized as follows. Section 2 presents a critical review of the literature and outlines the conceptual and theoretical foundations. Section 3 details the research methodology, including the survey experiment and qualitative interviews. Section 4 presents and discusses the main empirical findings. Section 5 critically reflects on the study's limitations, managerial and societal implications, and directions for future research. The conclusion synthesizes the main contributions and opens the discussion to broader questions of responsible innovation in AR-driven FMCG branding.

2. Literature Review

2.1 Conceptual Foundations

2.1.1 Augmented Reality (AR): Definition, Market and Strategic Outlook

AR refers to the integration of digital elements, such as 3D visuals, sounds, or interactive prompts, into the physical environment in real time. It does not replace reality, as virtual reality does, but rather enriches it by superimposing digital content onto tangible contexts. While AR applications range from industrial training to healthcare and education, this thesis focuses specifically on marketing-related uses of AR, particularly within the fast-moving consumer goods (FMCG) sector. In this domain, AR serves as a high-impact interface capable of transforming static product interactions. Du et al. (2022) characterize AR in marketing as a tool that converts passive surroundings into interactive spaces, enabling contextualized engagement and real-time consumer interaction. This potential for dynamic value creation makes AR particularly relevant in campaigns aiming to differentiate brands and stimulate emotional and behavioural consumer responses.

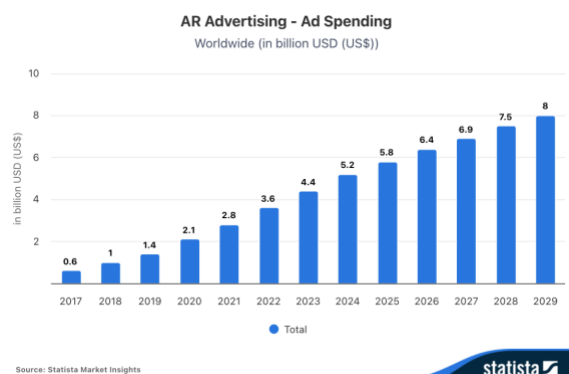
Initially seen as a novelty, AR has gradually become a strategic platform across industries. According to PwC (2019), AR could add over USD 1 trillion to global GDP by 2030. This growth is fuelled by its rapid adoption in retail, healthcare, and training. In practice, leading consumer

brands such as Sephora, IKEA, and Nike have integrated AR to transform the shopping journey, enabling virtual product try-ons, spatial visualization at home, and immersive in-store experiences. These brands leverage AR to personalize the consumer path, reduce product returns by up to 25%, and increase conversion rates by 20 to 40%, demonstrating tangible return on investment (Celestin et al., 2024; PwC, 2019).

According to the BICK FOUR framework developed by Rauschnabel et al. (2022), AR serves four main functions: Branding, Inspiring, Convincing, and Keeping consumers engaged. This model shows that AR is more than entertaining, it helps reinforce brand narratives and build loyalty. These outcomes are made possible by technologies such as artificial intelligence, geolocation, and real-time data, which enable dynamic, context-aware interactions. Empirical studies confirm this potential: Nagy et al. (2022) show that AR strengthens consumer confidence in purchase decisions, while Thakkar et al. (2023) demonstrate that it increases perceived product utility and enhances engagement. The commercial expansion of AR reflects this shift from curiosity to strategy. As shown in Figure below, global AR advertising expenditures have grown steadily from USD 0.6 billion in 2017 to a projected USD 8 billion by 2029 (Statista Market Insights, 2024), reflecting a compound annual growth rate of 8.35%. Across sectors, leading brands, including Coca-Cola, Sephora, Mercedes-Benz, and IKEA, have deployed AR in promotional events, mobile experiences, and packaging to create differentiated, immersive encounters with consumers. As an illustrative example, the Mercedes cAR app demonstrates how AR technology embeds virtual brand-related content into physical surroundings, reinforcing perceived local presence and symbolic proximity between brand and consumer (Rauschnabel, Hüttl-Maack, Ahuvia, & Schein, 2024; see Appendix A).

Figure 1, Evolution of Worldwide Ad Spending on Augmented Reality, 2017–2029 (in USD billions)

This figure shows AR advertising expenditures rising from USD 0.6 billion in 2017 to a projected USD 8 billion by 2029, illustrating its growing role as a strategic marketing tool.



Source: Statista. (2025). AR Advertising - Worldwide. Statista. <https://www-statista-com.libproxy1.nus.edu.sg/outlook/amo/ar-vr/ar-advertising/worldwide>

Note: Figures from 2024 onward are estimates based on industry forecasts. Growth reflects adoption across sectors, particularly in FMCG, retail, and automotive marketing.

This conceptual overview positions AR as more than a digital novelty. It is a strategic instrument for symbolic value creation, capable of translating abstract brand attributes into direct, embodied consumer experiences when deployed meaningfully across consumer-facing interfaces.

2.1.2. Sectoral Disparities in AR Adoption

While AR has gained traction as a marketing interface across industries, its integration remains uneven, depending largely on the nature of the product category and the type of consumer experience it can support. In sectors where aesthetic experimentation and personalization are core to the purchase journey, AR adoption has accelerated rapidly. For instance, in beauty and fashion, brands like Sephora, Estée Lauder, and L'Oréal have leveraged AR to enable virtual try-ons, simulate product effects, and personalize recommendations. These use cases align naturally with consumer expectations of visual enhancement, self-expression, and immersive discovery (McKinsey & Company & Business of Fashion, 2023; Grand View Research, 2023).

In contrast, categories offering predominantly functional benefits face structural barriers to meaningful AR integration. Sectors such as household cleaning, hygiene, or basic commodities typically lack the symbolic space for narrative augmentation or sensory engagement. In these cases, AR activations often appear superficial or intrusive, failing to deliver coherent brand meaning or lasting engagement. Romano, Sands, and Pallant (2020) describe this phenomenon as a risk of "experiential mismatch", where the technological layer adds friction rather than value. Scholz and Duffy (2018) and Smink et al. (2020) reinforce this point, noting that the emotional and cognitive potential of AR remains largely unrealized when applied to low-symbolism products.

Such disparities suggest that AR's effectiveness is not uniform but conditioned by the product's inherent ability to support immersive interaction. Scholz and Smith (2016) argue that meaningful AR experiences require a rich experiential substrate: one that includes narrative possibility, affective resonance, and sensory expressiveness. Without these elements, AR risks functioning as a mere novelty, producing short-term engagement without long-term strategic payoff.

This leads to an important implication for this thesis. Among the many sectors where AR can be applied, not all are equally conducive to deep meaning-driven engagement or experiential enhancement. The next subsection will argue that the Food and Beverage category, while underexplored, offers one of the most promising terrains for strategic AR deployment, not because of technological readiness alone, but because of its historical reliance on packaging-based rituals, emotional storytelling, and child-oriented imagination. This hypothesis will be developed and justified in section 2.1.5.

2.1.3 Brand Experience: Making AR Meaningful through Multisensory Engagement

According to Brakus, Schmitt, and Zarantonello (2009), brand experience refers to subjective, internal consumer responses, sensory, affective, cognitive, and behavioural, evoked by brand-

related stimuli such as a brand's design, identity, packaging, communications, and environments. This construct moves beyond functional attributes or product quality to capture the emotional and psychological mechanisms that shape how consumers relate to a brand.

From a psychological standpoint, brand experience builds on the principle that meaning emerges through direct interaction, emotional arousal, and embodied stimulation, rather than through rational message processing. This perspective echoes with sensory marketing theory, which posits that consumer evaluations and memory are deeply shaped by multisensory input and physical engagement (Krishna & Schwarz, 2014). It also aligns with Schmitt's (1999) experiential marketing paradigm, which advocates for value creation through sensorial, affective, and narrative-rich encounters rather than transactional or informational logic. This need for meaningful and embodied meaning becomes especially noticeable in digital environments, where consumers rely heavily on immersive cues to assess brand relevance. Hilken et al. (2018a) demonstrate that AR, when embedded in online service experiences, significantly enhances perceived brand value by enabling interactions that resonate with consumers' self-concept. Their findings reinforce the idea that AR's experiential strength lies in its ability to bridge functional engagement and symbolic identity alignment.

Within this theoretical lens, AR emerges as a potential enabler of brand experience. Unlike static media, AR stimulates multiple senses through animated visuals, spatial sound, and sometimes tactile effects. Personalized features and gamified storytelling activate affective and cognitive responses. Finally, AR encourages users to take action through scanning, navigating, or sharing branded content. Together, these mechanisms create immersive touchpoints that extend beyond traditional advertising formats.

Recent empirical work confirms that AR experiences activate a range of psychological processes. Thakkar et al. (2023) find that immersive AR campaigns enhance perceived product usefulness and emotional connection. Wang et al. (2024) demonstrate that AR increases memory retention and sensory recall by stimulating experiential processing. These findings suggest that AR holds significant potential as a platform for constructing rich, durable brand experiences when properly designed and deployed.

However, experiential richness alone does not guarantee that the experience reinforces the brand's identity. As Zarantonello and Schmitt (2010) caution, brand experiences must be consistent with the brand's symbolic universe to sustain their impact and avoid perceived dissonance. Misaligned AR activations, such as those that are overly gamified or emotionally off-tone, risk confusing consumers and undermining trust in the brand.

Scholz and Smith's (2016) ENTANGLE framework reinforces this view, identifying personal resonance, narrative coherence, and contextual anchoring as critical dimensions of effective AR

experience design. These principles will be explored in detail in Section 2.2.3, where ENTANGLE is mobilized as a design and diagnostic tool for evaluating AR effectiveness.

This thesis conceptualizes AR not as a novelty, but as a strategic interface that enables multisensory brand storytelling. It examines how AR campaigns can stimulate cognitive, affective, and behavioural responses, while remaining consistent with the brand's identity and symbolic structure. As recent work by Rauschnabel et al. (2024) shows, AR can also cultivate a sense of spatial closeness between users and brands by embedding meaningful brand cues into the user's immediate environment, a dynamic that deepens affective bonds and reinforces brand identification.

However, a fundamental challenge arises when applying AR to the Food & Beverage category. Unlike sectors such as fashion or beauty, where the dominant consumer senses (sight and aesthetics) align directly with AR's core affordances (vision and sound), F&B is primarily grounded in taste, touch, and olfaction. These senses are not directly activated by AR technologies. This sensory gap raises a fundamental design tension: how can AR meaningfully contribute to brand experience in a domain where it cannot stimulate the primary product experience? This thesis argues that symbolic narrative, spatial immersion, and emotional framing can serve as indirect mediators, allowing AR to enrich the broader consumption experience without replicating taste or texture.

2.1.4 Brand Identity: Strategic Coherence in the Age of Immersive Media

Brand identity represents the set of meanings a company intentionally seeks to project across all consumer interactions. It includes values, personality traits, mission, and cultural positioning, forming the foundation of a brand's strategic communication (Kapferer, 2012). Unlike brand image, which reflects consumer perceptions, brand identity is internally defined and managed to ensure coherence across touchpoints.

A strong identity enables symbolic differentiation in saturated markets, especially when functional attributes are insufficient to build loyalty. Recent research demonstrates its role in driving brand outcomes: Acar et al. (2024) demonstrate that identity coherence significantly strengthens satisfaction and repurchase intentions, while Saputra et al. (2021) highlight its contribution to emotional brand bonds and resonance.

AR offers a new way to express brand identity. It enables brands to turn abstract values, traditions, or stories into immersive and sensory-rich experiences. Unlike static media, AR can adapt to the user's context, behaviour, and location. This flexibility helps brand narratives feel more personal and relevant. When designed with care, AR activations become symbolic extensions of the brand. They reinforce identity traits such as joy, care, innovation, or trust at the moment of engagement.

Beyond aesthetic appeal, AR enables brands to communicate complex values. For example, an environmentally conscious brand might use AR to visualize its sustainable supply chain or gamify recycling actions, making abstract ethical commitments tangible and memorable. In this sense, AR becomes a medium for narrating the brand's purpose, translating mission into meaningful, embodied experience. This symbolic dimension also entails risks. Identity coherence is not automatic in immersive media. As da Silveira, Lages, and Simões (2013) argue, consistency is fundamental to maintaining consumer trust and brand legitimacy. AR campaigns that depart from core brand values, tone, or symbolism can cause cognitive dissonance, especially when perceived as gimmicky or misaligned with expectations. Coherence, therefore, is not an aesthetic constraint, but a strategic requirement for long-term brand equity.

Later sections will explore how brand identity interacts with AR in low-involvement contexts. In such cases, packaging and in-store moments often serve as key brand touchpoints. AR presents an opportunity to enrich these moments not just visually, but symbolically. When aligned with identity foundations, AR campaigns can transform routine brand encounters into immersive identity performances, bridging values, story logic, and consumer experience in a single interaction.

2.1.5 Why Focus on FMCG, and Specifically Food & Beverage

Building on the sectoral overview above, this section explains why the Food and Beverage (F&B) category represents a particularly strategic application for AR. While it has not yet embraced AR at scale, F&B offers rich symbolic and affective potential rooted in multisensory rituals, storytelling, and packaging-based engagement (Krishna & Schwarz, 2014).

Unlike highly functional categories, where AR often feels artificial, or highly symbolic ones like fashion and beauty, where AR is already deeply embedded, F&B occupies a middle ground. It combines routine consumption with emotionally charged meaning, especially among families and children, making it an ideal setting to explore AR's potential for meaningful, identity-aligned experiences.

Yet FMCG is far from uniform. Symbolic potential and AR adoption vary widely across its subcategories. While some sectors like fashion and cosmetics have already fully integrated AR into their digital ecosystems, other categories remain underdeveloped. Rather than revisiting these well-documented domains, this section shifts focus to Food & Beverage (F&B), a category where AR remains rare but where symbolic and emotional levers are deeply embedded in consumption rituals.

From cereal box games to character mascots and surprise-filled packaging, F&B brands have long leveraged imagination, play, and physical interaction to strengthen consumer affinity especially among families and children. AR represents a natural digital extension of these mechanisms, capable of transforming fleeting consumption acts into memorable brand experiences.

However, unlike categories such as home décor, makeup, or fashion, where AR enhances product visualization and directly supports the purchase decision, AR in F&B does not improve the consumer's sensory access to the product itself. One cannot taste, smell, or physically test a beverage or snack via AR. Instead, AR serves a different purpose it creates symbolic resonance and emotional narrative around the act of consumption. In this way, AR in F&B extends the brand universe through fiction and imagination, not functionality. It builds context rather than confidence, and affective affinity rather than product certainty.

The Kinder Applaydu initiative illustrates this potential. By linking the Kinder Surprise physical toys with interactive storytelling through a mobile app, it extends the product moment into a playful, emotionally resonant digital narrative (see Appendix B for visuals and campaign visuals). As recent studies confirm, F&B consumers, particularly in family settings, show high receptivity to AR, provided it offers clear affective signals, ease of use, and strong product integration (Grand View Research, 2023; Tunufus et al., 2024). This combination makes F&B a particularly strategic space for testing whether AR can enhance brand identity and behavioural engagement in low-involvement environments.

Beyond its underdevelopment, Food and Beverage represents a theoretically distinct terrain. Unlike fashion or beauty, which rely on self-expression, or functional goods focused on utility, F&B sits at a crossroads between the symbolic and the routine. It is both sentimentally loaded and embedded in everyday, routine consumption, making it an ideal testing ground for evaluating AR's capacity to reframe ordinary interactions into immersive, identity-coherent experiences.

These characteristics provide the conceptual foundation for the integrated framework developed in the next section, which combines AR, Brand Experience, and Brand Identity to analyse how immersive media can reinforce consumer-brand relationships in the Food and Beverage sector.

2.1.6 Conceptual Integration and Scope Refinement

To evaluate how AR can strengthen consumer-brand relationships in the Food and Beverage sector, this thesis builds an analytical framework that connects three key constructs: Augmented Reality, Brand Experience, and Brand Identity. These concepts are not treated in isolation. Rather, they are mobilized together to capture both the experiential mechanisms through which AR engages consumers, and the symbolic coherence required to align these experiences with long-term brand meaning. In this thesis, AR is examined as a strategic tool for immersive branding, one that only delivers value when it aligns with both consumer experience and brand identity. The Brand Experience framework (Brakus et al., 2009) enables the evaluation of how consumers emotionally and behaviourally engage with AR content. At the same time, Brand Identity provides the symbolic filter through which such experiences must pass to strengthen, rather than blur, what the brand represents (Kapferer, 2012; da Silveira et al., 2013). This dual perspective forms the foundation for the empirical analysis that follows. As detailed in Section 2.1.5, the Food and Beverage category provides a symbolically dense yet technologically underleveraged context. This makes it a

strategically coherent terrain for testing how AR can reinforce brand meaning and emotional engagement in low-involvement environments.

Critically, this conceptual framework avoids treating AR adoption as uniform across FMCG. It allows the analysis to account for both the experiential potential of AR (through Brand Experience) and its symbolic constraints (through Brand Identity), providing a dual evaluative lens for assessing the effectiveness of campaigns such as Kinder's Applaydu. Moreover, it positions the analysis within a broader theoretical conversation about immersive branding, digital storytelling, and symbolic alignment.

This conceptual foundation directly informs the methodological approach presented in the next chapter. The empirical study is designed to assess how AR campaigns function in real-world Food and Beverage settings, not only in terms of consumer responses, but also in their capacity to support coherent brand meaning and sustained engagement.

2.2 Theoretical Models

Building on the conceptual foundations established in the previous section, this thesis now turns to the theoretical models used to operationalize the analysis. To assess how AR can reinforce brand identity and consumer engagement in the FMCG sector, particularly in the context of Food and Beverage, this study adopts a triangulated approach that integrates experiential psychology, integrated communication theory, and immersive media design. The three selected frameworks, Brand Experience (Brakus et al., 2009), Integrated Marketing Communication (Kliatchko, 2008), and ENTANGLE (Scholz & Smith, 2016), offer complementary lenses to examine how AR experiences are structured, perceived, and strategically aligned with brand meaning.

Each framework serves a distinct function. Brand Experience captures how consumers perceive, internalize, and respond to brand stimuli across sensory, emotional, cognitive, and behavioural dimensions. It enables the empirical measurement of the depth and impact of AR interactions. The IMC model evaluates the coherence of brand messaging across channels and touchpoints, a critical concern in contexts where AR activations must align with broader strategic narratives. Finally, ENTANGLE provides an operational guide to designing immersive AR experiences that are engaging, personally meaningful, and structurally sound.

This triangulated framework ensures both conceptual depth and analytical rigor. It allows the thesis to evaluate AR not only as a source of engagement, but as a strategic tool embedded within a coherent brand system. The integration of these three models reflects the core hypothesis of this research: that AR can generate lasting brand value only if it simultaneously stimulates rich consumer experiences, conveys symbolically consistent messages, and adheres to experiential design principles. These models will structure the data collection, content analysis, and empirical discussion that follow.

2.2.1 Brand Experience Framework

As previously discussed in Section 2.1.3, the Brand Experience Framework (Brakus et al., 2009) explains how consumers engage with brands across sensory, emotional, cognitive, and behavioural dimensions. Here, the model is operationalized to structure the empirical analysis.

AR environments activate these experiential dimensions simultaneously. Animated visuals and spatial sound stimulate the senses, personalized content and narrative arcs generate affective engagement; interactivity promotes cognitive processing, and physical actions like scanning or navigating reinforce behavioural involvement (Thakkar et al., 2023; Wang et al., 2024).

In this thesis, the Brand Experience Framework especially guides the construction of the survey, with each experiential dimension translated into empirical indicators to assess perceived AR effectiveness. Second, it helps interpret the survey results by linking consumers' perceptions to the experiential dimensions theoretically defined by the framework, rather than analysing campaign content directly.

Research confirms the strategic value of multisensory branding across the consumer journey. Bleier, Harmeling, and Palmatier (2018) stress the need for continuity from awareness to post-consumption. In FMCG settings, where purchases are frequent and low-involvement, AR can interrupt automatic behaviours and introduce emotional and symbolic meaning, especially through packaging, which often represents the most noticeable brand interface. Empirical studies reinforce this claim. Jin and Lee (2023) show that immersive experiences enhance brand recall and product desirability. Thomson, MacInnis, and Park (2005) find that brand attachment predicts brand loyalty more strongly than satisfaction alone. In these contexts, sensory and affective levers become essential differentiators. AR, when aligned with brand strategy, provides a structured medium to activate them.

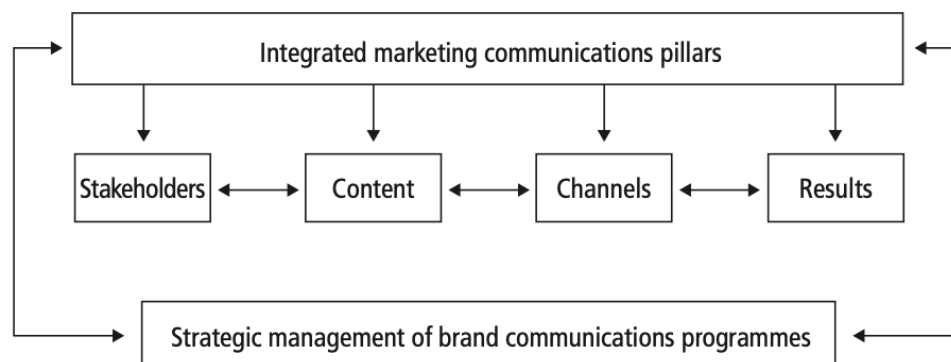
The Brand Experience Framework thus functions not just as a descriptive model, but as an analytical tool. It defines the conditions under which AR can foster durable, identity-consistent consumer engagement, a baseline for strategic effectiveness throughout this thesis.

2.2.2 Integrated Marketing Communication (IMC) Framework

While the Brand Experience framework captures how consumers internally respond to AR, the Integrated Marketing Communication (IMC) model explains how brands should design those experiences to remain consistent with their broader strategic narrative. Developed by Kliatchko (2008), the IMC framework rests on four interdependent pillars: stakeholders, content, channels, and results. Together, these elements define how communication efforts must be aligned to reinforce symbolic brand meaning across all touchpoints. This structure is visualized in Figure 2 below.

Figure 2: Four Pillars of IMC:

This Figure presents a visual model adapted from Kliatchko (2008), illustrating the four foundational pillars of Integrated Marketing Communication (IMC): Stakeholders, Content, Channels, and Results. This model supports the managerial analysis framework applied in this thesis, particularly regarding the strategic deployment of AR in FMCG branding.



Source: Adapted from Kliatchko (2008), *International Journal of Advertising*, 27(1), 133–160.

In traditional communication, consistency is achieved through planned messages across linear channels. Augmented environments, however, make the communication logic more immersive and interactive, and therefore more difficult to control. AR inserts brand messages into physical space and user behaviours, requiring tighter alignment between intention and perception. As Bleier, Harmeling, and Palmatier (2018) emphasize, narrative coherence becomes essential: every component of an AR experience must reinforce the brand’s identity and symbolic intent.

In omnichannel strategies, this challenge is amplified. Hilken et al. (2018b) note that effective AR deployment depends on seamless coordination between physical and digital touchpoints. When AR acts as a connective interface, rather than a standalone gimmick, it strengthens message continuity across packaging, mobile applications, and retail environments. Modern branding now operates within decentralized “symbolic infrastructures,” where values and tone must be consistently maintained despite fragmented media landscapes (Dwivedi et al., 2021).

In this thesis, the IMC framework is used in two ways. First, it provides a theoretical lens to interpret how AR can support or disrupt message consistency across communication touchpoints. Second, it structures the expert interviews by exploring how professionals manage the tension between innovation and brand coherence when integrating AR into omnichannel strategies.

Including IMC in the conceptual framework also expands the scope of analysis. It shifts the focus beyond consumer response to examine how meaning is constructed, maintained, and adapted by organizations across platforms, positioning AR not just as a consumer-facing technology, but as a strategic component of brand communication.

2.2.3 The ENTANGLE Framework for AR Experience Design

To transition from conceptual theory to applied evaluation, this thesis incorporates the ENTANGLE framework developed by Scholz and Smith (2016). While the Brand Experience and IMC models help assess how AR is perceived and whether it aligns with symbolic intent, ENTANGLE focuses on the internal design of the experience itself, specifically, whether it enables emotional, sensory, and narrative resonance.

ENTANGLE is an acronym for eight critical dimensions that shape an AR activation's experiential effectiveness:

- **Emotive:** The experience must provoke affective responses, such as joy, surprise, or empathy, strengthening emotional ties to the brand.
- **Narrative:** The activation should carry a compelling story, consistent with the brand's symbolic universe and tone.
- **Tangible:** The AR content must simulate a sense of physical presence, grounding the experience in perceived realism.
- **Anchored:** The digital interaction should be spatially and contextually embedded in the physical world, such as through packaging, retail displays, or location-based triggers.
- **Navigable:** Users must be able to explore the AR environment intuitively, reinforcing agency, exploration, and sustained attention.
- **Gamified:** Elements of play, such as progression, rewards, or competition, enhance engagement and memorability.
- **Learned:** Interactivity should support message retention, embedding brand-related content in memory through experiential reinforcement.
- **Embodied:** The experience should stimulate multiple senses and involve motor engagement, enhancing cognitive processing and conceptual richness.

Collectively, these dimensions offer a design checklist for building meaningful AR experiences. In low-involvement categories like FMCG, where consumer attention is brief and decision-making often functional, ENTANGLE provides practical criteria for transforming routine interactions into emotionally rich, symbolically coherent encounters. For example, a food brand using an AR mascot triggered by packaging can combine gamified, emotive, and navigable elements to extend consumption into a branded narrative experience.

In this thesis, the ENTANGLE framework was not used to design the survey or structure the interview guide. Instead, it served as a reflexive interpretive tool during the qualitative analysis. Its dimensions, such as emotional resonance, narrative clarity, and contextual anchoring, helped assess the design strength of the AR campaign and provided a conceptual lens for interpreting expert reflections on immersive brand strategy in FMCG contexts.

ENTANGLE also complements the two other models in this framework. While Brand Experience captures how consumers respond to AR and IMC ensures coherence across channels, ENTANGLE evaluates whether the internal architecture of the experience is robust enough to support both. Together, the three models offer an integrated framework for analysing AR campaigns in terms of emotional depth, strategic consistency, and experiential precision.

3. Methodology

This chapter outlines the methodological approach adopted to address the research question. It details the research design, the operationalization of the conceptual framework, and the quantitative and qualitative methods used to explore how AR can reinforce brand identity and engagement in the Food and Beverage FMCG sector.

3.1 Research Design and Philosophical Positioning

This thesis uses a mixed-methods approach to explore how AR can strengthen brand identity and consumer engagement in the Food and Beverage segment of FMCG. It combines a within-subject experimental survey with a series of semi-structured expert interviews, allowing for both measurable comparison and practical reflection.

The research follows a flexible and iterative logic. Rather than applying a single research philosophy, the methods were chosen because they best fit the research question. Two main theoretical frameworks, Brand Experience and Integrated Marketing Communication, guided the creation of the survey and the structure of the interviews. The ENTANGLE framework, while not used to design the tools, helped interpret the qualitative results. This back-and-forth between theory and data helped sharpen the findings and draw meaningful conclusions.

3.2 Conceptual Framework Operationalization

This thesis integrates three theoretical frameworks, each contributing at a different stage of the research process: design, measurement, and interpretation. The Brand Experience Framework (Brakus et al., 2009) and the Integrated Marketing Communication (IMC) model (Kliatchko, 2008) directly informed the design of the survey and the thematic focus of the expert interviews. The ENTANGLE framework (Scholz & Smith, 2016), by contrast, served solely as a conceptual lens for interpreting qualitative results, particularly to assess the internal design strength of the AR activation.

The Brand Experience Framework guided the creation of six Likert-scale items (Q1 to Q6) capturing how participants experienced each campaign across four dimensions: sensory, affective, cognitive, and behavioural. Emotional connection (Q2) was also used in a mediation analysis. A separate but related set of items (Q7–11) captured behavioural engagement and was conceptually linked to the behavioural response component of the same framework.

The IMC model was used to assess symbolic consistency across campaigns. Items Joy3–4 and Surprise3–4 evaluated whether each campaign reflected Kinder’s core identity traits, such as imagination, playfulness, and trust. AR3 measured whether the AR element was seen as aligned with the brand’s image. These principles also shaped the interview guide, especially regarding message consistency and cross-channel coherence.

For quantitative analysis, two composite indices were created: brand experience (Q1–6) and behavioural engagement (Q7–11). Their unidimensionality and internal consistency were validated through exploratory factor analysis.

3.3 Quantitative Phase: Consumer Survey

3.3.1 Sample and Procedure

The survey was conducted via Qualtrics in April 2025 and yielded 157 valid responses. A pre-test with 10 participants was carried out to refine item clarity and question flow. Participants were recruited primarily in Belgium through convenience sampling, using private social networks, personal social media accounts, and in-person outreach in public spaces.

To limit priming effects, participants were not informed of the study’s focus on AR until after the comparison between the two campaign videos. This procedural choice helped reduce bias by ensuring that their evaluations were based solely on the campaign content, not on prior expectations.

Each respondent completed the survey independently on their own device. The questionnaire took approximately five minutes to complete. While the sample is not nationally representative, it provided sufficient diversity to support within-subject statistical comparisons. Participation was voluntary, anonymous, and conducted in line with academic research ethics.

3.3.2 Survey Design and Measures

The survey followed a within-subject experimental design in which all participants were exposed to two distinct Kinder television advertisements. The first was a traditional TV spot for Kinder Joy, with no reference to AR. The second presented Kinder Surprise through a TV commercial showcasing the AR-based Applaydu application, which allowed toys to be scanned and animated within the consumer’s physical environment (See Appendix B for a detailed explanation and visuals of the Applaydu AR activation.). Although both were traditional video formats, only the second featured an AR-enhanced brand experience.

After viewing each advertisement, participants answered the same matrix of questions, allowing for direct intra-individual comparison. The question flow was structured as follows:

1. Brand Experience and Behavioural Engagement (Q1–11): This block, presented in a single matrix, captured participants' sensory, affective, cognitive, and behavioural responses to the campaign. Items were adapted from the Brand Experience Framework (Brakus et al., 2009), with additional statements measuring purchase intention, likelihood to recommend, and active engagement.
2. Symbolic Brand Identity Perception (Joy3–4 and Surprise3–4): Two items per campaign assessed how well the advertisement reflected Kinder's symbolic brand values, such as imagination, emotional warmth, and playfulness.
3. General Attitudes Toward AR (AR1–3): This section explored participants' openness to AR, its perceived usefulness in enhancing brand experiences, and overall comfort with the technology.
4. Demographic Data (Demo1–3): This final block captured age, parenthood status, and prior familiarity with both AR and the Kinder brand.

Most of the items used 5-point Likert scales ranging from “strongly disagree” to “strongly agree.” The full questionnaire was designed for completion in a single sitting. Variable names used in the statistical analysis were kept consistent with the original Qualtrics export to ensure transparency and traceability. A full version of the questionnaire, including all items, is available in Annex 4.1.

3.3.3 Data Analysis Techniques

Data were exported from Qualtrics, cleaned using Excel, and analysed with IBM SPSS Statistics. Since most variables violated the assumption of normality (as confirmed by both Shapiro–Wilk and Kolmogorov–Smirnov tests, $p < .001^{***}$), non-parametric techniques were applied throughout the core analyses.

Wilcoxon signed-rank tests were used to compare participant responses between the two campaigns (Kinder Joy vs. Kinder Surprise) across matched items, supporting Hypotheses 1 to 3. Chi-square tests assessed symbolic adjective shifts between the campaigns. Spearman correlations explored associations between attitudes toward AR (AR2, AR3) and behavioural engagement.

Two multiple linear regressions identified key predictors of AR brand experience and engagement, based on emotional connection, belief in AR, and control variables. These models were included not to test new hypotheses, but to provide explanatory depth regarding the psychological conditions under which AR enhances experience and engagement. They serve as a complementary lens to interpret the selective effects observed in the primary hypothesis testing.

To deepen the interpretation of the results, a mediation analysis was also conducted. It explored whether emotional connection increases behavioural engagement partly because it strengthens the

belief that AR is persuasive and relevant. The analysis used Hayes' PROCESS Macro (Model 4) to examine this indirect link.

Independent samples t-tests compared campaign effects across subgroups (Gen Z vs. older consumers, and parents vs. non-parents) to explore H5a and H5b. Finally, two exploratory factor analyses (EFA) validated the internal consistency of the AR Brand Experience and AR Behavioural Engagement indices. Both analyses confirmed unidimensional constructs with strong factor loadings and sampling adequacy.

All results were interpreted using a significance threshold of $p < .05^*$, with effect sizes and model assumptions checked for each analysis.

3.4 Qualitative Phase: Interviews, Participants and Selection Criteria

To complement the quantitative findings and provide managerial depth, four semi-structured interviews were conducted with professionals operating in fields directly related to branding, FMCG, and digital media strategy. The selection of participants followed a purposive sampling logic, aiming to capture a diversity of perspectives across brand-side, agency-side, and academic viewpoints.

The interviewees included Jessica de Halleux, Country Marketing Manager at Kinder Benelux (Ferrero Group), responsible for campaigns integrating AR technology, including Applaydu, which is featured in the survey; Camille Tanghe, Junior Brand Manager at Lipton Ice Tea and Magnum (Unilever), who provided operational insights into FMCG marketing practices and consumer engagement tactics; Thierry Jupsin, Professor of Brand Management at UCLouvain and Vice President Brand West at Bridgestone, with over 15 years of experience in the FMCG industry, who offered an academic perspective on brand coherence and experiential marketing strategies; and Hugo Hassler, Co-founder of Upcut, a Brussels-based content agency specialising in short-form branded media, often involving innovative storytelling formats such as AR.

All four participants were selected based on direct professional involvement in brand design, communication strategy, or consumer insight generation within the FMCG context. Although the sample is small, it was constructed to ensure maximum variation in terms of roles, sectors, and exposure to AR-related initiatives. Each interview lasted approximately 30 minutes and was conducted via video call in April and May 2025. Their insights were later triangulated with the quantitative findings in the discussion chapter. For readability, some quotes presented in the text were lightly reformulated or paraphrased from the original interview transcripts, while preserving the original meaning and intention of the speakers.

3.5 Methodological Limitations and Bias Control

Despite the multi-method design and theoretical grounding of this research, several methodological limitations must be acknowledged.

First, although this study uses a within-subject design to limit the influence of individual differences between respondents, the internal validity remains limited by structural differences between the two videos. Beyond the presence or absence of AR, each campaign features a different product (Kinder Joy vs. Kinder Surprise) and follows a different narrative, one emotionally focused on family bonding, the other centred on playful interaction through AR. These differences may influence consumer reactions independently of AR. The two campaigns were selected because they represent the closest real-world examples available to the author, but no perfectly matched A/B materials could be identified. Future studies should rely on identical products and parallel storytelling to isolate AR's effect more precisely.

Second, the sample was based on convenience recruitment, primarily targeting respondents in Belgium. While this allowed for timely and cost-effective data collection, the sample is not nationally representative and may skew toward a younger, more digitally literate population. In particular, the concentration of student respondents may influence openness to AR and participation with mobile technology. No stratification was performed on variables such as income or frequency of FMCG purchases.

Third, the survey design intentionally withheld the research objective until after the campaign evaluation section to avoid priming effects. While this strengthens response neutrality, it also limits the possibility of probing deeper into participant motivations or conscious comparisons between AR and non-AR features. Future research could build on this foundation using follow-up interviews or open-ended response formats to capture richer subjective interpretation.

Finally, the qualitative component, while analytically robust, is based on four expert interviews. Although efforts were made to ensure diversity of roles and viewpoints, this small sample size limits generalizability. The perspectives captured should be seen as exploratory rather than definitive, offering insight into current industry thinking rather than a comprehensive mapping of professional consensus.

These limitations are openly acknowledged not to undermine the findings, but to clarify the boundaries within which they should be interpreted. Together, they suggest useful avenues for further research and reinforce the value of triangulating insights across methods and stakeholder perspectives.

4. Presentation of the Analysis and Discussion of the Results

4.1 Quantitative Analysis: Hypothesis Testing: AR's Impact on Brand Experience, Identity, and Behaviour

This section presents a comprehensive quantitative investigation into the impact of AR on consumer–brand relationships in the food and beverage FMCG sector. The analytical framework is firmly anchored in the theoretical models developed in the literature review, namely the Brand Experience Framework (Brakus et al., 2009), symbolic branding theory (Kapferer, 2012; Heller et al., 2019), and contemporary engagement models (Hollebeek et al., 2019; Schivinski et al., 2016).

Building on these conceptual foundations, the analysis is structured around five core hypotheses and a series of statistical analyses designed to explore the conditions under which AR may influence symbolic, emotional, and behavioural responses:

- Hypotheses 1–3 evaluate the fundamental promise of AR in marketing: its ability to enrich brand experience, reinforce symbolic brand identity, and activate behavioural engagement, as theorized and validated in recent AR research (Hilken et al., 2018; Thakkar et al., 2023; Acar et al., 2024; Jin & Lee, 2023).
- Hypothesis 4 introduces the role of digital affinity as a moderator, exploring whether technological openness amplifies the effectiveness of AR experiences (Rauschnabel & Ro, 2016; Scholz & Duffy, 2018).
- Hypothesis 5 examines heterogeneity in AR effectiveness across consumer segments, focusing on Generation Z and parents of young children, two groups theoretically more receptive to immersive and playful brand experiences (Krishna & Schwarz, 2014; Tunufus et al., 2024).

In addition to formal hypothesis testing, complementary explanatory analyses were conducted. These include two regression models (Sections 4.1.8 and 4.1.9) and one mediation model (4.1.10), which aim to uncover underlying psychological mechanisms rather than test predefined hypotheses.

The empirical strategy uses a within-subject experimental design, in which all 157 respondents were exposed to both a traditional Kinder Joy TV campaign and an AR-based Kinder Surprise (Applaydu) campaign. For a visual and narrative breakdown of the AR-based Kinder Surprise campaign and how it works within the Applaydu app, see Appendix B. This design enables robust intra-individual comparisons, controlling for baseline differences in brand affinity or demographic profile.

Given that many survey items used rating scales with ordered categories, and that most comparisons violated normality assumptions (as confirmed by distributional tests), non-parametric

tests, primarily the Wilcoxon signed-rank test, were systematically used for paired comparisons of brand experience, identity, and behavioural engagement across campaign types. For analyses involving moderators or subgroups (digital affinity, age group, parental status), Spearman correlations and independent samples t-tests were applied as appropriate.

To strengthen the analytical robustness and interpretive power, the section also includes:

- Exploratory Factor Analyses (4.1.6 and 4.1.7) to validate the coherence and dimensionality of the constructed indices for brand experience and behavioural engagement, ensuring these metrics reliably capture the constructs of interest (Hilken et al., 2018; Acar et al., 2024).
- Multiple regression models (4.1.8 and 4.1.9) to identify the most influential predictors of AR effectiveness and to disentangle the respective contributions of emotional connection, technological readiness, and demographic factors (Schivinski et al., 2016; Wang et al., 2024).
- A mediation analysis (4.1.10) to test whether emotional connection acts as a key mechanism linking AR exposure to behavioural engagement, consistent with current theories of experiential marketing and immersive technology (Thakkar et al., 2023).

All variables and constructs used in these analyses correspond precisely to items in the original survey instrument, described in the methodology and included in the appendix for reference.

To ensure clarity and focus, each section from 4.1.1 to 4.1.10 has its own Annex with detailed statistical outputs and calculation tables. Due to the volume of these calculations, any reader wishing to consult the complete results may contact me directly via email (maxime.anciaux@student.uclouvain.be). I will gladly provide access to all technical materials on request.

Each subsection that follows presents the rationale, method, and key findings for its respective hypothesis or complementary analysis, in order to synthesize both theoretical and managerial implications of AR in FMCG branding.

4.1.1 Hypothesis 1: Augmented Reality Enhances Brand Experience

Hypothesis Explanation

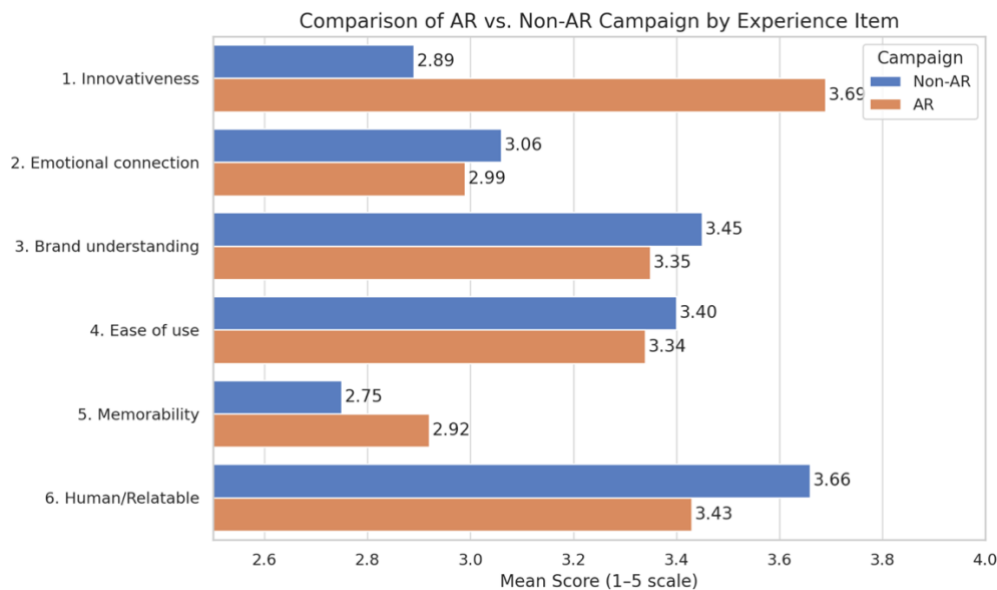
This hypothesis examines whether the AR-based Kinder Surprise campaign (Appplaydu) produces a stronger brand experience than the traditional Kinder Joy TV campaign. In line with Brakus et al. (2009), brand experience was conceptualized along four dimensions: sensory, affective, cognitive, and behavioural. Each respondent evaluated both campaigns using six Likert-scale items (Q1–Q6), capturing their emotional and perceptual reactions across these dimensions.

Key Results

Statistical comparisons between the AR and non-AR campaigns reveal a selective but meaningful effect. The AR campaign significantly increased perceived innovativeness (mean = 3.69 vs. 2.89, $p < .001^{***}$), confirming its ability to project modernity. However, it did not significantly improve emotional connection, brand comprehension, intuitive interaction, or emotional memorability (all $p > .16$). Strikingly, the AR campaign scored significantly lower on the item “the brand feels human and relatable” (mean = 3.43 vs. 3.66, $p = .005^{**}$), suggesting a decline in perceived warmth and human authenticity.

Figure 4.1.1: Mean Comparison of Brand Experience Items Between Traditional and AR Campaigns (Kinder Joy vs. Kinder Surprise)

This figure compares the mean Likert scores (1–5) for the six brand experience items between the AR campaign (Kinder Surprise/Applydu) and the traditional campaign (Kinder Joy). The graph visually highlights a significant increase in perceived innovation with AR ($p < .001^{***}$), but no clear advantage for AR on emotional connection, brand understanding, interaction ease, or memorability. Scores for “human and relatable” are lower for AR ($p = .005^{**}$).



Source: Own survey, April 2025, see Appendix for item wordings and full survey.

Critical Interpretation

H1 is only partially supported. Augmented reality clearly reinforces the brand’s image as innovative, aligning with consumer expectations of novelty. Yet, it fails to deliver a richer emotional experience or foster greater personal resonance with the brand. The reduction in perceived humanisation is especially problematic for FMCG brands like Kinder, which rely heavily

on emotional familiarity and trust. This finding supports earlier research cautioning that digital sophistication may inadvertently erode perceived authenticity (Smink et al., 2020; Hilken et al., 2017). In essence, innovation without warmth may not constitute an experiential advantage.

Managerial Implication

For managers, these findings underline the need for strategic restraint. AR should not be adopted merely to signal modernity. While it can refresh a brand’s image, it risks undermining key emotional values if poorly aligned with brand DNA. In the case of child-oriented FMCG products like Kinder, where trust and personal connection and trust are central, AR experiences must be carefully designed to preserve a sense of human warmth and symbolic coherence. Technological novelty should be embedded in meaningful, emotionally rich storytelling to realise its experiential potential.

4.1.2 Hypothesis 2: Augmented Reality Reinforces Brand Identity Alignment?

Hypothesis Explanation

This hypothesis tested whether the AR-based Kinder Surprise campaign strengthens Kinder’s symbolic brand identity, particularly around key attributes such as playfulness, imagination, emotional warmth, and trustworthiness. The expectation was that AR would not only modernize Kinder’s image but also deepen affective and symbolic consumer connections.

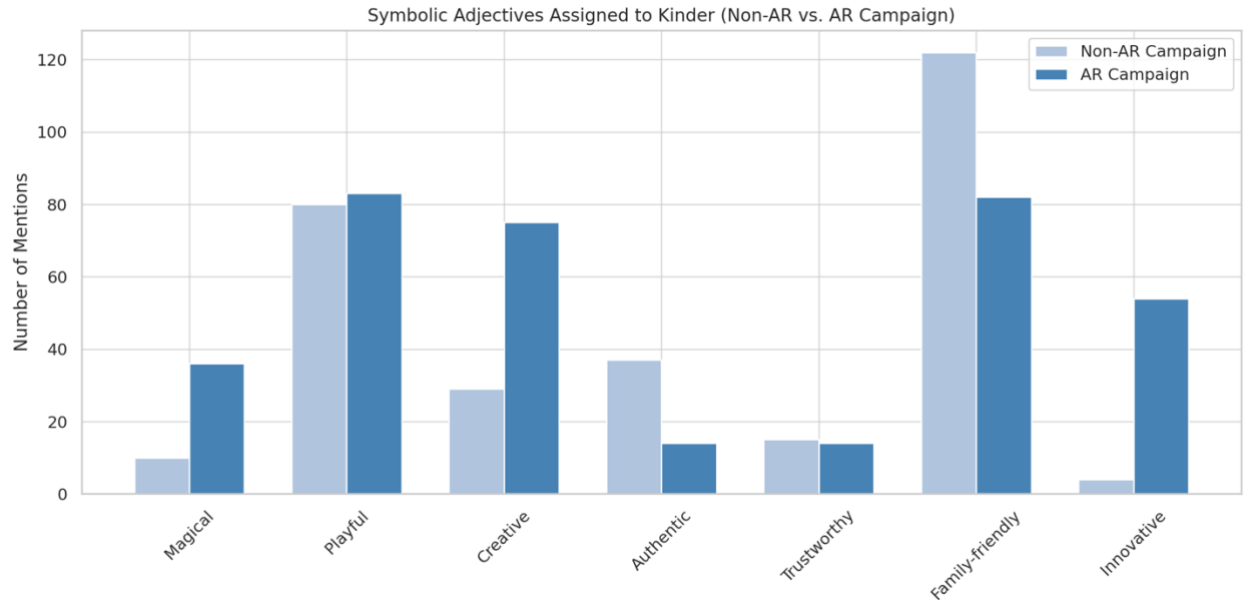
Key Results

Results indicate that the AR campaign significantly increased perceptions of innovation, creativity, and magic, compared to the traditional Kinder Joy campaign. However, these gains were offset by a notable decrease in the brand’s association with authenticity and family-friendliness. There was no significant effect on trustworthiness or playfulness.

These changes are summarized in Figure 4.1.2, which compares the number of respondents attributing each adjective to Kinder after each campaign.

Figure 4.1.2: Frequency of Symbolic Adjectives Attributed to Kinder After Exposure to Non-AR and AR Campaigns

This figure shows the number of respondents who selected each adjective to describe Kinder after watching the non-AR (Kinder Joy) and AR (Kinder Surprise) campaigns. The AR campaign increased “innovative,” “creative,” and “magical,” but decreased “authentic” and “family friendly.”



Source: Own survey, April 2025.

In addition, participants rated the AR campaign as significantly less aligned with Kinder’s values and personality than the non-AR version, based on a Likert-scale item assessing perceived brand identity coherence.

Critical Interpretation

H2 is not supported. While AR enhances imaginative and modern brand perceptions, it simultaneously erodes the emotional backbone of Kinder’s brand identity system. The decline in perceived authenticity and familial connection points to a symbolic dissonance between the AR experience and the traditional brand narrative. These findings confirm that alignment with brand meaning is not guaranteed in AR deployment, technological novelty can provoke disconnection if not carefully anchored in the brand’s existing values (cf. Heller et al., 2019; Schivinski et al., 2016).

Managerial Implication

For managers, this result highlights the symbolic tension that AR may introduce. While AR can modernize and visually enrich a brand, it risks alienating consumers if it fails to reflect the emotional tone they associate with the brand. In FMCG categories where trust, familiarity, and warmth are key levers, AR should be framed as an extension of brand values, not a rupture. Creative execution must align with symbolic expectations, particularly when targeting sensitive segments like parents or children.

4.1.3 Hypothesis 3: Augmented Reality Increases Behavioural Brand Engagement?

Hypothesis Explanation

This hypothesis examined whether the AR-based Kinder Surprise campaign fosters higher behavioural engagement compared to the traditional Kinder Joy campaign. Engagement was measured using five indicators: purchase intention, brand preference, loyalty toward AR-friendly brands, perception of brand distinctiveness, and willingness to interact with the campaign in-store. The assumption was that AR would trigger stronger and more frequent consumer actions in favour of the brand.

Key Results

The analysis reveals a selective but insightful pattern. The AR campaign significantly increased two key outcomes: the perception that Kinder stands out from competitors ($p < .001^{***}$), and the willingness to visit a store to experience the activation ($p = .003^{**}$). These results suggest that AR stimulates exploratory and attention-driven behaviours. However, there was no significant improvement in purchase intention ($p = .295$), brand preference ($p = .134$), or loyalty to brands offering similar experiences ($p = .158$). This points to a boundary condition: AR can activate curiosity and interaction, but not necessarily long-term behavioural commitment.

Critical Interpretation

H3 is only partially validated. Augmented reality is effective in prompting attention and physical exploration, confirming its utility as a brand differentiation tool. However, it does not systematically generate stronger consumer commitment in the form of preference, loyalty, or purchase intent. These findings reinforce the idea that AR functions well as an entry point to engagement, but not as a standalone driver of durable behavioural change. Without emotional anchoring and symbolic resonance, AR may create momentary interest without translating into sustained behaviour.

Managerial Implication

For FMCG marketers, these insights are crucial. AR campaigns can serve as effective traffic drivers and conversation starters, especially in retail environments where in-store activation is possible. However, to convert this attention into deeper brand commitment, AR must be part of a broader engagement ecosystem. This includes emotional storytelling, social proof, and clear symbolic alignment. Managers should treat AR not as a conversion tool, but as a catalyst for initial involvement, one that requires follow-through to build brand loyalty and repeat behaviour.

4.1.4 Hypothesis 4: Digital Affinity Moderates AR Effectiveness

Hypothesis Explanation

This hypothesis tested whether consumers' digital affinity influences how effective AR campaigns are in enhancing brand experience and behavioural engagement. Instead of comparing AR to a traditional format, this analysis focused only on respondents exposed to the AR campaign, differentiating them based on (1) their comfort with digital technologies and (2) their belief in AR's ability to influence consumer behaviour.

Key Results

The results show a clear divergence between technological comfort and symbolic readiness. Consumers who feel comfortable with digital technologies (*AR2*) reported slightly higher brand experience scores ($\rho = 0.24$), but their behavioural engagement remained unaffected ($\rho = 0.16$, not significant). In contrast, belief in AR's persuasive value (*AR3*) strongly predicted both outcomes: brand experience ($\rho = 0.56$) and behavioural engagement ($\rho = 0.59$), both statistically significant.

Critical Interpretation

H4 is partially supported. Technical fluency enhances perceived brand experience to a limited extent, but it does not drive action. What matters most is symbolic readiness, the belief that AR is meaningful and behaviourally relevant. This distinction highlights a crucial insight for FMCG contexts: AR's impact depends less on user's technical ease and more on their interpretive framework. If AR is not perceived as credible, emotionally relevant, or useful, its technical usability is insufficient to generate engagement.

Managerial Implication

For managers, the strategic priority should be symbolic framing rather than user interface. AR campaigns must not only be accessible but narratively justified and emotionally anchored. To convert curiosity into action, brands need to communicate why AR matters, not just how it works. This includes storytelling, affective cues, and integration with broader brand narratives. In short, AR's effectiveness depends on shaping meaning, not just delivering functionality.

4.1.5 Hypothesis 5: The Effectiveness of AR Campaigns Vary by Consumer Segment

Hypothesis Explanation:

This hypothesis explored whether the effectiveness of the AR-based Kinder Surprise campaign differs across two key consumer groups: (a) Generation Z and (b) parents of children aged 3 to 12. Gen Z, as digital natives, were expected to engage more readily with immersive formats, while parents might respond positively to child-oriented AR due to its educational or symbolic appeal.

Key Results:

H5a: Generation Z are more responsive to AR-based campaigns

Younger respondents (under 25, $n = 79$) reported higher average scores for both brand experience and behavioural engagement than older participants ($n = 78$). However, these differences narrowly missed conventional significance thresholds (brand experience: $p = .067$; engagement: $p = .089$). The data suggests a consistent positive trend among Gen Z, but insufficient statistical power to confirm robust segment effects.

H5b: Parents of young children are not significantly more receptive to AR campaigns

Parents ($n = 22$) did not differ significantly from non-parents ($n = 135$) in either outcome. In fact, average brand experience scores were marginally lower for parents, and behavioural engagement scores were nearly identical ($p > .38$ in both cases).

Critical Interpretation:

H5 is only partially supported. Generation Z shows a promising inclination toward AR, but the evidence remains statistically inconclusive. Parental status, meanwhile, appears to have no meaningful influence on AR engagement, despite the child-oriented nature of the campaign. These findings reveal the limits of demographic segmentation in AR marketing. Neither age nor parental status alone reliably predicts receptivity. Instead, openness to immersive and symbolic content, a psychographic variable, is likely a more meaningful determinant of AR effectiveness in FMCG.

Managerial Implication:

For managers, this reinforces a shift away from traditional age-based or familial targeting. AR campaigns should be designed for symbolic and experiential alignment, not generic demographic categories. In practical terms, this means targeting consumers who seek novelty, interactivity, and playfulness, regardless of age or parental identity. AR performs best when its content resonates with individual motivations and expectations rooted in brand identity, not just sociodemographic profiles.

4.1.6 Psychometric Validation of the AR Brand Experience Score (Q1–6)

Hypothesis Explanation

Although Hypothesis 1 examined distinct dimensions of brand experience, sensory, emotional, cognitive, and behavioural, these dimensions were operationalized through six survey items rated after the AR campaign. A composite score was created to facilitate comparisons between conditions and consumer groups. To confirm the methodological validity of this aggregation, an exploratory factor analysis (EFA) was performed.

Key Results

The EFA results confirm the appropriateness of using a unified AR Brand Experience Score. All six items loaded onto a single latent factor with high internal consistency (KMO = 0.822) and strong individual loadings (range: 0.51 to 0.82). This indicates that the different experiential dimensions converge sufficiently to justify their consolidation into one global metric in this empirical context.

Critical Interpretation

These findings support the use of a global brand experience index in this study. The convergence of all items into a single factor suggests that, from a consumer perspective, brand experience with AR is perceived as a coherent whole. This simplifies statistical comparisons across conditions and segments. However, it does not imply that brand experience is conceptually one-dimensional, only that in this context, the responses form a psychometrically robust unit.

Managerial Implication

For brand strategists, this unified score offers a practical way to track how consumers perceive AR-based experiences. It enables efficient benchmarking and segment comparison. Nonetheless, managers should not lose sight of the complexity behind the concept: emotional, cognitive, and sensory triggers remain distinct drivers that may need individual attention when designing or diagnosing campaign effectiveness.

4.1.7 Psychometric Validation of the AR Behavioural Engagement Score (Q7–11)

Hypothesis Explanation

To support the analysis of Hypotheses 3 to 5, a composite AR Behavioural Engagement Score was developed from five post-campaign items measuring key consumer actions: purchase intention, brand preference, loyalty to AR-driven brands, perception of brand distinctiveness, and willingness to engage with the activation in-store. To confirm that these elements reflect a coherent behavioural response, an exploratory factor analysis (EFA) was conducted.

Key Results

The EFA confirmed that all five items converge on a single latent factor. Sampling adequacy was satisfactory, and the factor loadings demonstrated strong internal consistency. This supports the aggregation of these indicators into a unified behavioural score, simplifying the analysis of how consumers react to AR activations.

Critical Interpretation

The validation confirms that the five behavioural items are statistically interrelated and can be treated as a coherent response pattern to AR exposure. While each item targets a different behavioural signal, the empirical results suggest that, in this context, they operate together as part of a shared engagement mechanism. This does not negate their conceptual distinctions but justifies their operational consolidation for hypothesis testing and comparative evaluation.

Managerial Implication

For brand managers, this behavioural score provides a compact and effective tool to track how consumers respond to AR initiatives in terms of concrete actions. However, because the score merges intention, preference, loyalty, and interaction into one figure, it should be used as a diagnostic entry point, not a substitute for granular analysis. Strategic decisions, such as in-store investment or campaign retargeting, still require clarity on which specific behavioural levers are driving the outcome.

4.1.8 Multiple Regression on AR Brand Experience

Hypothesis Explanation:

To better understand what shapes consumers' brand experience with AR, a multiple linear regression was conducted using the AR Brand Experience Score as the dependent variable. Six predictors were tested: emotional connection to the AR campaign, belief in AR's persuasive potential, comfort with digital technologies, affinity for the Kinder brand, age, and gender.

Key Results:

The regression model explained 68.8% of the variance in brand experience ratings ($R^2 = .688$). The strongest predictor was emotional connection ($\beta = 0.728, p < .001^{***}$), followed by belief in AR's behavioural relevance ($\beta = 0.154, p = .005^{**}$). All other variables, digital comfort, Kinder liking, age, and gender were not statistically significant once affective and symbolic drivers were accounted for.

Critical Interpretation:

These results clearly demonstrate that the experiential impact of AR campaigns depends above all on their ability to generate emotional resonance. Perceived relevance, consumers' belief that AR matters, is a secondary but meaningful driver. Technical familiarity, demographic traits, and brand affinity, often presumed to influence AR success, have no significant effect once emotional and meaning-driven engagement are considered. This reinforces the idea that AR value is psychologically constructed, not demographically determined.

Managerial Implication:

For managers, the implication is straightforward but crucial: building successful AR experiences is not about targeting tech-savvy profiles but about designing emotionally rich and culturally resonant content. Emotional storytelling should be prioritised over interface innovation. Instead of asking “who is digitally fluent?”, the right question becomes “who will feel something through this activation, and why?”. In the context of FMCG, where affective and symbolic triggers drive memory and trust, AR’s power lies in its narrative, not its novelty.

4.1.9 Multiple Regression on AR Behavioural Engagement

Hypothesis Explanation:

To explore which individual-level factors influence consumers’ behavioural engagement with augmented reality, a multiple linear regression was conducted using the AR Behavioural Engagement Score as the dependent variable. This score reflects five post-exposure outcomes: purchase intention, brand preference, loyalty toward brands using AR, perceived differentiation, and willingness to interact at the point of sale. Six predictors were included: emotional connection to the campaign, belief in AR’s persuasive value, digital comfort, affinity for Kinder, age, and gender.

Key Results:

The model explains 56.4% of the variance in the behavioural engagement score ($R^2 = .564$). Emotional connection emerged as the strongest predictor ($\beta = 0.502, p < .001^{***}$), followed by belief in AR’s relevance ($\beta = 0.322, p < .001^{***}$). None of the other variables, digital comfort, affinity for Kinder, age, or gender, had a significant impact.

Critical Interpretation:

These findings suggest that engagement is primarily driven by symbolic and emotional resonance, not by technical skills or demographics. Still, the model leaves nearly half of the variance unexplained, pointing to other possible drivers such as context or individual motivation. These results support cautious conclusions.

Managerial Implication:

Managers should prioritise emotional design and symbolic relevance in AR campaigns. Demographic or digital targeting alone is not effective. However, given the model’s limited scope, AR should be seen as a trigger, not a guarantee, of behavioural change.

4.1.10 Mediation Analysis: Emotional Connection as a Mechanism of AR-Induced Engagement

Hypothesis Explanation:

This analysis tests whether the effect of emotional connection on behavioural engagement is mediated by the belief that AR is persuasive and relevant. The model explores whether belief in AR acts as a psychological link between emotion and action.

Key Results:

The analysis confirms that emotional connection to the AR campaign increases behavioural engagement in two ways: directly, and indirectly by strengthening the belief that AR is persuasive. This belief acts as a psychological bridge. The indirect pathway accounts for roughly one third of the total effect, meaning that part of the reason why emotion leads to action is because consumers also perceive the AR experience as meaningful and relevant.

Critical Interpretation:

Emotional connection alone does not fully explain behavioural engagement. What matters is whether consumers also believe the AR activation is meaningful. This finding reinforces the need to align felt impact with perceived value; symbolic resonance is necessary but not sufficient.

Managerial Implication:

AR campaigns must not only trigger emotion but also be framed as useful and credible. Emotional excitement without symbolic clarity may result in passive interest rather than real action. Framing AR as purposeful, through narrative, benefits, and brand fit, is essential to move from engagement to behaviour.

4.1.11 Conclusion from the Quantitative Analysis:

The quantitative results reveal that AR's strongest and most consistent impact lies in enhancing perceived innovativeness (H1). It helps brands appear more modern and differentiated (H3), but this effect is selective. AR does not systematically improve emotional connection, ease of use, or warmth, and even weakens key symbolic traits such as authenticity and family-friendliness (H2). Behaviourally, AR stimulates attention and in-store interest but not purchase intent or loyalty. Segment effects (H5) were limited: Gen Z showed higher responsiveness, but the results were not statistically robust; parental status had no predictive power.

Regression and mediation analyses further clarified that emotional connection and belief in AR's relevance are the true drivers of both experience and engagement. Demographics and digital

fluency were not significant. This highlights that symbolic fit and emotional resonance matter more than sociodemographic targeting.

For FMCG managers, these results suggest that AR's potential lies not in its novelty, but in its ability to carry meaningful brand values and create emotionally anchored experiences. Campaigns must go beyond entertainment and interface design: they must tell a story, create belief, and align with the brand's emotional DNA. AR is not a universal solution, but a strategic medium, effective only when it resonates with consumer expectations and reinforces the brand's core identity.

At the theoretical level, these results support the need to refine traditional models of brand experience and engagement. The Integrated Marketing Communication (IMC) framework, in particular, should be adapted to reflect how immersive formats like AR require not only message consistency but narrative integration and symbolic clarity.

4.2 Qualitative Analysis: Professional Insights into the Strategic Effectiveness of Augmented Reality in FMCG Food & Beverage

This section presents the analysis of semi-structured interviews conducted with branding and FMCG professionals. The aim is to deepen the understanding of the symbolic, emotional, and strategic dynamics involved in integrating AR into brand campaigns. These qualitative insights complement and enrich the quantitative findings by providing managerial and exploratory perspectives

While the quantitative analysis in section 4.1 provided strong statistical insights into AR's impact on consumer perceptions and brand engagement, a complete understanding of AR's strategic role in FMCG requires a complementary qualitative approach. To this end, expert interviews were conducted with four industry professionals to explore the practical, managerial, and strategic dimensions of AR in the Food and Beverage sector.

The objectives of this qualitative phase were fourfold: (1) to assess how symbolic fit and brand identity influence AR's effectiveness in FMCG branding (Kapferer, 2012; Scholz & Smith, 2016); (2) to understand the operational constraints and economic considerations shaping AR adoption in real-world campaign decisions; (3) to explore AR's strategic potential for creating playful, educational, or differentiating experiences, especially in child-oriented brand contexts; (4) to evaluate the relevance of psychographic versus demographic targeting in determining consumer engagement with AR experiences.

Four industry professionals provided rich, varied perspectives:

- Jessica de Halleux, Country Marketing Manager for Kinder Benelux (Ferrero Group), gave an in-depth explanation of the Appplaydu AR experience, detailing its design, the strategic objectives behind its development.
- Thierry Jupsin, Professor of Brand Management at UCLouvain and VP Brand West at Bridgestone EMEA, contributed an academic and strategic perspective on brand identity management, narrative coherence, and experiential marketing in immersive environments, drawing on over 15 years of experience in the FMCG industry.
- Hugo Hassler, Co-founder of the video content agency Upcut, provided a candid assessment of AR's return on investment and the economic realities faced by brands considering AR campaigns.
- Camille Tanghe, Junior Brand Manager at Unilever (ex-Magnum & Lipton Ice Tea), described strategic decision-making processes concerning media selection, highlighting pragmatic limitations and conditions under which AR might be considered viable.

By integrating these diverse viewpoints, the following analysis addresses four critical themes that consistently emerged: (1) Symbolic Fit and Brand Identity, (2) Economic Rationality and Operational Constraints, (3) AR as a Promoter for Play, Education, and Differentiation, and (4) Psychographic (Not Demographic) Targeting.

Each theme synthesizes professional insights and interprets their implications through the theoretical frameworks outlined earlier (Brand Experience, ENTANGLE, IMC), critically evaluating the strategic and operational realities of AR usage in FMCG marketing.

4.2.1 The Primacy of Symbolic Fit and Brand Identity

A Symbolic fit emerged as the most decisive factor in AR's potential for FMCG branding. Jessica de Halleux (Kinder/Ferrero) described at length how the design of Appplaydu was dictated not only by Ferrero's playful brand DNA, but also by strict EU regulations prohibiting direct child-targeted advertising. She insisted that the AR content had to create a "universe of play and imagination," but always without explicit commercial prompts, a balancing act between compliance, ethics, and brand coherence because the product is aimed at children that are less than 12 years old. This approach led to a paradox that Jessica de Halleux acknowledged openly: while AR generated strong engagement through play, it also "weakened the explicit presence of the Kinder brand," sometimes blurring the link between the digital experience and brand recognition.

Thierry Jupsin (UCLouvain) offered a critical academic reading: for him, AR is only valuable if it deepens the narrative and symbolic universe of the brand, making values, stories, and emotions tangible. He underlined that technology alone cannot compensate for weak brand identity; instead, AR "amplifies what is already there." He also highlighted a potential methodological limitation in the survey design, noting that differences in narrative framing between the two campaigns could confound the isolated effect of AR. He recommended more controlled stimuli in future research to better capture AR's unique contribution.

Camille Tanghe (Unilever) provided a concrete managerial echo: in practice, AR is simply “not even considered for now” if the campaign cannot demonstrate a strong alignment with brand identity and strategic intent. For a brand like Magnum, focused on indulgence and emotional resonance, AR can quickly become “off-brand” if not managed carefully. Camille Tanghe pointed out that traditional media, with their proven symbolic and emotional codes, remain dominant for day-to-day communication.

Critical perspective:

In the absence of a strong pre-existing brand DNA, AR risks being perceived not as a strategic asset but as a superficial technological gimmick, offering limited emotional depth or perceived meaning. This critical insight resonates with the Brand Experience Framework (Brakus et al., 2009), which emphasizes the role of authenticity, coherence, and narrative depth in shaping meaningful brand experiences. It also reflects the patterns observed in the quantitative analysis: while AR consistently enhanced perceptions of innovation, it did not systematically improve dimensions such as emotional warmth or authenticity. These findings suggest that AR can only reinforce brand identity when it is meaningfully embedded within a well-articulated brand world.

4.2.2 Economic Rationality and Operational Constraints

Economic reality came up as a fundamental filter. Both Camille Tanghe and Hugo Hassler (Upcut) explained that, while AR is attractive in theory, it is often impossible to justify at local or even regional level. “Budgets are tight,” Camille Tanghe admitted, and “media consistency” takes priority over experimenting with formats that are hard to scale or repeat. Hugo Hassler added that, from an agency perspective, brands “want proof”, not just in terms of engagement, but in incremental sales or loyalty, which are difficult to demonstrate with AR.

Jessica de Halleux, too, pointed to internal Ferrero debates about “where to put the money”: AR gets funding for flagship or global initiatives, but is rarely a priority in mature, competitive local markets. The high production and technology costs, coupled with the need for educational/parental value in child-facing content, mean that AR is reserved for “exceptional campaigns with high strategic stakes.” Hugo Hassler concluded that, without “heavyweight” support (either global budgets or a clear educational partnership), AR remains at the experimental margin.

Critical perspective:

This reality is consistent with recent IMC theory (Kliatchko, 2008) and reflects the economic trade-offs brand managers face. The survey showed positive consumer reactions to AR, but these rarely translate into clear behavioural intention, confirming that managerial caution is justified. AR’s main barrier is not creative vision, but operational and financial viability.

4.2.3 AR as a Catalyst for Play, Education, and Differentiation, Under the Right Conditions

Despite these barriers, all interviewees recognized the unique potential of AR to expand the experiential territory of a brand, provided certain conditions are met. Jessica de Halleux cited Appplaydu as “the perfect example” of how AR can “extend the brand experience into the family space,” enabling shared parent-child moments, stimulating creativity, and even supporting school curricula (with language and logic games). She emphasized that this type of engagement “is not achievable with classic media.”

Thierry Jupsin added that the true value of AR is not just in interactivity, but in its ability to “make the brand story lived rather than told.” He believes brands with playful, educational, or imaginative DNA (like Kinder or Danone) stand to benefit most, whereas utilitarian or low-involvement FMCGs are less likely to see a strategic gain.

Camille Tanghe was more cautious: “It’s very context dependent.” She admitted that, for launches targeting families or children, AR can create strong buzz and memorability, but the effect is “short-lived if the experience is not both fun and intuitively tied to the brand.” Hugo Hassler stressed that “novelty fades,” and agencies have to “educate clients not to expect miracles.” He also mentioned that “the best AR campaigns are those where the consumer almost forgets about the technology”, they simply experience the brand in a new, memorable way.

Critical perspective:

This theme speaks directly to the Brand Experience and ENTANGLE models: the strongest AR results are found when campaigns are designed to reinforce core values through fun, narrative, or educational depth. The analysis also clarifies why your survey showed differentiated impacts depending on emotional and symbolic resonance.

4.2.4 Psychographic (Not Demographic) Targeting: Who Really Engages With AR?

A fourth, less expected theme is that demographic targeting (e.g., Gen Z, parents) is less predictive than psychographic fit. Both Thierry Jupsin and Camille Tanghe challenged the idea, common in AR marketing, that younger consumers or families are always more receptive. In reality, “what matters most is mindset,” according to Camille Tanghe: curiosity, playfulness, openness to new tech, and a willingness to be surprised. Thierry Jupsin highlighted that, in your survey, emotional connection and belief in the campaign’s value were more important predictors of engagement than age or parental status.

Hugo Hassler confirmed this from the agency side: campaigns “that work best are those that attract curious, creative profiles, not just young people.” Jessica de Halleux added that, with Appplaydu, success depended more on how parents viewed digital play as a form of learning than on the child’s age.

Critical perspective:

This insight holds significant implications for the managerial literature on AR adoption. It challenges the conventional emphasis on demographic segmentation, often centred on age or

parental status, and instead points to the superior explanatory power of psychographic variables such as curiosity, playfulness, and openness to digital experimentation. This shift is supported by the quantitative regression analysis, which identified emotional connection and perceived campaign value as stronger predictors of behavioural engagement than any demographic trait. In line with emerging calls for more nuanced consumer profiling (Scholz & Duffy, 2018; Smink et al., 2020), these findings suggest that AR campaign effectiveness depends less on who the consumer is demographically, and more on how they relate to the experiential promise of the medium.

4.2.5 Synthesis:

By triangulating these expert insights with the statistical findings and theoretical frameworks, the analysis leads to several clear conclusions:

- AR's strategic value in FMCG is conditional, not universal: it is most effective when aligned with core brand identity and deployed in campaigns with strong symbolic, playful, or educational potential.
- Economic and operational barriers remain a strong filter, limiting AR's practical adoption to exceptional contexts or global flagship initiatives.
- Successful AR campaigns must be narratively and emotionally integrated, focusing on creating meaning rather than technological novelty.
- Future segmentation should privilege psychographic profiles over demographics, targeting those most open to immersive, playful, or pedagogically rich brand experiences.

This qualitative analysis both demonstrates and qualifies the findings of the quantitative and theoretical sections, offering a critical, managerial lens on when and how AR can genuinely reinforce brand identity and engagement in FMCG. The section answers the research question not by generalizing, but by showing the precise conditions under which AR achieves its full potential.

In summary, the qualitative analysis confirms the strategic potential of AR to enrich brand experience while highlighting operational challenges and FMCG-specific limitations. These findings provide the foundation for the managerial recommendations discussed in the following section, which aim to guide brands in effectively implementing AR.

5. Limitations and Future Perspectives

Despite the methodological rigor and multidimensional practical approach adopted in this thesis, several limitations must be acknowledged in order to accurately frame the scope and significance of the findings.

5.1 Methodological and Theoretical Limitations

First, as already discussed, the two campaigns differ in both the product shown (Kinder Joy vs. Kinder Surprise) and the way the story is told, one highlighting emotional bonding, the other focusing on playful interaction. These differences make it difficult to isolate the impact of AR alone. While they were the best available examples for this study, future research should use campaigns with the same product and parallel narrative framing to improve internal validity.

Second, the sample composition presents intrinsic limits for generalization. Although the survey attracted a substantial and digitally literate audience, key subgroups such as parents of children aged 3–12 were underrepresented, restricting the power of subgroup analysis. In addition, the qualitative interviews, while diverse in expertise (brand, agency, academic), remain limited in number, and may reflect both self-selection and social desirability bias. No single expert's perspective was privileged, but all provided critical contextual enrichment for interpreting the quantitative findings.

Third, the scope of application is delimited by the decision to focus exclusively on the Food & Beverage segment of FMCG. The empirical and theoretical insights developed here do not directly apply to other sectors, such as cosmetics or luxury, where AR is already established, or to markets with different consumer–brand dynamics. For instance, in categories like skincare, consumers often seek individual personalization and functional efficacy, making AR primarily a tool for utility enhancement (e.g., shade matching or skin analysis), rather than symbolic immersion. As such, the findings should be interpreted as indicative rather than universally prescriptive.

Fourth, the measurement of constructs such as brand experience and symbolic alignment was based on campaign-specific adaptations of existing validated scales. While these adaptations ensured contextual relevance, they also introduced certain methodological limitations. In particular, the exclusive use of self-reported measures within a single survey instrument raises the risk of common method bias and short-term recall effects. Furthermore, the survey design could not capture longer-term behavioural outcomes such as sustained engagement, repeat purchase, or brand loyalty.

Fifth, the way the campaign videos were presented to participants also constitutes a limitation. They were shown without any prior explanation of the campaign's goal or the use of . This approach was chosen to let participants react naturally to the content, but it may have caused confusion, particularly among older respondents or those unfamiliar with AR. Some participants misunderstood the role of the app or did not realize that the video involved an interactive component. This could have affected their evaluations, especially for items related to emotional connection and symbolic value. Additionally, as Kinder is a sugary treat primarily marketed to children, some participants, especially health-conscious adults, may have found it difficult to relate to the campaign, which could have lowered their engagement levels.

Finally, the rapid evolution of AR technologies and consumer expectations implies that any empirical assessment risks obsolescence. As digital literacy and technological infrastructure advance, both the symbolic and practical value of AR in branding will likely shift, calling for continuous empirical updates.

5.2 Strategic Risks: Brand Dilution through Poor AR Execution

While AR offers significant potential to enhance brand experience and reinforce consumer engagement, it also introduces risks if campaigns are poorly executed or misaligned with the brand's meaning system. As Zarantonello and Schmitt (2010) argue, experiential activations must remain consistent with the brand's identity system; if an AR activation feels off-brand, excessively gamified, or lacking narrative coherence, it may generate confusion, dilute symbolic trust, or even provoke active rejection from consumers. This risk is amplified in low-involvement categories such as F&B, where brand relationships rely on familiarity and perceived continuity of meaning.

Recent research (Scholz & Smith, 2016; Hilken et al., 2018a) underscores the dangers of technological overkill, emotional dissonance, and narrative incoherence. Without a compelling brand story grounded in meaning, AR may be dismissed as a superficial gimmick, rapidly losing its novelty effect and failing to deliver meaningful or lasting impact. Brands must therefore rigorously test AR content for usability, emotional resonance, and alignment with brand identity. Ideally, such activations should be embedded within an integrated marketing communication (IMC) ecosystem, and validated using frameworks like ENTANGLE (Scholz & Smith, 2016) to pre-empt strategic misalignment.

5.3 Managerial and Theoretical Implications

From a managerial perspective, the findings highlight the critical importance of aligning AR activations with core brand values, especially in playful, child-oriented campaigns. Emotional tone, expressive codes, and narrative continuity must be orchestrated across digital and physical touchpoints to maximize impact and avoid perceived incoherence. Theoretically, these results challenge technology-centric engagement models, indicating that behavioural response to AR is not driven by digital fluency, but rather by consumers' belief in AR's deeper meaning and narrative credibility (Scholz & Smith, 2016; Kliatchko, 2008).

5.4 Future Research Directions

Future research should prioritise the following areas to deepen both academic understanding and practical application of AR in FMCG branding:

- Strictly controlled experimental designs manipulating only AR-related variables for enhanced causal inference.

- Broader, more representative samples, including cross-market and parent-focused segmentation.
- Integration of behavioural and longitudinal data (e.g., sales figures, digital engagement metrics) to capture real-world impact beyond self-report.
- In-depth qualitative studies exploring the symbolic, emotional, and narrative mechanisms that mediate AR's effectiveness, particularly as AR is combined with VR and other immersive technologies.
- Continued validation and refinement of frameworks such as ENTANGLE and IMC to ensure that AR campaigns deliver not only novelty but sustained symbolic value and consumer trust.
- While Kinder served as the core example for the experimental component, future research could expand the empirical base by including other FMCG brands targeting different age groups or consumption contexts. Studying AR activations from products like Coca-Cola or adult-oriented snack brands would help clarify how symbolic resonance and experiential response vary across consumer segments, brand cultures, and product rituals.

In summary, this thesis demonstrates both the opportunities and challenges of deploying AR in the F&B FMCG sector. The key to sustainable value lies not in technological sophistication alone, but in the careful alignment of AR experiences with brand identity, symbolic coherence, and consumer readiness. Only by recognizing and addressing these limitations can future research and practice ensure that AR fulfils its potential as a driver of meaningful, differentiated brand engagement.

6. General Conclusion

This thesis set out to answer the following research question: How can food and beverage FMCG brands leverage AR to create meaningful consumer experiences that reinforce brand identity and engagement? The stakes of this question are both theoretical, understanding how AR fits within frameworks of brand experience and identity, and managerial, as brands face increasing pressure to innovate meaningfully in a saturated FMCG landscape.

Summary of Findings and Analytical Approach

This thesis combined a comparative experimental survey with expert interviews to examine how AR affects consumer experience and brand identity in the F&B sector. The results show that AR can enrich brand perception and stimulate consumer interaction, but only when it is emotionally resonant, symbolically aligned, and embedded in a coherent brand story. When these conditions are not met, AR may confuse consumers or even weaken core brand traits. This risk is particularly high for child-oriented brands, where emotional trust and conceptual clarity are central. The findings refine existing frameworks such as the Brand Experience model and Integrated Marketing

Communication (IMC), by showing that tonal alignment and brand coherence are more decisive than technical novelty in determining AR's effectiveness.

Instead, it relies on whether the AR activation genuinely reinforces the identity and emotional tone of the brand. This positions AR not as a flashy add-on, but as a tool for building meaningful connections, when thoughtfully used. However, the findings also show that AR is not a universal tool. Its success is conditional, it only enhances consumer experience and brand engagement when emotional connection and symbolic coherence are present.

Critical Perspective and Proposals

From a managerial standpoint, brands should only launch AR campaigns when they can ensure strong consistency with both brand identity and consumer sentiment. This means testing not only usability, but also the deeper emotional and narrative response the campaign generates. Frameworks like ENTANGLE can guide these evaluations. Expert interviews further highlighted that narrative clarity and emotional resonance are essential conditions for ensuring that AR activations reinforce the brand's identity rather than dilute it. AR campaigns should also be anchored within a larger communication strategy, ensuring that the experience feels like part of the brand story, not a separate initiative. Extra care is needed in campaigns aimed at children: the risk of confusion or unintended psychological manipulation is real and requires careful monitoring.

On a theoretical level, this thesis challenges models that focus too heavily on technical features or demographic segmentation. Instead, the findings point toward psychological and cultural factors, such as emotional connection, personal beliefs about AR, and narrative relevance, as stronger predictors of campaign success. Future research should explore these dimensions further, ideally using behavioural data from diverse consumer segments.

Societal and Industry Implications

Beyond the scope of marketing strategy, this thesis highlights important societal questions. As immersive technologies like AR become more common in everyday life, they influence how people interact with brands, form opinions, and build habits, sometimes unconsciously. Especially in categories like Food & Beverage, where consumption is frequent and often involves families, brands must reflect on how their use of AR affects emotional well-being and trust. Ethical use of these tools will become a defining challenge in the years to come.

Outlook and Closing Reflection

This thesis has met its initial objectives: it explains how AR influences brand experience, emotional connection, and engagement; tested these effects using a comparative methodology; and offered actionable insights for marketers. But beyond these academic results, a broader message emerges. In a world where digital innovations come and go, lasting value will not come from technology alone. It will come from how well brands manage to create experiences that feel relevant, emotionally rich, and respectful of their audience.

In response to the research question, this thesis demonstrates that AR can support brand identity and engagement in the F&B sector, provided that it is emotionally relevant, narratively coherent, and consistent with what the brand stands for. AR should enhance the consumption experience rather than distract from it. It must fit both the context of use and the deeper expectations that consumers associate with the brand.

One key takeaway that consistently emerged throughout the study is that consumers are not demanding more technology, they are asking for greater relevance, clarity, and emotional truth. Therefore, marketers, researchers, and designers have the responsibility to ensure that new technologies will serve this need rather than distract from it.

Ultimately, the true potential of AR lies not in novelty, but in its ability to create emotionally grounded and symbolically coherent experiences. It only becomes truly impactful when aligned seamlessly with consumer expectations and reinforces the brand's identity, transforming it from a mere digital gimmick into a meaningful experience. Therefore AR is not a universal tool, but a strategic medium and its impact depends entirely on narrative relevance and emotional fit.

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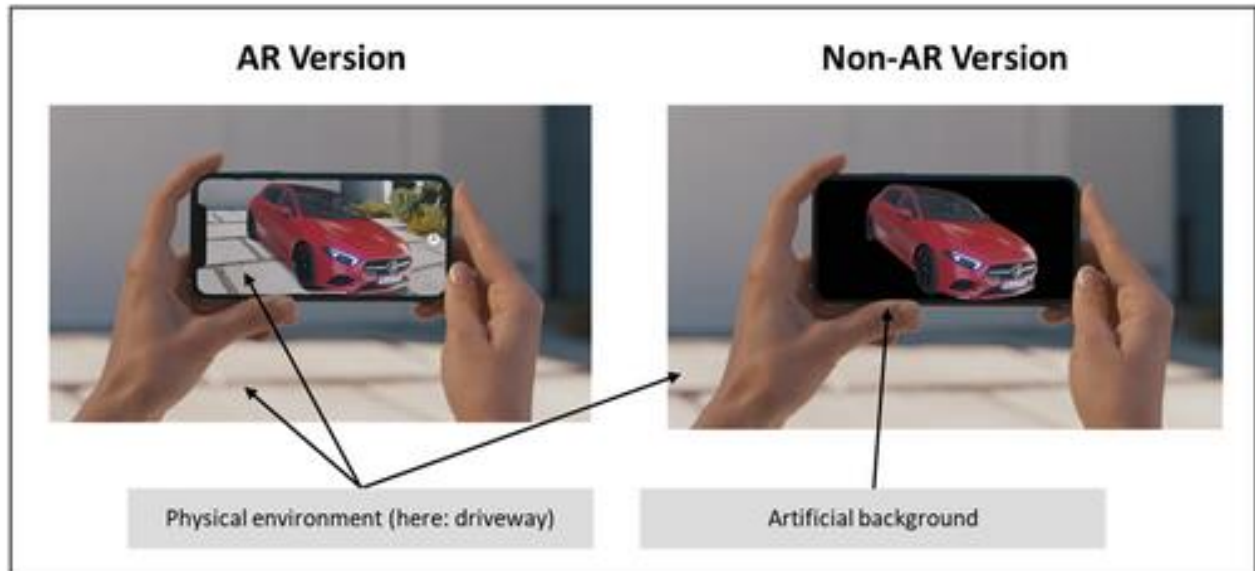
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Appendix:

Appendix A: Illustrative Visual, Mercedes cAR App Principles

This Appendix presents an illustrative sketch from Rauschnabel et al. (2024) showing the principles of the Mercedes cAR application as used in their article. It is included to provide an example of contextual embedding in Augmented Reality marketing



Source: <https://onlinelibrary.wiley.com/doi/full/10.1002/mar.21953>

Appendix B: How the Appplaydu AR Campaign Works

This appendix explains how the Kinder Surprise / Appplaydu augmented reality (AR) campaign works, based on the exact video shown to participants during the survey.

Video link (as shown in the questionnaire):

<https://www.youtube.com/watch?v=GXXkotg0FFg>

The video is a television commercial for Kinder Surprise that introduces the Appplaydu mobile app, demonstrating how children can bring their toy to life through a simple scanning process. The ad highlights the core AR experience and positions it as an extension of the Kinder brand universe, rooted in surprise, imagination, and interactive play.

1. From Physical to Digital Play

After opening a Kinder Surprise egg, children discover a physical toy inside. The toy can then be scanned using the Appplaydu app, available on the App Store and Google Play. This scan activates an AR animation, making the toy appear to come to life within the child's real environment via smartphone or tablet.

Figure: Promotional visual for the Appplaydu AR experience



Official campaign image showing the transition from physical toy to digital animation, emphasizing the “Bring your kid’s toy to life” positioning.

You can also download the Appplaydu app via the QR code featured in the campaign visual above.

2. Narrative Immersion via App Features

Once scanned, the toy character becomes an interactive 3D figure within the app. Children can play mini games, customise the character, and explore short adventures. This extends the product interaction beyond the moment of unboxing, adding narrative depth and emotional engagement.

Figure: Scanning a physical toy and playing with it in the Applaydu app



Visual representation of how physical-digital continuity is achieved through AR scanning inside the Applaydu interface.

Annexes:***Annex 4.1.: Qualtrics Survey*****Welcome Page:**

Welcome and thank you for participating in this academic survey. The survey is divided into two parts. In each part, you will answer questions about a marketing campaign from Kinder. The survey will take approximately **5 minutes** to complete. Your participation is anonymous and confidential. There are no right or wrong answers, please answer based on your personal impressions. By clicking **Next**, you confirm that you voluntarily agree to participate in this study.

Kinder1: How familiar are you with the Kinder brand?

- 1 = Not familiar at all
- 2 = Slightly familiar
- 3 = Moderately familiar
- 4 = Very familiar
- 5 = Extremely familiar

Kinder2: How much do you like the Kinder brand?

- 1 = Not at all
- 2 = Slightly
- 3 = Moderately
- 4 = Quite a lot
- 5 = Very much

Video Kinder Joy Campaign without AR:

<https://videos-cdn.ispot.tv/ad/d43b/50qN-video-sm.mp4>

Joy 1: Kinder Joy Campaign Matrix

	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
The Campaign made the brand appear more innovative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Campaign increased my emotional connection to the brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Campaign helped me better understand the brand's identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interacting with the Campaign would feel easy and intuitive in real-life settings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The Campaign created a memorable emotional moment that I would remember when thinking about the brand.

The Campaign made the brand feel more human and relatable.

I would be more interested in buying a Kinder product after this experience.

I would be more likely to choose Kinder over competitors because of this Campaign

I would be more likely to stay loyal to a brand offering this type of experience regularly.

A brand offering this type of Campaign clearly stands out from competitors.

I would actively seek out Kinder in stores to interact with this campaign.

Joy 2: Compared to my real purchasing behaviour, how realistic are my previous answers about this experience?

- 1 = Not realistic at all
- 2 = Slightly realistic
- 3 = Neutral
- 4 = Realistic
- 5 = Very realistic

Joy 3: Which of the following adjectives would you use to describe Kinder after this Campaign?
(Select all that apply)

- Magical
- Playful
- Creative
- Authentic
- Trustworthy
- Family-friendly
- Innovative
- Other (please specify)

Joy 4: “This campaign felt consistent with Kinder’s values and personality.”

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

Video with the AR Campaign:

https://www.youtube.com/watch?si=oIy7r2pP2plZWMTD&embeds_referring_ouri=https%3A%2F%2Fnus.au1.qualtrics.com%2F&source_ve_path=MTY0OTksMjg2NjQsMTY0NTA2&v=GXXkotg0FFg&feature=youtu.be

Surprise 1: Kinder Surprise AR Campaign Matrix

	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
The Campaign made the brand appear more innovative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Campaign increased my emotional connection to the brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Campaign helped me better understand the brand's identity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interacting with the Campaign would feel easy and intuitive in real-life settings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The Campaign created a memorable emotional moment that I would remember when thinking about the brand.

The Campaign made the brand feel more human and relatable.

I would be more interested in buying a Kinder product after this experience.

I would be more likely to choose Kinder over competitors because of this Campaign

I would be more likely to stay loyal to a brand offering this type of experience regularly.

A brand offering this type of Campaign clearly stands out from competitors.

I would actively seek out Kinder in stores to interact with this campaign.

Surprise 2: Compared to my real purchasing behaviour, how realistic are my previous answers about this experience?

- 1 = Not realistic at all
- 2 = Slightly realistic
- 3 = Neutral
- 4 = Realistic
- 5 = Very realistic

Surprise 3: Which of the following adjectives would you use to describe Kinder after this Campaign? (Select all that apply)

- Magical
- Playful
- Creative
- Authentic
- Trustworthy
- Family-friendly
- Innovative
- Other (please specify)

Surprise 4: “This campaign felt consistent with Kinder’s values and personality.”

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

Demo 1: What is your age group

- <18
- 18-24
- 25-34
- 35-44
- 45-54
- 55+

Demo 2: What is your gender?

- Male
- Female
- Other

Demo 3: Do you have children? If yes, in which age groups? (Select all that apply)

- I don't have children
- 0–2 years
- 3–6 years
- 7–12 years
- 13–17 years
- 18+ years

AR: In the second campaign, the packaging offered an interactive digital game experience using your mobile phone. This is an example of Augmented Reality (AR), a technology that overlays digital content onto the real world through devices like smartphones or tablets.

AR1: In general, how comfortable and interested are you in using new digital technologies (e.g., apps, connected objects, or interactive features like Augmented Reality)?

- 1 = Not at all
- 2 = Slightly
- 3 = Moderately
- 4 = Very
- 5 = Extremely

AR 2: Do you think that augmented reality (AR) experiences on food or beverage products, like the one shown in the second video with the helicopter, could positively influence your purchasing behaviour in the future?

- Yes
- No
- No opinion

End of survey thank you note:

Thank you for completing this survey. Your insights will contribute to understanding how food and beverage brands can leverage augmented reality (AR) to create meaningful consumer experiences that reinforce brand identity and foster engagement. Your participation is essential to advancing research in this evolving field. If you have any questions about this survey, please do not hesitate to contact me at the following email address: maxime.anciaux@student.uclouvain.be
Maxime Anciaux

Annex 4.1.1: Detailed Statistical Analysis for Hypothesis 1

A. Survey Items and Operationalisation

Brand experience was measured using six Likert-scale items, identical for both campaign formats:

“The campaign made the brand appear more innovative.”

“The campaign increased my emotional connection to the brand.”

“The campaign helped me better understand the brand’s identity.”

“Interacting with the campaign would feel easy and intuitive in real-life settings.”

“The campaign created a memorable emotional moment that I would remember when thinking about the brand.”

“The campaign made the brand feel more human and relatable.”

Note:

The Kinder Joy campaign is referred to as the non-AR campaign.

The Kinder Surprise campaign is referred to as the AR campaign.

All items were answered on a 5-point Likert scale (1 = strongly disagree; 5 = strongly agree).

Full item wordings can be found in Survey Appendix, Joy1–Surprise1.

B. Experimental Design

Within-subjects design: All 157 respondents were exposed to both campaign formats, allowing direct intra-individual comparisons between AR (Kinder Surprise) and non-AR (Kinder Joy).

This design controls for baseline differences in brand affinity and individual response style.

C. Statistical Testing Procedure

Step 1: Shapiro–Wilk normality test on the difference scores for each item (all $p < .001^{***}$, i.e., non-normal distribution).

Step 2: Wilcoxon signed-rank test applied to each item (paired samples, non-parametric), as recommended in consumer research for Likert data.

Step 3: Means, medians, and effect sizes computed for descriptive analysis.

D. Detailed Statistical Results Table

The comparative impact of the AR (Kinder Surprise) and non-AR (Kinder Joy) campaigns on each dimension of brand experience was assessed using Wilcoxon signed-rank tests. Table 4.1 presents the mean scores on a 5-point Likert scale (1 = strongly disagree; 5 = strongly agree), statistical results, and interpretations for all six brand experience items.

Table 4.1: Wilcoxon Test Results: Comparison of Brand Experience Dimensions Between AR and Non-AR Campaigns

Item	Mean (non-AR)	Mean (AR)	Z-value	p-value	Significance	Interpretation

1. Perceived innovativeness	2.89	3.69	6.87	< .001	***	AR > non-AR, H1 supported
2. Emotional connection	3.17	3.22	- 0.797	.425	ns	Not significant
3. Brand understanding	3.47	3.52	-1.18	.238	ns	Not significant
4. Ease of interaction	3.60	3.62	- 0.799	.425	ns	Not significant
5. Emotional memorability	3.31	3.48	1.38	.167	ns	Not significant
6. Human and relatable	3.66	3.43	-2.80	.005	**	AR < non-AR (inverse), H1 rejected

Note:

$p < .001$ ***; $p < .05$ *; ns = not significant

Source: Own survey, April 2025

E. Full Calculation Files (Available on Request)

All raw data, SPSS and Excel outputs, and full calculation files (including medians, standard deviations, test statistics, and effect sizes) are available upon request.

For access, please contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.2: Detailed Statistical Analysis for Hypothesis 2

A. Survey Items and Operationalisation

Symbolic adjectives used for brand description:

- Magical
- Playful
- Creative
- Authentic
- Trustworthy
- Family-friendly
- Innovative

Brand identity alignment statement:

“This campaign felt consistent with Kinder’s values and personality.”

All participants (N = 157) answered these after both the non-AR campaign (Kinder Joy) and the AR campaign (Kinder Surprise).

B. Experimental Design

Within-subjects design:

Each respondent described Kinder using the adjective set after viewing each campaign (non-AR then AR), and rated agreement with the brand value alignment statement.

C. Statistical Testing Procedure

Symbolic adjectives:

For each adjective, a chi-square test of independence compared the number of times the word was chosen after each campaign (non-AR vs. AR).

Brand value alignment:

Agreement with the alignment statement was compared using the Wilcoxon signed-rank test (paired samples, non-parametric).

D. Full Statistical Results

Adjective Frequencies

The frequency with which each symbolic adjective was attributed to Kinder after the non-AR (Kinder Joy) and AR (Kinder Surprise) campaigns is reported in Table 4.1.2.A This table summarises how exposure to each campaign influenced the brand's perceived characteristics, highlighting both the positive and negative symbolic shifts associated with the use of augmented reality.

Table 4.1.2.A: Frequency of Symbolic Adjectives Attributed to Kinder After Exposure to Non-AR and AR Campaigns

Adjective	Non-AR (Kinder Joy)	AR (Kinder Surprise)	Adjective
Magical	10	36	Magical
Playful	80	83	Playful
Creative	29	75	Creative
Authentic	37	14	Authentic
Trustworthy	15	14	Trustworthy
Family-friendly	122	82	Family-friendly
Innovative	4	54	Innovative

Note:

Source: Own survey, April 2025

Chi-Square Test Results

The statistical significance of the differences in adjective attribution between the non-AR and AR campaigns was tested using the chi-square test of independence for each symbolic adjective. Table 4.1.2.b presents the results, showing which brand characteristics were significantly affected by the introduction of augmented reality.

Table 4.1.2.b – Chi-Square Test Results for Differences in Adjective Attribution (Non-AR vs. AR Campaign)

Adjective	χ^2	p-value	Significance
Magical	15.92	< .001	***
Playful	0.05	.821	ns

Creative	29.11	< .001	***
Authentic	11.33	< .001	***
Trustworthy	0.00	1.000	ns
Family-friendly	21.28	< .001	***
Innovative	50.78	< .001	***

Note:

$p < .001$ ***; ns = not significant.

N = 157.

Source: Own survey, April 2025.

Wilcoxon Signed-Rank Test for Brand Value Alignment

Median difference: 0

Mean (non-AR): 0.87

Mean (AR): 0.72

Z = -2.326

p = .020 (*)

N = 157

Interpretation:

The median difference is not zero: the traditional (non-AR) campaign is rated as more consistent with Kinder's values (Wilcoxon $p = .020$).

E. Normality Tests and Data Distributions

Kolmogorov-Smirnov: $p < .001$ *** (non-normal)

Shapiro-Wilk: $p < .001$ *** (non-normal)

Justification: Wilcoxon used due to violation of normality assumptions.

F. Calculation Outputs and Raw Data

All raw data, SPSS and Excel outputs, and calculation files (including case-by-case adjective selections, value alignment scores, effect sizes) are available upon request.

For access, please contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.3: Detailed Statistical Analysis for Hypothesis 3

A. Survey Items and Operationalisation

Behavioural brand engagement was measured with the following five items (Likert scale 1–5):

“I would consider purchasing this Kinder product after seeing the campaign.”

“I would prefer Kinder over competing brands after seeing this campaign.”

“I would be more loyal to brands offering this type of experience.”

“Kinder stands out from its competitors thanks to this campaign.”

“I would visit a store to try out the campaign experience in real life.”

Each participant rated all five items after both the non-AR campaign (Kinder Joy) and the AR campaign (Kinder Surprise).

Sample size: $N = 157$.

B. Experimental Design

A within-subjects design was applied: all respondents evaluated both campaigns on each behavioural engagement item, allowing direct intra-individual comparisons.

C. Statistical Testing Procedure

The normality of the difference scores for each item was checked using the Shapiro–Wilk test. All items showed non-normal distributions ($p < .001^{***}$).

Consequently, the Wilcoxon signed-rank test was used for all paired comparisons, which is recommended for ordinal repeated measures data in consumer research (Pleyers, 2024).

For each item, means, medians, and effect sizes were computed for descriptive analysis.

D. Detailed Statistical Results

The effectiveness of the AR campaign on each dimension of behavioural brand engagement was evaluated using Wilcoxon signed-rank tests. Table 4.1.3 below presents the detailed statistical results for all five behavioural items, comparing scores after exposure to the AR (Kinder Surprise) and non-AR (Kinder Joy) campaigns. Each result is interpreted according to the direction and significance of the observed effect.

Table 4.1.3: Wilcoxon Test Results: AR vs. Non-AR Campaign on Behavioural Brand Engagement

Item	Z-value	p-value	Significance	Interpretation
1. Purchase intention	1.047	.295	ns	Not significant
2. Preference for Kinder over competitors	1.500	.134	ns	Not significant
3. Loyalty to brands with such experiences	-1.410	.158	ns	Not significant
4. Kinder stands out from competitors	-3.436	< .001	***	Significant increase (AR > non-AR)
5. Intention to interact with campaign in-store	-2.965	.003	**	Significant increase (AR > non-AR)

Notes:

$p < .001^{***}$; $p < .01^{**}$; ns = not significant.

Source: Own survey, April 2025.

E. Calculation Outputs and Raw Data

All raw data, SPSS and Excel outputs, and calculation files (including item-by-item responses, medians, standard deviations, test statistics, and effect sizes) are available upon request.

For access, please contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.4: Technical Details

A. Moderator Variables and Outcome Measures

AR2: Comfort and interest in digital technologies (5-point Likert scale).

AR3: Belief in AR's power to influence future behaviour (coded 0 = No, 0.5 = No opinion, 1 = Yes).

Brand Experience Score: Mean of six AR campaign items (Q1–6).

Behavioural Engagement Score: Mean of five AR campaign items (Q7–11).

N = 157.

B. Statistical Testing Procedure

Spearman's rank-order correlation was used for all analyses due to ordinal scales and tied ranks (especially in AR3).

All ranks computed with average ranking in case of ties.

C. Results

AR2 × Brand Experience: $\rho = 0.2431$ (weak but significant)

AR2 × Behavioural Engagement: $\rho = 0.1613$ (weak, not significant)

AR3 × Brand Experience: $\rho = 0.5599$ (strong, significant)

AR3 × Behavioural Engagement: $\rho = 0.5884$ (strong, significant)

The results are presented below:

The relationship between digital affinity and the effectiveness of the AR campaign was analysed using Spearman's rank-order correlation. Table 4.1.4 summarises these results, showing the strength of association between consumers' comfort with technology (AR2) and belief in AR's persuasive power (AR3) with two key outcomes: brand experience and behavioural engagement scores. Both moderator variables are correlated with respondents' ratings of the AR campaign only.

Table 4.1.4 – Spearman Correlations Between Digital Affinity and AR Effectiveness on Brand Experience and Behavioural Engagement

Correlation	$\sum d^2$	ρ (Spearman)	Interpretation
AR2 × AR Brand Experience Score (Q1–6)	488,145.5	0.2431	Weak but significant
AR2 × AR Behavioural Engagement Score (Q7–11)	540,909.5	0.1613	Weak and not statistically significant
AR3 × AR Brand Experience Score (Q1–6)	283,819.5	0.5599	Strong and statistically significant
AR3 × AR Behavioural Engagement Score (Q7–11)	265,450.0	0.5884	Strong and statistically significant

Note:

Source: Own survey, April 2025

Interpretation:

Comfort with technology has a weak positive link to perceived brand experience, but not to engagement. Belief in AR's persuasive power is a strong predictor of both positive brand experience and engagement behaviour.

D. Calculation Outputs and Raw Data

All raw data, calculation files (Python, SPSS, Excel), and intermediate rankings (including $\sum d^2$, n, exact outputs) are available upon request.

For access, please contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.5: Detailed Statistical Analysis for Hypothesis 5

A. Sample Composition

Generation Z: n = 79 (under 25), Non-Gen Z: n = 78 (25+)

Parents of children aged 3–12: n = 22, non-parents: n = 135

B. Statistical Testing Procedure

For both H5a and H5b: independent samples t-tests were used to compare mean AR brand experience and behavioural engagement scores between groups.

All item wordings, full variable operationalization, and data split criteria are reported in the Survey Appendix.

C. Full Results Tables

Table 4.5A – Differences in AR Brand Experience and Behavioural Engagement Between Generation Z and Older Consumers

Results of independent samples t-tests comparing average scores for key outcomes (on 1–5 Likert scales) between Gen Z (n = 79) and non-Gen Z (n = 78) respondents exposed to the AR campaign.

Outcome Variable	Gen Z (n = 79)	Non-Gen Z (n = 78)	Mean Difference	SE	t-stat	p-value
AR Brand Experience Score (Q1–6)	3.3840	3.1838	+0.2002	0.1076	1.8605	0.0674
AR Behavioural Engagement Score (Q7–11)	3.1342	2.8769	+0.2573	0.1304	1.9732	0.0894

Table 4.5B – Differences in AR Brand Experience and Behavioural Engagement Between Parents of Children Aged 3–12 and non-parents

Results of independent samples t-tests comparing average scores (on 1–5 Likert scales) between parents (n = 22) and non-parents (n = 135) exposed to the AR campaign.

Outcome Variable	Parents 3–12 (n)	Non-Parents (n)	Mean Difference	SE	t-stat	p-value
AR Brand Experience Score (Q1–6)	3.1873	3.2878	–0.1005	0.1134	–0.8867	0.3860
AR Behavioural Engagement Score (Q7–11)	3.0615	3.0466	+0.0149	0.1710	0.0873	0.9312

Interpretation:

For Gen Z, both outcomes are higher for AR, with marginal significance (trends but not definitive proof).

For parents, no statistically significant differences, and engagement is not higher despite the campaign being child oriented.

D. Calculation Outputs and Raw Data

All raw data, SPSS and Excel outputs, and calculation files (including split datasets and t-test outputs) are available upon request.

For access, please contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.6: Detailed Psychometric Validation of the AR Brand Experience Score (Q1–6)

A. Survey Items and Operationalisation

The AR Brand Experience Score is constructed from the following six Likert-scale items, each rated from 1 (“strongly disagree”) to 5 (“strongly agree”) after exposure to the AR campaign (Kinder Surprise / Applaydu):

“The campaign made the brand appear more innovative.”

“The campaign increased my emotional connection to the brand.”

“The campaign helped me better understand the brand’s identity.”

“Interacting with the campaign would feel easy and intuitive in real-life settings.”

“The campaign created a memorable emotional moment that I would remember when thinking about the brand.”

“The campaign made the brand feel more human and relatable.”

B. Sample and Design

Sample size: N = 157

Data drawn from post-AR campaign survey block (Surprise 1_1 to Surprise 1_6)

C. Exploratory Factor Analysis (EFA) Methodology

Factor extraction method: Principal components

Rotation: None (one-factor solution)

KMO measure of sampling adequacy: 0.822 (“meritorious,” Kaiser, 1974)

Bartlett’s Test of Sphericity: $\chi^2 = 279.89$, $df = 15$, $p < .001$ ***

Number of factors extracted: 1 (eigenvalue > 1)

Total variance explained: 50.9%

Factor loadings: all items between 0.51 and 0.82

D. Interpretation:

The AR Brand Experience Score is psychometrically robust, with all items contributing meaningfully to a unidimensional construct. This supports its use in hypothesis testing and further analysis.

E. Calculation Outputs and Raw Data

All full EFA output, scree plots, eigenvalue tables, item-by-item factor loadings, and syntax (SPSS, Python) are available upon request.

For access, contact: maxime.anciaux@student.uclouvain.be

Annex 4.1.7: Detailed Psychometric Validation of the AR Behavioural Engagement Score (Q7–11)

The AR Behavioural Engagement Score is constructed from five survey items, each rated on a 1–5 Likert scale after exposure to the AR campaign (Kinder Surprise/Applydu). These items capture different aspects of consumer behavioural response: purchase interest, brand preference, loyalty, perception of competitive differentiation, and intention to interact with the activation at point-of-sale.

To verify that these five items could be combined into a single, robust index, an exploratory factor analysis (EFA) was conducted. The analysis confirmed the statistical suitability of the data for factor analysis, and all five items were shown to load onto a single underlying factor. This one-factor solution explained more than two-thirds of the total variance, with all item contributions well above standard acceptability thresholds for marketing research.

These findings demonstrate that the AR Behavioural Engagement Score is internally consistent and methodologically sound. It can therefore be confidently used in all subsequent analyses as a composite measure of consumers’ behavioural response to AR-based FMCG campaigns.

All technical details, raw EFA outputs, and full calculation files (SPSS, Excel, Python scripts) are available upon request. For access, please contact: maxime.anciaux@student@uclouvain.be.

Annex 4.1.8 : Technical Details: Multiple Regression on AR Brand Experience

A multiple linear regression was performed using the validated AR Brand Experience Score (mean of Surprise 1_1 to 1_6) as the dependent variable. Six predictors were included: emotional connection to the AR campaign (Surprise_1_2), belief in AR's persuasive potential (AR3), comfort with digital technologies (AR2), liking for Kinder (Kinder2), age (Demo 1), and gender (Demo 2). The overall model was statistically significant and explained 68.8% of the variance in the outcome variable. Emotional connection ($\beta = 0.728$, $p < .001^{***}$) was the dominant predictor, followed by belief in AR's relevance ($\beta = 0.154$, $p = .005$). Other predictors (digital comfort, Kinder liking, age, gender) were not statistically significant.

Table 4.1.8: Multiple Regression Results: Predictors of AR Brand Experience Score

This table presents the results of the multiple regression analysis. It shows the standardized coefficients (β), t-values, p-values, and statistical significance for each predictor variable included in the model. The dependent variable is the AR Brand Experience Score, based on six survey items (Surprise 1_1 to 1_6).

Predictor	Standardized β	t-value	p-value	Significant
Emotional connection (Surprise_1_2)	0.728	13.991	< .001***	Yes
Belief in AR persuasiveness (AR3)	0.154	2.820	.005**	Yes
Digital comfort (AR2)	0.079	1.600	.112	No
Kinder liking (Kinder2)	0.013	0.270	.787	No
Age	-0.060	-1.160	.247	No
Gender	-0.008	-0.161	.872	No

Notes:

$p < .001^{***}$; $p < .01^{**}$; ns = not significant.

Source: Own survey and regression analysis, April 2025.

Units: Standardized coefficients (β); p-values indicate statistical significance.

Dependent variable: Brand Experience Score (mean of Surprise 1_1 to 1_6).

For full regression diagnostics, raw data, and calculation files, contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.9: Technical Details: Multiple Regression on AR Behavioural Engagement

To examine what best predicts consumer engagement after an AR campaign, a multiple regression was conducted with the AR Behavioural Engagement Score (mean of Surprise 1_7 to 1_11) as the dependent variable. Six predictors were included: emotional connection (Surprise_1_2), belief in AR (AR3), digital comfort (AR2), brand liking (Kinder2), age, and gender.

Table 4.1.9A – Multiple Regression Results: Predictors of AR Behavioural Engagement Score

This table summarises the standardized coefficients, t-values, p-values, and statistical significance for each predictor in the regression model. The dependent variable is the validated AR Behavioural Engagement Score, based on five survey items (Surprise 1_7 to 1_11).

Dependent variable: Behavioural Engagement Score from Surprise 1_7 to 1_11

Predictor	Standardized β	t-value	p-value	Significant
Emotional connection (Surprise_1_2)	0.502	7.934	< .001***	Yes
Belief in AR persuasiveness (AR3)	0.322	5.347	< .001***	Yes
Digital comfort (AR2)	-0.021	-0.344	.733	No
Kinder liking (Kinder2)	0.074	1.200	.233	No
Age	-0.044	-0.758	.449	No
Gender	-0.038	-0.659	.511	No

Notes:

$p < .001$ ***; ns = not significant.

Source: Own survey and regression analysis, April 2025.

Dependent variable: Behavioural Engagement Score (mean of Surprise 1_7 to 1_11).

For full regression diagnostics, raw data, and calculation files, contact: maxime.anciaux@student.uclouvain.be.

Annex 4.1.10: Technical Details: Mediation Model of AR-Induced Engagement

A mediation analysis was performed (PROCESS for SPSS v4.2, Model 4, bootstrapping 5,000 resamples) to test whether belief in AR's power to influence purchasing behaviour (AR3) mediates the effect of emotional connection (Surprise_1_2) on AR Behavioural Engagement (mean of Surprise 1_7 to 1_11).

Key coefficients:

Path a (Emotion_AR \rightarrow AR3): $B = 0.2587$, $SE = 0.0607$, $p < .001$ ***

Path b (AR3 \rightarrow Behavioural Engagement): $B = 0.3806$, $SE = 0.0744$, $p < .001$ ***

Indirect effect ($a \times b$): $B = 0.0984$, 95% CI [0.0356, 0.1786]

Direct effect (Emotion_AR \rightarrow Behavioural Engagement, controlling for AR3): $B = 0.2153$, $p = .027$

Total effect: $B = 0.3137$, $p < .001$ ***

Interpretation:

The mediation effect is statistically significant, as the confidence interval for the indirect effect does not include zero. This demonstrates that belief in AR partially mediates the relationship between emotional connection and behavioural engagement. Approximately 31% of the total effect passes through this indirect pathway.

For raw PROCESS outputs and calculation files, please contact: maxime.anciaux@student.uclouvain.be.

Annex 4.2.1: Interview Transcript, Camille Tanghe

Junior Brand Manager, Unilever (Ex-Magnum & Lipton Ice Tea)

Interview conducted by Maxime Anciaux

May 2025

Notation: C = Camille, M = Maxime

C: Hi, how are you?

M: Very good thank you!

C: So, your thesis is about?

M: Yes, so my thesis is about augmented reality in the food and beverage FMCG sector and ideally to see what the main differences are and how could brands use augmented reality by still having their brand identity sustained and how they could use this new technology actually. Yeah, so I've prepared a few like a few questions that I was thinking about asking you and then we can also have a discussion if that's fine with you.

C: Yeah, yeah, perfect.

M: So, first of all, just to have some global picture, like how would you describe so IST current brand identity and personality?

C: So, I just moved actually to Lipton Ice Tea, I'm just working on Ice Tea for three weeks now and before I worked over two years on Magnum, the ice cream brand, also a very big one, so I can also explain it on Magnum if you want.

M: Maybe if you prefer, we can do the whole interview about Magnum, so that it's maybe, yeah, maybe you have more background.

C: yeah, then let's switch to Magnum for the whole interview. Magnum's brand identity is really all about pleasure and indulgence and it's also really the consistency that we try to bring in our whole media plan.

M: You will always see that we try to do something about the pleasure, so the mini-indulgence moment for yourself, not taking into account any kind of health, it's really your moment to indulge yourself and have full pleasure. I think there I sum up really what Magnum is about. As you see, we will never bring out a Magnum with like less calories or whatever, we try to do like format play, we are really big in innovation, so bring new news to people, also really to bring identity.

Every year we work together with kind of big ambassadors, last year we worked together with Troy Savan, I don't know if you know him, he's an actor, he's a singer, I think he's from Canada, and also there we activate during Cannes Film Festival for example, and there we invite big influencers all from over the world to really celebrate new innovations and there we always communicate through the ambassador. So, Magnum is all about indulgence, pleasure, being your true self. Magnum always says that a day without pleasure is a day lost, so you really should enjoy and those kinds of things you see really cross-channel, you see this in point-of-sale materials, you see this in out-of-home activations, you see this in media.

The messaging will always be something around it, not always the same, that depends on the innovation that we're communicating about, but in big lines, that's a little bit what Magnum is about, what it stands for.

M: Okay, great, and so because you spoke a little bit about that on your media and activation strategy, I mean what type of consumer engagement do you prioritize?

C: For example, emotional connection, mass visibility, trial, digital interaction or what? I think it's a mixture of both and it also depends I think on the channel that you're activating with. For sure, it also depends on your assortment I would say.

For example, with Magnum we have our core assortment, it's our Magnum Classic Element Wide, that's really the biggest focus for us as a brand because it drives the biggest percentage of our turnover, so over our business. But then of course we always want to innovate with new innovations, that's a little bit the strategy of Magnum, so you have your core and then next to that every year you innovate. So, your core is not really bringing awareness to your people because everyone knows what it is about, it's more kind of getting an emotional message maybe towards people, still try to not really amaze but still being relevant I would say.

Now we did a cool campaign in Q1 and it's all about the Magnum crack, so here we really tried to communicate on our DBAs, so our distinctive brand assets, and there for example whenever the girl ate her Magnum and there was a big crack like a cat floated in the air, it was kind of funny. So, this year is all about the cracks, we really want to emphasize our DBAs, but then next we also want to innovate and bring new news to people, so kind of amaze people, try to bring new kind of experience to people so that they immerse themselves fully in a new experience, so I think that's more on the innovation side. So now we're innovating with two new doubles, so it's actually an ice cream with a layer of sauce and then the chocolate, and this is our most kind of premium assortment where we really want to build that kind of experience for our consumers. I don't know if this answers a little bit your question.

M: Yeah, not of course, it's perfect, the more you say things the better it is. And so now I'm going to ask some questions about why not using AR, because I looked it online and it really happened at Unilever and it was more in the UK, also generally it's more in the UK that this happens, but so it's not part of your media plans, not at all. Did you think about it? Do you know, if you thought about it, why you didn't choose this strategy? Was it strategy, budgetary, operational, brand fit?

C: Yeah, so actually we work together with Mindshare. Mindshare is one of the biggest media agencies, not only in Belgium, but I think they're active all over the world. So, they are actually our partner and together with them we draft big media campaigns.

So, I think around September we sit together with them, we actually brief them, okay next year what will be the focus of Magnum or Lipton Ice Tea? Well, what do we want to communicate? Okay, for example, we want to focus on our core, no we are innovating with a new product, this is the focus and there we want to activate. And then actually Mindshare briefs back and they actually out of their expertise, they will actually bring kind of a first view of a full year media campaign. And here for always we need to make sure that we integrate all kind of channels.

TV, so traditional media is a big one, this is TV, this is outdoor, GCD co-panels, this is always integrated in our campaign. Then you have digital, you have social, think about Meta, TikTok, you now also have Twitch, some more video gaming and stuff. So, we always try to give a little bit of mixtures of those kinds of channels.

And they always have also these extras, I would say. Last year we wrapped a big Magnum tram at the seaside for three months, so there it was actually a collaboration with Lancôme it's called, so it's the one that is I think in the operation kind of side of the trams. And then also Mindshare this year proposed to us, it was with Magnum, also something with VR, because now you saw in these train stations that you saw more kind of these things happening with car brands that I saw.

I saw in the train station in Antwerp that whenever you hold, held your phone somewhere that you could see like a car like going up the wall for example, it was something that I saw. I think they also proposed it to us, but then you always need to check, okay, who is my customer? What is our focus this year? And will this big VR thing be an added value to the message that I want to lend? For example, we're communicating on a new innovation, we want to create awareness. Is that kind of proposal the best idea to create awareness? If for example, we know and we see in data that TV is still a very good medium to create awareness of your new products.

So of course, it's also budgetary. Local markets, Unilever is a big global enterprise and we on a local level in Belgium, of course, we are more constrained in budget than for example the UK. You will see that in the UK they make such big out-of-home activations, but honestly also on a Belgian basis, we need to be responsible.

Okay, what is our main messaging? What is our focus for next year? Is it then worth the investment to do so? And they're looking at everything that we already have, and we are doing. Is it really adding in obtaining our focus points in creating that awareness, in boosting conversion? I'm not sure right now. But so, did you discuss about AR? Because I've got no idea on price point, is it that expensive or the normal activation to do an AR one? Because you've got all the development of the designs, the visuals, et cetera.

For a budget point of view, I can check it by heart because it has been a couple of months ago. But it's not also whenever they give a proposal that the budget is already fixed and they communicate it to us, we can say, okay, we have an interest, and they look and search for a good price point. So, it's not that the budgets are already fixed from the first time that we hear a mind share and they give a debrief to us. But yeah, it's quite expensive. It's more expensive than to do a social campaign, for example.

M: Because something that I saw with Coca-Cola, it was in the UK, of course, but they did like a huge, it went a few hours in the UK. They did a campaign where you had a QR code that you would scan, be everywhere. And then you would just have your hand in the front and there would be a Coca-Cola bottle appearing. And then it would do a QR code that basically you go in a supermarket, and you receive a Coca-Cola for free. And that's the whole thing. Yeah. And apparently it works crazy well. It exceeded all the expectations in number and stuff. And they did it also like on a huge billboard in the centre of London. But of course, this is a lot of money spent on that. But that was also my question. So, I believe, yeah, for Belgian market, maybe it's too expensive. Yeah.

C: You also have to know we have a global team that is very strict. It's same actually for Lipton because we're a joint venture of Lipton with PepsiCo. I don't know if you know. But here we have like a big team that is working on it 24-7 on creating the big, big media activations. Yeah. For example, a partnership with now with Lipton globally. We have a partnership with Seagate on a European level. I don't know if you know Sziget It's like a big festival. But I'm like, why should I activate it on the shop floor? If I ask you 10 people in the supermarket, do you know Seagate? I think eight out of 10 would say I've never heard from it. And then that's my opinion. I don't think that a lot of people knowing that people really that go into the supermarkets know Seagate. I think it's more interesting to play this kind of activation of social instead of on the shop floor, for example. So, it's always a little bit of trade off. OK, what does global says that we have to do? Is it relevant on a local level? And same, I think, for doing big VR things. I think it's more an EU team that needs to track this one instead of us on a local level, small markets really doing such kind of big, big things. That's one asks a lot of time from us, time that we can invest in other things that are maybe adding more value to our business. And secondly, also cost wise, I think those kinds of enrolments should come from an EU level. Yeah, yeah, no, totally agree. But I can check and if I can find it back from Mindshare, the debrief, what they propose from VR, I can let you know. I cannot give exact numbers. Yeah, no, of course. And also noise on that. But did the did the team acknowledge that AR is kind of a very good way to do entertainment, meaning like, OK, it can be the future, but we don't do it now because it's too expensive, takes too much time at the moment.

M: It's not worth it now . But imagine now with AI, you could create the AR campaign so much quicker. Do they acknowledge that? Yeah, it's way more powerful or not.

C: Yeah, I think it's really cool, but don't underestimate either the force of or the power of just traditional media campaigns. I do think that in traditional media campaigns, such as a good TV commercial, it's really still drive for business. And that's also what we see out of results.

C: OK, everything with influencers. We also have Magnum Ambassadors. So really people, content creators, big influencers are communicating on a yearly basis about our brands. Also here, I know that all brands are now on influencer management. Yeah. Do you believe everything that the influencer says? For me also, sometimes I'm like, yeah, are they really bringing me the best ROI? Mixed feelings sometimes. Yeah, if you boost their content, but then again, you're paying to make their content viral. So, as a brand, you again put money behind it. But yeah, maybe in the future, but I'm not sure if it will be integrated in the next two years into our plan, honestly.

M: OK, no, but super interesting. And it's super nice to have kind of both views because I did a survey too and I just closed it today. So, I still need to analyse the results, but they were quite mixed as well. Yeah. Yeah, I was I was at the seaside just trying to have people answering the survey all the time. Yeah.

C: And with who did you do the survey?

M: Oh, just myself. And who was your audience? Yeah, my audience was everyone. But basically, it was like one video of Kinder without AR, one campaign without AR and the other one Kinder Surprise with AR basically to see like the difference between an AR and non-AR campaign.

C: What is also important in being in driving really long-term growth is really having a consistency or media plan. All of a sudden, do one big VR thing and all of your budget goes to that VR thing. And for the rest of the year, you don't communicate on that kind of assortment anymore. For me, that's not a long-term growth plan. I think it's important whenever you decide, for example, OK, now I go one month on TV and then if you're now investing so much in TV, you should repeat it. You should be consistent in your messaging and in your plan or in your asset creation. Having five sorts of assets, each time another messaging for me, that's not driving long term growth. I think it's important to really have a consistent plan, a two-to-three-year plan and really see how you can really drive a business by repeating the same message over and over again. But I think repetition is key here.

M: Of course, it cannot be boring anymore because sometimes now we have like a campaign on TV. I think everyone started already hundreds of times. It's always the same one.

C: Now we're checking a little bit. OK, what can we do for the future? But still, everyone recognizes one. And that's a little bit our goal, I also think. Now I'm talking about Lipton, I'm not talking about Magnum.

M: I saw the new one on YouTube today because I never watch the TV personally. But Lipton, the new one with the beach and stuff.

C: Because now we also have a collaboration with Lost Frequencies on a local level. Oh yeah, I saw the Lost Frequencies one on Instagram. Now on Lipton we have a super cool activation with Lost Frequencies, also big in socials, big on shop floors. So really, really cool that we can still do such great things on a local level. But it's also a little bit different between Lipton IC and Magnum. Magnum is really a global brand. Lipton, for example, is more European based and here we are a bigger market. For example, in Benelux, we are bigger than Netherlands, Belgium. So, it also depends on where you're playing a little bit. Magnum is really global, local. With Lipton, we have a little bit more freedom to really create cool kind of activations really from a local level. So, it also depends on a little bit if you're working for like a big jam, like really global, global brands or something more local. That also really changes. Your media budget is really dependent from the size of your product in the market, I would say. If, for example, Lipton is two times bigger in turnover than ice cream. Of course, I have more budget than ice cream, if you know what I mean. Yeah, no, that's totally logic. And basically, also Lipton and Magnum are maybe not that young, but Lipton is a very young and active target.

M: I believe. I mean, that's what you do with Lost Frequencies, because everyone knows Lost Frequencies. So, I guess that you really need to target who your consumer is. Is it more Gen Z? So, are you going to do more TikTok, for example? With Magnum?

C: With Lipton, for example. It's also really a mixture. We're not only in our media plan doing only TV. It will really be TV out of home and also socials. It's really a mixture of different channels where we target most broad audience, I would say. But the biggest target is indeed more younger consumers. And with Magnum, it actually depends a little bit on because we have one big assortment, but within the assortment, we make differentiations depending on the product. For example, now we launched Magnum Bonbon. I don't know if you've seen anything on socials. So,

there are these small bonbons with sauces included. Really, really nice top product. And here, we're really targeting Gen Z. So, it really depends as well on your range within your assortments, who you are targeting. Lost Frequencies, super Gen Z, for example. Other things might be less, but same with Magnum. With the bonbons, we're really targeting Gen Z. But overall, Magnum is not really cheap. We're a little bit more premium. So, we're also aware that really younger consumers are not always able to afford ice creams as a must. Yeah.

M: Also, I mean, my question was, have you ever seen a strong consumer reaction to digital features in other contexts, for example, like interactive apps, gamified content, social filters? What I relate to that is that there was this Snapchat filter of Lipton.

C: Did we have that? Yeah, I just saw it online. It was in France, I think. But I saw an article online about that. Out there, I really have no idea.

M: Yeah, I know that you just arrived.

C: Yeah, and also in Belgium, I cannot relate to any kind of example here. So here, I really don't have any kind of feedback, unfortunately.

M: No, it's okay. No worries. No, I know that you just arrived and congrats, by the way! Also, in your view, do immersive technologies, so for example, do they risk distracting the core product message in campaigns in FMCG? Especially, for example, when the product is simple or impulse driven, you know, because you said a lot of things about consistency and that you need to be there the whole year. So, it's a big risk, no? So, you say that you're messaging about why you're communicating will be lost because of the big VR thing? Yes, yes.

C: If your VR is just a one-time thing, you know, a bit out of nowhere, do you think that you might lose your customers with your, you know, main... It also depends on a little bit what the intent is of setting up a VR campaign. Is it to drive awareness of a new product? If I would do something to amaze people, to woe people, to give people a new experience, I would communicate on a new innovation, not on something that exists already. So, it's more to giving that woe effect to consumers, like, oh my God, did you see that? Instead of maybe communicating on your core? That's what I might feel like right now.

So yeah, will you actually lose your customers? Are there already customers? That's a question back, eh? Are you targeting already existing customers or do you want to attract new ones? Are you creating awareness of a new product with your VR campaign or are you just communicating on your core but through a new channel? Because I think it's more on awareness, on innovation that you should play it. If I understood well, your main message is awareness is TV, works super well in Belgium, so you do like TV. Yeah, yeah, but the TV we underestimate quite a bit.

I mean, no, but now I think the feedback from an EU level is more OK. 10 years ago, we were 80% on TV and 20% maybe social or slightly a bit. But now we do see with like the Gen Z, DCOM that is growing, socials, influencers, is that actually the messaging from EU level is changing.

Now they say two years ago, we were still 80-20. Now we're actually going to 60-40 splits and even in the future to a 50-50 split, meaning that 50% we communicate on traditional channels and 50% on social channels. It's just that we should not underestimate still the power of TV.

I know that not everyone is still looking on TV, but that's just a little bit of feeling. Of course, also online video and socials for sure. I do feel like the most important is if you have a good mixture of everything together.

M: And would you see augmented reality, for example, on a more storytelling kind of campaign? Storytelling?

C: For me, VR is more giving that wow effect instead of really telling a story. I think it's really to amaze people, to spark your attention and the attention of consumers or just of people is so short that maybe you get the attention a little bit longer because you're really doing something kind of cool, but you're really to tell a story. I don't know.

I cannot tell.

M: Okay. And also, my vision for my thesis was more to speak about AR. Imagine the kinder video, the kinder AR is more, you know, kinder surprise. So, you have the small toy, but now you scan a QR code on the product and it takes life on your desk and then you can play games, and they did a whole game application, a play do around it. If you would do AR, would you do it like on a QR code and then you go elsewhere on an app? Or would you do it like an AR kind of just interaction on TV, but nothing on the customer end? I don't know if my question is clear.

C: No. Yeah. I think it's super cool that you can involve your customer. So, they are part of the experience. I think that's super relevant to involve your customer. That's super well done because it's also, you'll also be way more involved if you get the interaction with a brand or something like what you told with kinder and all of a sudden you can discover something yourself. So that's super cool. Yeah, for sure. I think that helps.

M: Okay. Thank you so much. And yeah, so basically, it's not really in your plans.

C: Yeah. Not this year. I cannot tell for next year.

M: No, of course. Of course. But imagine you would have to do it for Lipton, like right now they tell you, okay, green flag, let's go. What would be your first idea coming to your mind of the most effective way to keep your brand content engagement and image? How would you do it?

C: Lipton is also a very impulse driven category. Lipton or Magnum or both? They're both very, very impulse driven. And that's really fun about it as well. The weather is good. For example, you pass through a petrol station, you see a chilled iced tea or an ice cream in a freezer. You think, oh yeah, let's go. I really want to indulge myself or I need that kind of small pleasure to myself. It's really impulse driven. So here, whenever you do something VR, it's also cool maybe to integrate a point where they can actually buy the products, I would say. So, you amaze them, you give experience, whatever, but try to also drive conversion with it maybe. So, link it to conversion so that they actually at the place where they're doing it also can buy our product. Because if you're doing it somewhere where a product is not nearby at all, okay, you're doing something great, but your product is not nearby. So, no one is able to buy your product. So, I always try to link it to a purchase intent. Like you said, it's super cool that your customer can be involved. So, something also with scan a QR code, do something, like you see yourself with a Lipton bottle in the hand. I don't know, you do something and then you can get a free Lipton in a supermarket or somewhere else. I don't know, difficult to say. But I think those kinds of elements are important to integrate, I

would say. Okay. And also try to create an experience for your customer. If it's not really worth scanning the QR code, yeah, it should give a little bit of a wall of try to create an experience for your customer. Because otherwise, why would they scan it or do the effort to scan it? Because you have so much kind of activations also on shop floor, scan and win tickets with it already in the past. But then in the end, is it really working? Yeah, because you spend a lot too. Yeah, yeah.

M: Great amazing thanks you very much. We are already 30 minutes in! I assume you have a meeting afterwards.

C: Yes unfortunately.

M: Thank you so much for your time and your help!

C: Ciao, ciao. Thank you and good luck with your thesis. I'm supporting.

M: Ciao, ciao. Bye, bye.

Annex 4.2.2. : Interview Transcript, Hugo Hassler

Cofounder, Upcut

Interview conducted by Maxime Anciaux

May 2025

Notation: H = Hugo, M = Maxime

M : Bonjour Hugo.

H : Hello Maxime, enchanté.

M : Enchanté, merci beaucoup d'avoir accepté cet appel, c'est vraiment très gentil. Je ne sais pas si vous avez eu le temps de lire ma petite description dans la demande d'appel. H : Non,

M : Non, non, ce n'est pas grave, je peux juste vous expliquer. Mais en fait, je ne suis pas un potentiel client, mais je suis du coup un étudiant en mémoire pour l'instant qui fait du coup de la recherche.

H : Ah d'accord, voilà, oui, oui.

M : Du coup, merci beaucoup d'avoir accepté cette petite interview. Je ne sais pas si vous êtes d'accord que j'enregistre ceci pour pouvoir faire le transcript pour la fin de mon mémoire. Donc mon mémoire, en fait, est sur la réalité augmentée dans le secteur de Food & Beverage en FMCG. Et du coup, mon but est vraiment d'analyser pour voir est-ce que ça marche? Comment est-ce que ça marche pour vraiment garder le Brand Engagement, le Brand Identity? Et pour voir comment ça serait, comment ça serait possible de mieux le mettre en place? Parce que pour l'instant, dans le secteur de Food & Beverage, c'est à peine utilisé, voire très peu. C'est utilisé seulement par les très, très grandes entreprises lorsqu'ils mettent énormément de budget. Et du coup, c'était un peu pour avoir votre avis là-dessus et avoir vos insights.

H : Alors, c'est marrant que tu dises ça parce qu'on a un client en ce moment que je ne pourrais pas forcément nommer, mais qui va faire ça pour sa campagne 2026. Donc, il va faire des expériences en réalité augmentée. C'est bien ça, réalité augmentée?

M :Oui, réalité augmentée.

H : Il va faire des expériences en réalité augmentée. Il va dépenser beaucoup d'argent là-dedans. Et donc, nous, on se demandait dans quelles mesures c'était pertinent parce que ce sont toujours des actions. Finalement, il y a quatre mecs qui ont l'expérience. Et donc, le retour sur investissement est absolument terrifiant dans le sens de dépenser 100 000 euros pour quelque chose. Parce qu'il faut savoir que les grandes agences facturent ça extrêmement cher. Pour nous, ça peut paraître parfois très simple d'application. Mais les grandes agences, quand elles sont dans des pitches commerciaux, se graissent dessus. Et donc, elles facturent ça 100 000 balles pour un truc sur lequel derrière, il y a quatre utilisateurs à la fin.

M : Oui, c'est sûr. Et du coup, moi, en fait, j'ai fait une petite enquête sur Kinder qui a cette application Applaydu. Je ne sais pas si vous connaissez. Et du coup, j'ai fait une enquête avec une vidéo de campagne normale et une vidéo de campagne avec de la réalité augmentée. Et là, je suis en train de faire mes stats pour analyser les résultats, en fait.

H : Ok. Écoute, je suis chaud de voir ce que ça donne, ça, d'ailleurs.

M : Oui, oui. Pour l'instant, je dois encore voir car évidemment, tout dépend un peu de la démographie, etc. Et j'ai fait de mon mieux pour avoir le plus de réponses possibles. Mais ce n'était pas si simple que ça. Mais de toute façon, je peux vous envoyer mon mémoire lorsqu'il est fini. Ça, c'est avec grand plaisir. Je peux vous dire quoi.

H : Alors là-dessus, tu vois, je ne pourrais pas, Maxime, t'apporter finalement énormément d'éléments de réponse. Parce que nous, nous ne faisons pas de la réalité augmentée pour nos clients. On n'intègre pas ça. Moi, je sais juste d'expérience ce que mon associé en a fait beaucoup dans sa précédente boîte qui était une grosse boîte. Il a fait beaucoup de projets de réalité augmentée pour ses clients, pour des gros clients. Et il disait à chaque fois que c'était aberrant parce qu'en fait, les lanceurs, les clients dépensaient énormément d'argent là-dedans. Et ils n'avaient aucun retour sur investissement, tu vois. Donc, j'entends par retour sur investissement, pas forcément en pécunier, mais au moins en visibilité. Enfin, tu vois, en brand awareness ou en quantité d'activation. Et là, pour le coup, ils n'avaient vraiment rien. Donc, je trouve que c'est quelque chose qui est toujours un peu difficile. En tout cas, nous, on ne recommanderait pas ça à nos clients demain. Comment est-ce que toi, tu vois la chose par contre ?

M : Oui, c'est ça. C'était du coup ce que je voulais un peu analyser parce que mon but était de voir. Et ça, ce serait pour, par exemple, si quelqu'un d'autre l'année prochaine veut continuer en mémoire là-dessus, ce serait de voir, voilà, maintenant, l'intelligence artificielle arrive. C'est beaucoup plus simple de coder, tout vole beaucoup plus vite et du coup, coûtera moins d'argent. Et pour l'instant, il n'y a que certains.

H : Je peux te permettre de t'interrompre, mais ça, c'est une idée reçue. C'est-à-dire que ce n'est pas parce que les choses seront plus facilement qu'elles coûteront moins cher, tu vois. Non, au contraire, elles seront plus facilement, elles coûteront moins cher, elles seront vendues tout aussi cher et donc, l'agence gagnera beaucoup plus d'argent, tu vois. C'est un peu la triste réalité de notre business. C'est que ce sont des annonceurs, des grandes marques qui ont eu l'habitude de passer par des grosses agences, Créa, Média, 360, Strat, qui facturent 500 000, 1 million d'euros avec des contrats annuels. Et dès que tu mets quelque chose dans ce budget-là, ils se gaffent, tu vois. Ils ne vont pas

dire « Ah ouais, ça coûte vachement moins cher maintenant de le faire, donc trop bien, on va pouvoir le faire pour moins cher. » Non, on a toujours fait ça pour 500 000 balles, on va pouvoir le faire pour moins. Maintenant, on gagne plus d'argent, c'est tout, tu vois. Donc, les prestataires, les agents sont tous dans des réflexions d'optimisation, d'optimisation de leur temps et de leur rentabilité grâce à l'intelligence artificielle, que de réduction des coûts chez l'acheteur et l'obligé final, tu vois.

M : D'accord.

H : À part si demain, et c'est comme toujours, c'est toujours la même chose, à part si demain, tu as un pure player qui arrive sur le marché, qui se dit « En fait, aujourd'hui, avec l'intelligence artificielle, on est en mesure de faire des expériences de réalité augmentée beaucoup plus accessibles, peut-être qui coûtent 20 fois, 30 fois moins cher qu'avant. » C'est-à-dire que quand tu payais 100 000 euros, maintenant, tu ne paierais que 3 000 euros, par exemple, 4 000 euros. Et là, du coup, ça a du sens, tu vois. Et c'est que s'il y a ce genre d'acteur qui arrive sur le marché, que ça va bouleverser les autres et que les autres seront obligés de s'adapter, tu vois. Mais sinon, c'est un peu chasse gardée, c'est assez délicat, quoi. Et ça, pour nous qui sommes arrivés sur le métier, sur le marché avec un petit peu cette idée, tu vois, d'avoir un service novateur, innovant, qui coûtait historiquement très cher chez les grandes agences, qui coûte 10 fois moins cher chez nous, c'est sûr qu'on vient un peu mettre un coupé dans la fourmilière.

M : Oui, c'était ça un peu ma question. Si vous pouviez juste m'expliquer en 2-3 minutes, Upcut, du coup, quelle était l'idée ? Parce que du coup, vous êtes cofondateur de Upcut. L'idée de base, d'où c'est venu, en fait ?

H : Nous, on est partis d'un postulat. C'est qu'aujourd'hui, les grandes marques, pour performer sur leurs campagnes médias, donc c'est une campagne publicitaire, ça va être des campagnes ads, ça va être des campagnes d'EOH dans la rue, leurs campagnes digitales sur les pubs que tu vas avoir sur le soir, par exemple. Eh bien, fut un temps, elles avaient besoin d'avoir les meilleures agences médias, les meilleurs, qu'on appelle les médias bailleurs, les gens qui achètent de l'espace médias. Parce qu'ils vont parfaitement cibler la bonne audience, la bonne cible avec le bon message, etc. C'était vraiment un métier d'artisan du digital. Et aujourd'hui, c'est un métier qui s'est énormément automatisé, algorithmisé, avec l'arrivée de toutes ces nouvelles technologies qu'on connaît maintenant. Et donc, cette pub à lui-là a de moins en moins de place dans la performance globale. Et a contrario, qu'est-ce qui a pris le pas ? C'est la créa, c'est l'élément visuel. Et demain, quand tu vas cliquer sur une pub, parce que la créa est vraiment bien faite, c'est exactement ça qu'il faut. Ils m'ont parfaitement ciblé dans un funnel d'acquisition avec des créas plutôt awareness, lifestyle. Ensuite, des créas middle funnel, pour rappeler à quel point le produit est qualitatif, les matériaux, etc. Et ensuite, une vidéo vraiment product-centric à la fin, que tu cliques sur acheter. Et donc, voilà, nous, sur quoi on s'est investi, cette création de contenu à destination des campagnes publicitaires.

M : D'accord, du coup, ça, c'est pur publicitaire. Et du coup, lorsque vous avez un client, par exemple, surtout vu que je focus mon mémoire sur food and beverage, quelles sont classiquement déjà vos manières de calculer si la campagne a eu un bon effet ? Quels sont vos KPI lorsque vous

êtes avec un client ? Et aussi, qu'est-ce dont vous avez besoin d'un client ? Est-ce que vous avez besoin d'avoir vraiment son brand ? Quelle est un peu la démarche, vraiment, une, deux minutes ?

H : Alors, nous, au niveau des acheteurs de la chose, dans l'ordre. Donc, nous, quand on commence avec un client, on récupère ses assets créatifs existants. Logos, charts graphiques, images, vidéos, tout ce qu'il a déjà. Ce qu'on a même appelé leur patrimoine créatif, puisqu'on estime qu'ils ont déjà dépensé des centaines de milliers d'euros là-dedans. Et donc, on réutilise tout ça pour en faire des nouvelles vidéos, des micro-vidéos, grâce à nos équipes créatives qui sont dans le bureau d'à côté. Et qui vont nous faire tout ça d'une main de maître. À partir de là, les vidéos, nous, on ne les pousse pas en ligne. On les partage soit à l'annonceur, soit à la marque, soit à l'agence média. Donc, on est vraiment dans un triptyque. Agence média, agence créative, nous, et l'annonceur, le client, donc nous trois. Donc, soit c'est l'annonceur, le client, qui fait directement l'implémentation des campagnes sur ces plateformes. Ou alors, c'est son agence média, qui est une agence spécialisée là-dedans, de l'implémentation média des plateformes, des assets sur les plateformes. Et donc, ensuite, comment est-ce qu'on analyse la data ? Et bien, c'est soit l'agence média, encore une fois, soit le client, qui nous remonte des performances tous les mois, tous les deux mois, en fonction de la fréquence de leur campagne, sur qu'est-ce qui a fonctionné le mieux, qu'est-ce qui a moins bien fonctionné. Et donc, notre grosse métrique, c'est notre métrique principale chez nous, ça va être le CTR, c'est le pixel rate. C'est dans quelle mesure la vidéo qu'on a réalisée a plus fait cliquer que les vidéos précédentes.

M : Ok ? Ok, d'accord. Et du coup, par exemple, si maintenant, je tente un peu de quand même voir le Augmented Reality, est-ce que, même si on met à part le prix, est-ce que vous trouvez que ça pourrait aider à plus cliquer, par exemple, dans votre agence ? Est-ce que ça serait un outil quand même fort ?

H : En fait, j'ai l'impression que la réalité augmentée, elle est dans un cas d'usage qui est difficile à faire adhérer, pour lequel il est difficile de faire adhérer le client, tu vois ? Parce que tu dois d'office prendre ton téléphone, faire quelque chose avec, tu as beaucoup d'action. Et donc, plus tu crées d'action à réaliser par le client, plus tu crées de friction, tu vois ? Et dès qu'il y a une friction, il y a effectivement du churn, donc c'est une possibilité de te dire, en fait, ça va souffler, j'arrête, tu vois ? Et donc, moi, je trouve ça assez délicat, même si je trouve que les résultats, les choses qui en résultent, sont assez, et parfois sont assez bluffantes, tu vois ? Mais effectivement, je ne trouve pas ça très, très simple, quoi.

M : Oui, c'est vrai que c'est un peu ce qu'on ressort aussi. La campagne que j'avais analysée avec de la réalité augmentée, c'est du coup de Kinder, les Kinder surprises, où en fait, les petits bonshommes, quand moi j'étais petit, je jouais avec le petit bonhomme, maintenant, il prend vie dans un jeu, je le débloque, etc. J'ai l'impression que c'est plus pour faire un effet waouh, et plus pour vraiment le top customer qui est giga fan du brand, mais alors là, quand lui, il est là-dedans, alors on peut, sa valeur a lui augmenté normalement, en fait.

H : Oui, mais alors lui, il est déjà convaincu, tu vois ce que je veux dire ? En fait, ce n'est pas quelqu'un qui doit encore plus convaincre qu'il est déjà top customer et absolument fan. Alors là, on travaille sur des produits qui sont faits à destination de la fan base, tu vois, pour entretenir ces

fans, ce groupement de fans absolument formidable. Mais sinon, non, tout l'enjeu, c'est d'attirer de nouveaux consommateurs, tu vois. Et pour attirer de nouveaux consommateurs, je ne vois pas grandement la pertinence. Après, peut-être que je ne l'ai jamais mis en usage. Et comme je te dis, moi, ce n'est pas mon métier, ce n'est pas notre expertise, donc c'est un peu difficile pour moi de te dire exactement ce qu'il en est.

M : Non, mais c'est pour ça que je vous contacte, c'était un peu le but de mon appel, c'était d'avoir une agence qui ne fait pas ça, de connaître vos raisons de pourquoi, en fait, de comprendre, parce que moi, je n'y connais rien non plus en de base, et c'est pour ça que je fais toutes ces recherches. Et par rapport à la démographie, par exemple, si un moment demain, vous avez un client qui dit « OK, moi, là, je ne veux vraiment que de la Gen Z, ou que des gens qui sont vraiment super forts sur les réseaux sociaux, qui sont à mort sur le téléphone, et qui sont très tech-savvy, parce que c'est un peu ça, la friction.

» Au final, prendre leur téléphone et scanner un QR Code devient beaucoup moins frictionnel. Vous pensez que ça pourrait marcher ?

H : Alors oui, du moins, ça serait plus pertinent. Je ne dis pas que ça pourrait marcher, je disais que ça pourrait être plus pertinent et qu'il y aurait d'office des meilleurs taux d'ouverture ou de scan. En l'occurrence, il faut scanner un QR Code. Mais ce n'est pas pour autant que moi, j'en vois un vrai cas d'usage. Après, honnêtement, aujourd'hui, on est beaucoup trop... Je pense que tu devrais parler avec des gens qui sont plus dans les agences 360, parce que nous, on est beaucoup trop focus sur ce qu'on fait. Si j'avais des clients, finalement, qui me demandaient de faire des strats globaux et des plans globaux, peut-être que j'arriverais vers eux avec cette réflexion. « Ah, la R, finalement, qu'est-ce qu'on en fait ? Ça a l'air intéressant. Dans quel cas d'usage on pourrait l'appliquer ? » Mais mes expériences pour mon associé qui faisait ça, il me disait toujours que c'était un retour sur investissement absolument terrifiant.

M : D'accord. Mais vraiment, merci. J'ai vraiment tout ce dont j'ai besoin. Merci beaucoup pour votre temps, en tout cas.

H : Merci pour tes questions et bonne chance !

M : Merci pour vos réponses.

H : Bye, bye.

M: Au revoir

Annex 4.2.3. : Interview Transcript, Thierry Jupsin

Interview Transcript, Thierry Jupsin

Vice President Brand West, Bridgestone EMEA

Professor in Brand Management, UCLouvain

Interview conducted by Maxime Anciaux

May 2025

Notation: T = Thierry, M = Maxime

M: Ma question de recherche est : Comment est-ce que les entreprises en food and beverage, en FMCG, peuvent leverage, désolé je parlais un peu franglais de temps en temps, peuvent vraiment leverage la réalité augmentée pour créer un meaningful consumer experience that reinforce brand identity and engagement. Du coup ça c'est ma recherche globale et tout d'abord moi j'avais une première question, si pour vous les activations de réalité augmentée peuvent-elles vraiment renforcer l'identité de marque dans ce secteur-là parce que les interactions sont souvent très brèves et transactionnelles de base.

J : Donc je dirais oui parce que pourquoi pas, je dirais oui parce qu'effectivement il y a plein dans le cosmétique, dans plein de choses qu'on utilise, il n'y a pas de raison qu'on ne devrait pas le faire en FMCG, il y a certaines marques qui le font déjà, etc. Donc oui la réponse serait oui. Il y a plein de mais après mais on peut... Non évidemment parce que moi c'est surtout ça que j'analysais, en fait au final lorsqu'on achète je ne sais pas moi, un Kinder de base c'est pour le manger, il y a moins d'expérience qu'elle soit sensorielle etc.

M : Et du coup moi mon but, j'ai fait cette enquête que j'ai finie maintenant avec 150 répondants, j'ai fait mon maximum, ce n'était pas très simple et je leur montrais du coup une vidéo où c'était une campagne Kinder normale, une vidéo c'était une campagne Kinder qui montrait du coup les Kinder surprise comme quand on scanne le petit objet et il prend vie du coup dans l'interface à Appplaydu qui est le jeu vidéo. Et du coup les résultats de ça c'était que oui ça augmentait le lien etc.

T : Ça marche très bien mais le grand risque c'est que ça perd en brand identity. Quand on pose la question est-ce que ça reflète vraiment l'identité de marque de Kinder, et bien là c'est plus bas par exemple.

M : Et du coup je me demandais comment est-ce que vous dans votre opinion, comment est-ce que vous assuriez si vous faites ça que la réalité augmentée reflète authentiquement l'ADN d'une marque comme Kinder ? Quels seraient les principales steps ?

T : Quand je t'écoutais j'étais étonné de ce résultat parce que pour moi justement le fait d'utiliser des outils comme l'AR là-dedans permet de tout contrôler et de contrôler justement qu'on est dans notre brand identity, dans notre brand identity. Si je l'utilise, avec ce que tu viens de me démontrer, enfin de m'expliquer, que ça prend vie etc. Mais tout est fait dans l'univers Kinder, avec les codes Kinder, l'identité Kinder, tout on installe de Kinder. Donc justement pour moi ça devrait renforcer l'identité de marque de Kinder. Donc je ne vois pas en quoi ça pourrait la diminuer. En fait quelque chose où j'avais beaucoup de mal c'était que les personnes souvent ont du mal à comprendre d'une seule publicité comment ça marche.

M : Parce que du coup ils voyaient le spot de 15 secondes puis je posais la question puis le spot de 15 secondes et c'était assez compliqué premièrement d'avoir des personnes qui répondent parce que ça prenait cinq minutes de leur temps et deuxièmement de temps en temps les personnes ne comprenaient pas vraiment parce que pour éviter de les biaiser dès le départ je ne pouvais pas leur expliquer ce qui se passait. Je devais vraiment leur poser la question. J'ai l'impression qu'ils ne comprenaient pas vraiment l'utilité et qu'est ce que ça venait faire là en fait. Alors ça c'est différent, ça je peux imaginer. Ne pas comprendre l'utilité d'avoir ça, c'est autre chose.

T : Mais dire que ce que je ne comprends pas c'est le fait de dire que le brand identity est moins forte avec la réalité augmentée, ça j'ai du mal à comprendre puisque je n'ai pas vu ta vidéo évidemment mais la réalité augmentée est dans le brand identity de kinder je suppose.

M : Oui non c'est sûr, moi aussi c'était ma vue de base et en fait de temps en temps on se rend compte que c'est moins grand. Je suis nouveau dans mon Excel pour être bien sûr mais...

T : Tu peux montrer la vidéo après ?

M : Ah oui je peux bien sûr vous montrer la vidéo. Et vous me dites vraiment si vous avez un cut-off, je ne veux pas prendre trop de votre temps. Voici la première. Du coup ça c'est sur kinder joy. Du coup celle-ci c'est la première et après du coup j'avais toutes les questions. En fait c'est mon questionnaire sur Qualtrics. Et voici la deuxième. Rajouter une petite pub. Ce n'était pas simple, c'est dur de leur faire comprendre de temps en temps.

T : Ok maintenant je comprends mieux.

M : C'est un peu ça mon problème en fait.

J : Le problème c'est qu'on compare des choses qui ne sont pas comparables. Normalement tu peux juste comparer une advertising avec la même advertising avec de l'augmented reality. Ça c'est deux advertising qui sont différentes. Je comprends les restrictions mais ici c'est difficile de dire parce que c'est vraiment une complètement différente advertising. Je comprends pourquoi le premier il y a des interactions aussi avec la maman etc. C'est complètement différent. Si je veux analyser sur base de ces deux là l'effet de l'AR c'est compliqué parce que je peux très bien dire ah bah oui j'aime la première. Mais ce n'est pas parce qu'il y a l'AR ou pas l'AR. Ça n'a rien à voir. Donc ça s'est un peu compliqué. Normalement en comparaison tu fais vraiment. Maintenant parce que je peux imaginer qu'ici le brand equity et brand identity de la première est plus forte. Mais oui mais pourquoi ? Parce que tu vois plus la marque Kinder ressort plus. Alors que la deuxième tu vois effectivement ce côté de l'hélicoptère devient un point central, un point avec tout ce qu'on voit devient un point central. Et donc il y a un peu moins Kinder. Donc je comprends les réponses des gens. Mais à la base sur la question est-ce que l'AI pu aider ?

M : Oui et diminue l'identité. Pour moi pas. Mais je comprends pourquoi ici spécifiquement.

T : Je conseillerais de mettre en tout cas dans les limites de la recherche clairement ça. Parce qu'à la base je n'aurais jamais dit que l'AI eu potentiellement un impact négatif sur le brand identity. Au contraire moi j'aurais dit spontanément l'AI eu un impact positif sur le brand identity. Parce qu'encore une fois je peux créer avec l'AI pour un coût moins cher, un coût moins important en tout cas, un domaine que je contrôle parfaitement par rapport à un shooting ou par rapport à d'autres choses que je n'ai pas. Et qui reste dans mon monde complètement Kinder. Où je peux faire voyager, rêver beaucoup plus.

M : Et interagir en touchant.

T : Voilà et interagir en touchant, en faisant des trucs où donc ça fit beaucoup plus avec la nouvelle génération qui sont beaucoup plus AI bien évidemment. Tout en restant dans mon domaine virtuel de Kinder. Donc spontanément, conceptuellement je n'aurais vraiment pas mis ce point là. Maintenant je comprends mieux en ayant vu ça. En fait j'ai regardé tous les spots publicitaires de Kinder et c'est le plus proche que j'ai trouvé. Parce qu'effectivement je cherchais les deux mêmes

et ils n'existaient pas. Normalement en comparaison quand on fait vraiment une étude quantité pour ça, tu dois avoir les deux mêmes. Une avec l'augmenté de réalité et l'autre sans. Ici ce n'est pas les deux mêmes. En fait j'ai recherché avec toutes les marques partout tout ce qui existait. La seule chose qui aurait été possible c'est d'en faire une toi-même. Et de faire le même scénario avec et sans. Ça c'est la seule chose. Méthodologiquement c'est le seul moyen de dire qu'est-ce que ça rajoute, ça enlève, quels sont les biais. Mais ici c'est comme si tu mets deux advertising différentes qui est Kinder et les points communs. Mais c'est vraiment deux advertising différentes. La deuxième, moi je me souviens de l'hélicoptère. C'est ce qui m'a marqué. La première oui. Et donc évidemment tout l'aspect familial de Kinder, little lot, etc. évidemment est dans le premier. Donc maintenant je comprends que tu es moins dans les valeurs de Kinder sur le deuxième. Mais c'était aussi ce que j'avais compris et je voulais un peu aussi. C'est pour ça que je vous posais cette question que vous vous disiez ça aussi. De dire ce n'est pas logique mais ça sera effectivement dans mes limitations de dire voilà c'est le plus proche que j'ai pu trouver. Et du coup les résultats lorsque mes hypothèses ne sont pas vérifiées quantitativement, ça peut être expliqué de ce qu'on n'a pas trouvé. Mais conceptuellement, théoriquement, il n'y a pas de raison. Au contraire. Oui parce que moi aussi c'était la même chose. Je me suis dit mais AR c'est génial et moi je trouve ça incroyable.

M : Et dans votre sens, j'apposerai aussi tout à l'heure à madame de Halleux, comment est-ce que vous mesureriez l'impact du coup d'une campagne AR ? Les KPI à avoir lorsque je l'acquerrai ?

T : Alors ça ne devrait pour moi en aucune façon être différent des KPI normaux d'une campagne. Donc ce n'est pas parce que c'est une campagne AR que ça doit être différent. Donc on a des objectifs quand on fait une campagne. Donc spécifiquement, alors soit c'est une campagne de brand equity, donc le reason to care doit augmenter. Donc là on est vraiment dans la construction de marque. Donc brand equity, le brand love item, le brand affinity etc. Soit on est dans une campagne de lancement de produits etc. Et là tu es dans pénétration d'un produit. Mais tes objectifs, que ce soit une campagne avec AR ou pas, sont exactement pour moi les mêmes. Le AR, si on le fait, doit aider à être encore plus efficace dans ce qu'on fait. Mais l'objectif de ta campagne va rester le même. C'est un tool qu'on utilise pour être plus efficace. Si par exemple pour faire le lancement de nouveaux produits, ok c'est un tool pour être plus efficace, pour créer plus de pénétration. À la base c'est la pénétration. Oui, à la base c'est la pénétration. Et vous verriez plus par exemple, parce que du coup vous travaillez aussi chez Bridgestone, je pense, c'est ce qu'on m'avait expliqué dans tout le brief. Si vous, vous deviez lancer, vous n'êtes pas dans la même industrie, mais si vous lanciez une campagne avec de l'AR en marketing, vous verriez ça plutôt comme pour lancer un nouveau produit ou bien apporter de l'innovation au marketing d'un produit existant. J'ai fait 20 ans de film CG avant, donc je peux aussi réfléchir à ça. Dans les deux, il n'y a pas de cloisonnement. Donc l'AR peut être aussi, peut être en brand equity et peut être en lancement de nouveaux produits. Si on lance un nouveau produit, si je regarde mon industrie dans le pneu, bien évidemment, je peux voir un truc, aller dans, par exemple, si je montre le bon fonctionnement d'un pneu hiver, par exemple, et je peux aller dans le pneu pour voir, dans le pneu, pourquoi il fonctionne mieux en hiver, etc. qu'un pneu d'été. Évidemment que je peux le faire. Évidemment que c'est intéressant. Donc peut être que ce serait plus pour le lancement de nouveaux produits. Je pense spécifique tout

ce qui est technologie, etc. L'expliquer par l'AR est plus facile parce que sinon je peux juste montrer une voiture qui freine et qui s'arrête parce qu'en hiver, sur la neige, etc. et que ça fonctionne bien. Mais je pourrais expliquer technologiquement, hop, je rentre dans le pneu et je vois ce qu'il en est. Donc ça, on peut faire facilement. Je réfléchis juste. Ce qui n'a pas encore été prouvé et qui peut être encore plus difficile aujourd'hui, c'est, c'est pour ça que je mettrais peut-être juste une limite, c'est ce côté créer de la brand affinity. Donc ça veut dire, c'est ce qu'on appelle, créer de la brand equity, donc le reason to care. Pourquoi est-ce qu'on devrait vraiment toucher l'émotion? Peut-être qu'il y a encore des limites et que c'est encore moins facile et que c'est plus facile à intégrer la technologie ou l'hélicoptère qui bouge, mais tu as moins d'émotion avec ça. Parce que l'émotion d'un regard, l'émotion de la maman avec l'enfant, la main qui se touche, qui donne le produit, etc. C'est différent. Donc si je devais choisir, je mettrais plus pour le lancement d'un nouveau produit ou une promotion. Effectivement, qu'est-ce qu'il y a dans l'œuf ?

M: Oui, il y a un nouveau produit. Qui sort, ok, all good. Donc je mettrais plus pour répondre à la question, je mettrais plus effectivement dans le lancement spécifique d'une nouvelle chose ou des promotions, etc. que vraiment du « reason to care ».

T : Oui, que du coup vraiment, en fait, ce soit plutôt des « one shot » pour vraiment... Parce que l'émotion est un peu plus difficile encore que le pur... Oui, que le cœur marketing reste en fait traditionnel, mais que pour avoir cet effet « wow » innovatif... Oui, alors attention que maintenant, partout, le cœur marketing est moins vraiment ce qu'on appelle le « reason to care ». Il est moins là parce qu'on fait une campagne Brand Equity tous les deux ans ou tous les trois ans quand il y a du budget. La majorité des campagnes marketing, c'est pour lancer des nouveaux produits, pour lancer des promos, etc. Donc majoritairement, ce qu'on pourrait l'utiliser. Et alors là, si on fait une campagne... Récemment, je viens d'avoir les points avec les activités des étudiants, les teamworks, où ils devaient justement... Le point de Jet, c'était de faire la campagne pour e-stores en augmentant la pénétration d'achats pour les e-stores ex. Là, justement, tu peux très bien l'utiliser et pousser une campagne par rapport à ça, donc ça, sans problème. Oui, oui.

M : Mais en fait, j'avais aussi regardé tout le brief des projets Kinder parce que vous êtes avec les sœurs Cornu aussi, je pense.

T : Oui.

M : Les deux jumelles, elles font le programme avec moi, et du coup, je leur ai demandé si... Je les ai croisées juste là. Ah oui, vous êtes leur promoteur, j'avais oublié, je viens de me le dire parce que je viens de les croiser. Mais du coup, vous, vous êtes quand même plutôt positif. Est-ce que vous verriez quand même l'augmented reality en F&B ? Parce que le gros problème, c'est que les investissements, surtout en ces temps économiques, etc., c'était un feedback que j'avais d'une autre personne qui était en agence de création, etc., marketing. Je disais, ça coûte super cher.

T : Ça dépend parce qu'encore une fois, on le contrôle. Si tu vas faire un shoot à Londres et vraiment faire un shoot, ça coûte très, très cher aussi. Ici, tu le crées toi-même. Donc, tu n'as pas besoin de faire un shoot, tu n'as pas besoin de... Pour ces parties-là, tu n'as pas besoin de faire du acting, tu n'as pas besoin de faire... Donc, tu peux faire vraiment un shoot. Alors évidemment que ça coûte encore cher. Mais si je fais une campagne, un spot promotionnel est moins cher. Mais si je fais une

campagne d'un brand equity, ça me coûte un million. Donc, tout est relatif évidemment. Mais l'avantage, c'est qu'encore une fois, on contrôle quelque chose. On peut mettre le branding qu'on veut et on contrôle ça dans notre univers.

M : Du coup, mon but du mois de mémoire, c'est vraiment un peu de faire une checklist. Comment avoir une campagne A en F&B correct avec le brand identity, le brand engagement, etc. Pour vous, quel serait vraiment le top 5 des trucs à ne pas louper pour éviter qu'on soit perdus et qu'on fasse...

T : C'est ça qu'il faut faire attention sur base de l'objectif. Donc ici, en y réfléchissant, je crois qu'effectivement, c'est mieux quand on lance un nouveau produit ou quand on fait une promotion de faire ça. Et si on le fait, alors évidemment, l'objectif de ça, c'est soit de créer de la awareness, soit de la pénétration pour mon nouveau produit, soit de la conversion de vente par rapport à ma promotion. On n'est pas dans la construction de brand equity. Donc, ça veut dire que ça doit rester dans le brand identity. Ça doit avoir tous les codes de la marque. Ça doit être tick in the box. Mais je ne cherche pas avec ça à augmenter mon brand identity. Ce qui est très différent, si je prends l'autre et que je crée mon brand identity ou l'augmenter, c'est très différent. Ça va être un peu plus compliqué. Mais ici, c'est juste pour être dans l'univers. Donc, être dans l'univers de Kinder, pour moi, n'est pas un problème. Donc, on cherche vraiment différent. L'objectif d'insérer ça sera de donner envie à la mère de famille ou au père de famille et à l'enfant d'avoir le Kinder sur prix. C'est ça le problème. C'est la conversion par rapport à ça dans l'univers Kinder. Ce n'est pas forcément d'être plus attaché à la marque. Ce n'est pas le même objectif. Et du coup, vous, vous verriez beaucoup plus d'impact là que dans la marque où là, c'est beaucoup plus compliqué. Et là, vous verriez plutôt tout ce qui est traditionnel. Mais là, je fais autre chose.

M : Oui, c'est le brand, le pure brand equity spot. Je le ferai peut-être moins avec ça. Par contre, je le ferai plus.

T : Effectivement, product launch et promotion. Du coup, c'est super intéressant parce que c'est plutôt nuancé de ne pas dire oui ou non, mais dire vraiment oui pour le product launch. Parce que ça permet de donner des choses. Ça permet d'affiner, d'apporter des choses plus importantes pour la conversion qu'effectivement je comprends. Le deuxième que j'ai vu est beaucoup moins brand affinity que le premier. Parce qu'encore une fois, ce qu'on retient est différent.

M : Oui, non, je comprends tout à fait. Je regarde juste dans ce que j'avais écrit. Mais non, mais c'est super intéressant ce que vous dites. Et c'est pour ça que je vais vraiment mettre des limites. Je vais bien nuancer toute ma réponse parce que pour l'instant, en tout cas avec les technologies qu'on a aujourd'hui et aussi les budgets, on sait faire des choses, mais il n'y a pas encore tout qui existe. Et c'est intéressant de prendre ce point et cette différence pour demander à Jeff aussi cet après-midi comment elle le voit et certainement sur son application.

T : Et ce serait intéressant de voir ce qu'elle en dit également. Oui, moi, c'était aussi un peu une question démographique. J'avais un peu analysé ça durant mon enquête. C'était de dire peut-être que ça marchera mieux avec des Gen Z parce qu'ils auront plus simple. Moi, quand je faisais ça avec les amis de mes parents, il y en a, ils y arrivaient bien, mais il y en a d'autres qui ne comprennent pas vraiment. Je suppose qu'aussi, il faudrait.

M : Oui, aussi, je crois aussi. Mais même avec votre génération, ce que tu retiens des deux spots là est différent. Ça, c'est parce que c'est spécifique à l'enquête ici.

T : Je crois qu'il faut considérer ça comme un outil. C'est juste un outil. Qu'est-ce que cet outil apporte ? Il peut faire de mieux ou peut pousser plus ? Je crois qu'il peut pousser à effectivement plus d'intérêt générationnel peut-être, oui. Plus d'intérêt et créer de la croissance. C'est comme si tu disais, il y a des advertising où il n'y a quasiment pas d'humains, que des produits, etc. Et tout d'un coup, tu mets des humains dedans. Ton côté émotionnel va bien augmenter parce que tu as les côtés humains qui sont dedans, etc. Tu as des outils, différents outils que tu peux mettre dedans. Ici, c'est un outil qui permet d'augmenter la conversion pour moi en tout moment. Je suis super d'accord.

M : Merci beaucoup. Je n'ai plus de questions en tout cas. Un plaisir.

T: Merci beaucoup.

Annex 4.2.4.: Interview Transcript, Jessica de Halleux

Interview Transcrit, Jessica de Halleux

Country Marketing Manager, Kinder Benelux (Ferrero Group)

Interview conducted by Maxime Anciaux

May 2025

Notation: J = Jessica, M = Maxime

Confidentiality Notice:

This transcript contains insights from an expert interview conducted for academic purposes. All information related to Ferrero and Kinder's strategic activities is considered confidential. In accordance with the interviewee's request and Ferrero's corporate policy, sensitive or proprietary content has been redacted and replaced with "XX". The interview has been anonymised where necessary and is reproduced here with explicit permission for inclusion in this academic thesis only.

J: Bonjour.

M: Bonjour. Madame de Halleux.

J: Enchanté.

M: Enchantée. Merci beaucoup d'avoir accepté ma petite demande d'interview. Ça me fait super plaisir d'avoir un peu de votre temps.

J: J'espère que je pourrai répondre aux questions.

M: Pas de souci.

J: Voilà. J'écris aussi quelques slides, de toute façon, pour expliquer un peu l'application. Parce que, si j'ai bien compris, toi, tu n'étais pas dans le cours où j'ai donné une conférence.

M: Non, non. Non, parce qu'en fait, j'étais en échange à ce moment-là. En fait, moi, je suis en programme de Louvain-la-Neuve. Mais j'ai deux Erasmus en Master 2. Du coup, je n'étais pas du

tout en Belgique jusqu'à très peu. Mais du coup, j'ai une amie qui était au cours durant votre intervention et c'est comme ça et via votre nièce que j'ai pu vous contacter. Mais du coup, si je vous explique en deux, trois petits mots ma mémoire.

J: Ok, explique-moi le précédent cas de ton mémoire, si je l'ai bien compris.

M: En fait, ma question de recherche de mémoire, est comment le Food & Beverage Industry, du coup, dans les FMCG, comment ces marques peuvent vraiment lever la réalité augmentée pour créer des expériences consommateurs qui renforcent l'identité de marque et l'engagement de marque. Et du coup, dans ce cadre-là, du coup, j'ai effectué ma recherche théorique et j'ai même fait une petite enquête que j'ai faite avec, du coup, une publicité de Kinder Joy normale et puis une publicité Kinder Surprise avec, du coup, Applaydu, avec le petit hélicoptère, avec, du coup, la réalité augmentée. Et j'ai tenté de faire une comparaison. Ce n'est malheureusement pas une comparaison parfaite parce qu'en fait, j'ai eu une interview avec M. Jupsin ce midi il y a deux heures et je n'avais juste pas trouvé le parfait comparatif entre un non AR et un AR parce que c'est Kinder Joy et non Surprise. Mais voilà.

J: Oui, oui.

M: Et du coup, je m'intéresse beaucoup à ce produit car je trouve que personnellement, j'ai travaillé l'année passée en FMCG chez AbInbev, qu'il y a beaucoup de potentiel dans la réalité augmentée dans le FNB de FMCG et que pour l'instant, ça n'existe quasi pas. Vous êtes vraiment les pionniers là-dedans. Du coup, c'est pour ça.

J: OK. Moi, je peux t'expliquer un petit peu. Mon background, ça fait huit ans que je suis chez Ferrero et ça fait six ans que je suis responsable de la marque Kinder pour le Benelux. Donc, j'ai suivi les débuts de l'implantation de Applaydu. C'est l'équipe de Applaydu qui a été lancée en 2020, donc on est maintenant dans presque la cinquième année. Sachant que comment on est structuré, je ne sais pas si je vais pouvoir répondre à 100% à toutes les questions. On a un Head quarter qui est basé, si tu as travaillé chez ABInbev, peut-être que tu comprends assez bien le monde de l'entreprise. Mais on a un headquarter qui est basé au Luxembourg, où en fait il y a vraiment toute la stratégie globale qui est définie. Et du coup, il y a vraiment des experts marketing, qui s'appellent la présidence. Donc il y a une présidence Kinder Surprise. Et dans cette équipe, il y a eu vraiment des membres de l'équipe qui ont travaillé sur tout le développement de cette application. En partenariat avec Gameloft et Oxford University, mais j'y reviendrai. Tout ça a été mis en place et puis après, géré vraiment par le groupe. Et cette application est vraiment gérée par le groupe. On a rendu ça accessible à tous les pays. Et donc nous, au niveau local, on s'occupe plus, je dirais, de l'implantation de Applaydu. Comment est-ce qu'on va le soutenir à travers les différents touchpoints, sur le packaging, en termes de communication TV, digital, point de vente, etc. Mais le contenu de l'app, etc. Ça, c'est vraiment quelque chose de global. Et en fait, il y a la même chose pour tous les pays.

M : D'accord.

J : Si je peux ainsi dire. Juste pour t'expliquer.

M : Oui, oui. Mais au final, c'est parfait parce que moi, je m'intéresse vraiment plus à toute la partie touchpoint, justement, avec les clients. Et plus à la stratégie que ce qui est vraiment fait dedans.

Mon but est vraiment de prouver que ça a un impact sur les consommateurs. Mais ce qu'il y a dans le AR en soi n'est pas vraiment ce qui est le plus important.

J : Je vais vous partager quelques slides et puis après, peut-être mon but. Parce que du coup, quand j'entends ça, il y a des choses, à mon avis, qui ne sont pas dedans. Que je pourrais t'expliquer ce qu'on a fait pour lancer l'application.

Mais c'est bien que je partage quelques slides. Juste une chose, c'est quand même confidentiel. Je n'ai pas de problème que tu le mettes dans ton mémoire.

Mais bien mettre dans ton mémoire que les informations fournies par Ferrero sont confidentielles dans ce cadre.

M : Ça sera fait. Je note maintenant.

J : J'ai repris certains slides. Ça vient de différentes présentations. Il n'y a pas vraiment de logique dans tout ça. Déjà, ce qu'il faut savoir, c'est qu'on a une vision au sein de Kinder. Qui est vraiment de « providing small daily moments of joy in children's school ». Ça, c'est vraiment notre vision de marque. On veut être là pour apporter des moments de plaisir et de joie dans les enfants. Et on veut que les enfants grandissent bien. Parce qu'on a un peu une vision qui est « a better kids today will be a better adult tomorrow ». Ça, c'est un peu un brand propose qu'on a. C'est qu'on se dit que si on a des enfants qui sont épanouis, qui apprennent bien aujourd'hui, on en fait des meilleurs adultes demain. Et dans tout ça, on sait que pour qu'un enfant puisse épanouir pleinement, puisse grandir, le jeu a beaucoup d'importance. C'est un peu le deuxième point. On comprend vraiment que c'est important de stimuler le jeu. Et en fait, c'est là depuis toujours au sein de Kinder Surprise. Historiquement, la marque a plus de 50 ans et a été développée par la famille Ferrero. Et l'idée de Pietro Ferrero, qui est vraiment le fondateur de Ferrero, c'était de trouver un produit avec Kinder Surprise qui puisse vraiment répondre à toute la curiosité de l'enfant, mais aussi à ce fait de jouer avec, à la base, les toys. On sait qu'aujourd'hui, les petits toys dans le Kinder Surprise, au fur et à mesure des années, on avait un toy qui avait tendance à devenir peut-être un peu moins en ligne avec les enfants d'aujourd'hui. Et donc, c'est de se dire comment est-ce qu'on peut renforcer cette playful experience et être un peu plus en accord avec les enfants d'aujourd'hui. Et donc, on arrive plus dans un monde digital. C'est pour ça que nous, le troisième point qui est important, c'est qu'on veut être dans un environnement qui est 100 % safe pour les enfants, mais aussi où les parents se sentent rassurés. Parce que dès qu'on commence à parler de tout ce qui est digital, ça peut être pour les parents perçu comme quelque chose de pas très safe. Dès qu'on est dans un environnement digital, les parents n'ont peut-être pas envie non plus que leur enfant soit trop sûr de tout ce qui est digital par rapport à jouer à l'extérieur ou jouer dans leur chambre. Donc, je reviens un peu sur notre idée, « Growing while playing. A child that plays develops while playing. » Et c'est un peu ce que je te disais sur notre interface. « A happy child today will become a wholesome adult tomorrow. » Donc, ça, c'est vraiment ce qu'est l'idée derrière. Avec pour nous, « The fun of a toy, the excitement of a surprise, sparkle imagination and learning and generate emotion and connection. » Ce qu'on a vu, j'avoue que je ne sais pas, je n'ai pas vraiment la source de quel pays est représenté. Ce sont vraiment des chiffres globaux. Et malheureusement, je n'ai pas la source. Ça, c'est un slide qui a été coupé. Je vois juste que ça vient de « Offcom », donc je ne sais pas. Mais

on voit que sur les dernières années, il y a vraiment une évolution de l'usage de l'online pour les enfants. Et donc, on voit qu'au niveau total, on a passé de 18 à 2020 et de XX à XX %, mais surtout, en fait, pour la plus petite enfance. Et donc, il semble que vraiment, voilà, c'est un peu le moment du COVID où je pense que les parents ont été plus permissifs auprès de leurs enfants. Évidemment, la mesure est peut-être ici en 2020. Il faut voir si elle est redescendue jusqu'à bout, parce que 2020, c'est juste le pic de COVID. Mais c'est sûr que c'est à ce moment-là qu'on a vu une forte augmentation, parce qu'évidemment, on a des parents qui travaillaient qui, en même temps, devaient occuper leurs enfants. Et qui donc, voilà, a fait une accélération de ça. On voit que là où des enfants 3, 4, 5, 7 étaient beaucoup moins exposés avant, on arrive à des niveaux au-delà de XX %.

M : C'est impressionnant.

J : Oui.

J : Donc, on voit que si on prend l'âge, parce qu'une surprise, le cœur Target group sont les enfants entre 3 et 8 ans. On voit que quand on prend les enfants 3 à 7, il y a XX % des enfants qui utilisent les vidéo sharing platform. XX % qui jouent à des jeux online. Et même, c'est un peu inquiétant, mais XX % aient accès aux social médias. C'est un peu exagéré. Donc, c'est sûr qu'il y a une accélération. Je pense que ces chiffres sont mondiaux. Peut-être qu'en Belgique, on n'en est pas à ce niveau-là. Mais il y a une accélération du digital. Comment a-t-il créé l'application Applaydu? En fait, c'est une collaboration entre à la fois Kinder, où notre idée, c'était comment est-ce qu'on peut amener notre Toys de Kinder Surprise, lui donner une autre dimension ? Comment est-ce qu'on peut faire en sorte que les enfants jouent encore davantage ? Donc, on est plutôt dans tout ce qui est imaginaire, si je puis dire. Et on a toutes nos collections de jouets. Parfois, ce sont des jouets propres à Ferrero, comme notre sélection Natoon, qui sont tous des animaux qui sont propres à nous. Parfois, on a plutôt des licences. Ça peut être des licences Disney ou autre. Donc, on a un mix de différents mondes qui va se retrouver aussi dans l'application. Tim Love, qui est vraiment l'expert en gaming, donc on n'a pas voulu créer nous-mêmes l'application. On a voulu mettre ça dans les mains vraiment d'experts. Et Game Love, c'est vraiment leading dans ce domaine-là. C'est aussi d'arriver à faire quelque chose de vraiment très qualitatif. On voulait éviter d'avoir justement une petite app un peu basique. On voulait vraiment avoir quelque chose de vraiment au niveau d'autres jeux très connus. Donc, c'était l'idée de vraiment utiliser les meilleurs dans le domaine, tout en... parce que pour nous, la relation parent-enfant est très importante et que le développement d'enfants est aussi important. Donc, c'était important pour nous d'avoir une approche qui puisse être validée dans la méthodologie par Oxford University, qui a vraiment travaillé avec nous, pour voir comment est-ce qu'on peut amener cette idée d'apprendre en jouant, donc pas juste faire un jeu pour faire un jeu, ce qui ne serait pas en ligne avec notre stratégie de marque, puisque la stratégie de marque, c'est de faire grandir les enfants en s'amusant. Et là, c'est là qu'a joué Oxford un rôle pour nous guider en disant « Voilà, ça, c'est le type de jeu que vous devez faire pour développer différentes choses auprès de l'enfant, le vocabulaire, le calcul, des choses comme ça. » Donc, c'est vraiment eux qui ont aidé à réfléchir sur le type de jeu à mettre en place, plus dans l'exécution de tout ça. Ce qui est important à savoir, c'est qu'au niveau de Kinder, ce n'était pas là pour ma

conférence que je l'ai fait, mais on adresse toujours notre marketing envers les parents, jamais envers les enfants. Et donc, au niveau de là, on voulait surtout éviter que les enfants se retrouvent dans une application dans laquelle ils voient un logo Kinder, parce que le but n'est pas de vendre nos produits. Le but est de créer une expérience « on top ». Par exemple, je vais expliquer après, mais quand ils achètent un Kinder Surprise, ils peuvent amener leurs jouets dans le monde virtuel de Applaydu. Mais notre objectif principal, c'est d'offrir aux familles une application dans laquelle les enfants peuvent jouer, s'amuser, mais ils ne doivent pas être mis en confrontation avec nos produits. Donc, il n'y a pas de branding Kinder dans l'application. Donc, en fait, si quelqu'un va sur l'application, on la découvre dans l'App Store, il ne sait pas que ça vient de Kinder.

M : Oui, j'ai été ce matin, j'ai un peu testé l'application, justement, j'ai joué à quelques jeux, et oui, effectivement, il n'y avait rien du tout. J'étais assez surpris, en fait.

J : Oui, donc ça, c'est vraiment une volonté de notre part. Pas de Kinder branding. We are avoiding to show all the surprises to unlock. Donc, on veut éviter un effet collectability, parce qu'on ne veut pas que ça pousse non plus les enfants à réclamer plein de jouets auprès de leurs parents. Remove picture of toys potentially perceived as Kinder ads. Moi, je ne sais plus très bien ce qu'ils voulaient dire, pour être honnête. Et remove any reference to the word surprise. Donc, on ne parle pas non plus de surprise. Donc, vraiment dans l'application, voilà, quelqu'un qui tombe dessus par hasard et qui n'a pas découvert l'application parce qu'il l'a vue en point de vente, parce qu'il l'a vue sur un packaging, parce qu'on met le QR code un peu sur tout notre smartphone, s'il ne l'a pas découvert comme ça, qu'il a découvert, parce que je ne sais pas moi, un ami ou quoi lui en a parlé, ou parce que finalement, ça arrivait dans son flow de App Store, potentiellement, il ne sait pas du tout que ça vient de Kinder. Et ce n'est pas un problème pour nous, puisque l'idée, c'est principalement de plutôt avoir un environnement où les enfants peuvent jouer tout en apprenant et en s'amusant. Cependant, c'est vrai qu'on a créé cette app en se disant, voilà, aujourd'hui, on a un jouet Kinder Surprise, c'est chouette, mais on a envie de lui donner une autre valeur. On a envie de lui donner une autre valeur tout en regardant quelles sont les tendances auprès des enfants. Les enfants étaient de plus en plus confrontés au monde digital. Donc, il fallait un peu évoluer avec les enfants d'aujourd'hui et être aussi relevant à ce niveau-là. Et donc, c'est pour ça qu'aujourd'hui, des familles qui achètent Kinder Surprise, ils vont découvrir le jouet. Et à l'intérieur de Kinder Surprise, il y a le jouet. Je ne sais pas si tu avais l'occasion d'acheter un...

M : Non, heureusement non, j'aurais dû, mais je compte le faire ce week-end !

J : Oui, pour ton mémoire, ça serait intéressant de le faire pour avoir l'expérience complète. Mais donc, quand tu...

M : On scanne le petit objet, il se reconnaît, ça je sais, oui.

J : Voilà, on scanne le petit objet, on peut l'amener dans un... En fait, c'est ça qu'on appelle, en physique digitale, c'est le physical experience, on appelle ça en tout cas en interne. Donc, ça permet d'augmenter, d'unlocker le jouet. Par exemple, ici, je vais unlocker mon zèbre, je vais l'amener dans un monde, peut-être réalité. Donc, je n'ai pas mis de photo ici, mais moi, je l'avais fait avec ma fille, pas trop tant grande, mais à l'époque. Où finalement, voilà, on avait le zèbre qui, quand tu lui prends une photo...

M : Sur la table, oui, il est là.

J : Enfin, il arrive quelque part dans ta pièce, de manière virtuelle. Donc, ça, ça amène pas mal de... Voilà, je pense, je pourrais te montrer des copies de TV où c'est assez clair, où on l'a assez bien montré aussi auprès des consommateurs au niveau TV. Comment, justement, le jouet arrive dans ce monde Augmented Reality. Ça permet d'unlocker des histoires. Il y a un effet masque, où on peut créer ses propres masques. Il y a des petits jeux qui sont dédiés aussi à ce jouet. Et on peut aussi, à ce moment-là, en fait, si tu es rentré déjà dans l'app, il y a des petits avatars. Et quand tu scans ton jouet, tu peux avoir un autre outfit, un nouvel outfit pour ton avatar. Donc, comment ça fonctionne ? J'achète mon app. Si je n'ai pas encore l'app, en ce temps, il y a pas mal de consommateurs qui ont l'app. Dans un premier temps, on a l'app qui est disponible sur App Store et Google Play. Une app complètement gratuite. Je scanne mon animal et puis j'arrive, du coup, à unlocker pas mal de choses. Au niveau des univers, ça a été fait de façon que, je reviendrai après, parce que première étape, quand on va downloader l'app, forcément, c'est le contrôle parental.

M : Oui, il y a l'âge.

J : Les parents vont pouvoir dire qu'ils ont plus que 18 ans. S'ils veulent un contrôle parental, ils doivent donner leur adresse e-mail de manière qu'on certifie que c'est bien, entre guillemets, que l'adresse est correcte. Et après, ils vont pouvoir exactement voir ce que fait leur enfant, combien de temps leur enfant reste sur l'application. Donc, il y a une partie vraiment dédiée pour eux où ils peuvent traquer exactement ce que fait leur enfant, combien de temps il passe dessus, etc. Ils peuvent aussi mettre certaines limites par rapport à ça. Donc, en fait, on va créer, après, une fois que les enfants auront sur l'app, des choses qui sont assez faciles pour eux. Donc, ça va vraiment... Il y a en général, quasiment pas de texte dans l'application. Tout va se faire à base d'images. Par exemple, quand on a cette petite icône, c'est vraiment interagir avec les toys. On va retrouver tout ce qui est petits pinceaux, ciseaux, tout ce qui est craft and create stories, take photos, la petite photo d'avoir une photo, le play with Max et les masques, your photo, le petit cadre, read your story, un petit livre, play games. On est plutôt sur un petit... Je ne sais pas comment on va appeler ça. Pour moi, ça ressemble plus à un Game Boy.

M : Oui, oui, oui.

J : C'est une génération. Justement, j'avais ça, open surprise, etc. Donc, c'est de manière très visuelle qu'ils vont pouvoir voir les différentes sections qu'il y a au sein de l'app. Et on va avoir différents types de jeux qui vont être accessibles, mais un peu challenging pour les enfants. Ce qui est important, c'est que aussi, en fonction de l'âge que les parents vont indiquer dans l'application, les jeux vont être plus simples, plus compliqués. Donc, c'est toujours dans le même univers, même style de layout. C'est juste qu'en fonction, si un enfant a 3 ans, si un enfant a 7 ans, forcément, il y aura plus de complexité dans le jeu. Et ça, c'est en fonction de ce qui a été rentré par les parents au moment où leur enfant s'est inscrit. Après, je sais qu'il y a aussi... Je ne suis pas experte, parce qu'honnêtement, je n'ai pas été dans l'app. Mais une fois que l'application détecte que l'enfant a compris, ça se complexifie.

M : Oui, oui, oui. Oui, parce que c'est pour ça qu'ils demandent l'âge aussi au début. C'est pour savoir un peu, sur le target, qu'est-ce qu'on lui met.

J : Oui, oui. Voilà. Même une fois qu'il commence à jouer, une fois qu'on voit que l'enfant...

Voilà. Qu'est-ce qu'on fait en fait pour faire la vidéo dans notre Q&A ? Une fois qu'il voit que l'enfant, même s'il a mis qu'il avait 4 ans, qu'il se débrouille dans les premières choses, il y a aussi, au sein d'un même âge, différents niveaux de complexité, en fait.

Et donc, on va avoir des jeux qui sont literacy...

M : Oui, j'ai fait le racing.

J : Puzzles, mémoires... Puzzles, géographie, Creativity, musique... Donc, ça touche un peu à tout. Et je pense que... Ah non, je ne l'ai pas mis ici. Mais l'idée, c'est vraiment qu'ils puissent développer leur vocabulaire, qu'ils puissent développer leur côté mathématique, logique. Donc, l'idée, c'est vraiment d'apprendre en s'amusant. Donc, on ne veut pas faire du gaming pour du gaming. Il y a quand même cette idée de learning derrière. Voilà. C'est ce que je t'expliquais juste maintenant. Donc, il y a différents niveaux. Et voilà. Donc, ça, c'est ce que je disais. Donc, on essaie vraiment cognitive skills and area of development, help kids' progression by creating games that utilize and develop fundamental skills. Donc, on essaie de développer leur côté analytique, reading, writing, mathématiques, motor skills, multitask, organization, focus, memory, recognition, understanding. Donc, l'idée, c'est vraiment et c'est là qu'en fait Oxford University a vraiment donné son partnership.

M : C'est dans tout l'apprentissage.

J : C'est dans tous ces côtés-là. Donc, GameLoft, eux, ils vont dire, voilà, c'est ce type de jeu qu'on va faire. C'est attractif pour les enfants. Et Oxford University va dire, OK, très bien. Mais voilà certaines choses qu'il faut prendre en compte pour qu'on puisse apprendre en s'amusant. Et donc, ça a été vraiment une tripartie pour pouvoir arriver aux résultats d'aujourd'hui. Donc, l'idée, c'est vraiment il se crée 4 familles. Et donc, l'enfant peut jouer seul ou peut jouer en famille. Par contre, c'est vraiment toujours au sein de la famille.

M : Il n'y a pas moyen de jouer avec d'autres avec d'autres enfants.

J : ...dans un autre univers. Ce qui est différent, parce qu'on a aussi Applaydu dans Kinder Joy. Enfin, c'est Applaydu et Friends, pardon, que ça s'appelle. Et là, il y a plus de connectivité possible. Mais pour ton mémoire, je te conseille de te concentrer sur Applaydu Kinder Surprise, sinon ça devient complexe. Et Applaydu Kinder Surprise est beaucoup plus développée, elle est beaucoup plus communiquée. Sachant que moi, aujourd'hui, sur Kinder Joy en Belgique, on ne communique pas sans la marque. Donc oui, tu vas retrouver, si tu achètes un pack de Kinder Joy, si tu vas au magasin, tu vas retrouver l'information sur le pack.

M : Mais il n'y a aucune communication, aucun marketing qui est fait.

J : Mais on a beaucoup moins développé, donc c'est moins connu aussi. Mais c'est présent. Et dans certains marchés, c'est plus développé que chez nous. Donc voilà, ce que j'expliquais aussi, c'est que les parents sont vraiment on-the-driver. Donc ils peuvent voir, pour autant qu'ils aient, quand ils ont installé l'application, qu'ils aient demandé, évidemment, d'avoir ce contrôle parental. S'ils ne l'ont pas demandé, ils ne vont pas pouvoir y avoir accès. Mais s'ils l'ont fait, dans ce cas-là, ils peuvent voir ce que mon enfant a fait récemment. Ils peuvent aussi lire les histoires que leurs enfants auront finalement évoquées grâce à toute l'expérience qu'ils ont faite. Ils peuvent voir le temps que l'enfant a passé sur l'application. Ils peuvent voir un petit peu les différents skills que

l'enfant a pu développer et la liste des activités qu'il a faite. Donc ça, c'est une chose. Et alors, sur la Belgique, ce sont des chiffres qui s'arrêtent... Tiens, il me montre un slide. Ah oui. J'avais l'impression... Ah oui, là, c'est parce que je l'avais ici jusqu'à octobre. OK. Donc ce sont des chiffres qui s'arrêtent à octobre 2020. Par contre, si je vois ici... Ah oui, sorry. Parce qu'on a une année fiscale qui est un peu bizarre chez nous.

M : Oui.

J : Par contre, on a une année fiscale qui termine en XX. C'est pour ça que tu vois des 22, 23, 23, 24. Et très peu sur 24, 25. Ce sont des chiffres qui s'arrêtent en septembre, début septembre. Et notre année fiscale s'arrête en fin août. Donc mon équipe n'a pas eu le temps de plot les derniers résultats.

M : Pas de souci.

J : Mais ça ne change pas fondamentalement parce qu'honnêtement, les chiffres sont assez stables. Mais depuis le lancement d'Applaydu, on est à septembre 2024. On était à XX downloads en Belgique. Ce qui est quand même un chiffre vraiment conséquent. Avec XX downloads, à mon avis, maintenant, on doit facilement être à XX. Mais j'avoue que je n'ai pas regardé. Si c'est important, pourquoi avoir les derniers chiffres pour réussir ?

M : Non, non, non. Est-ce que je peux l'utiliser, ce chiffre ? Oui.

J : Oui. De nouveau, autant que dans ton mémoire, il y a une note de confidentialité. Je n'ai pas de problème que ce soit...

M : Ça sera fait de toute façon.

J : Donc plus de... XX downloads. Et à mon avis, honnêtement, on doit être à XX, voire plus maintenant.

M : C'est dingue.

J : Oui, c'est vraiment énorme. Et alors en termes de jouets, enfin de surprises, scannés en Belgique depuis entre 2020 et septembre 2024, on est à XX jouets scannés, donc quasi XX million de jouets qui ont été scannés par les consommateurs. Donc on voit que ce n'est pas seulement une app qui a été mise et qui dort. Et ça permet vraiment... Et quand on se dit qu'il y a quasi XX million, à mon avis, maintenant, on est vraiment à XX million parce qu'on est quand même entre septembre et mai. Maintenant, on est d'office à ça. Ça veut dire XX million de jouets qui ont été scannés. Donc ça veut dire que c'est relevant aussi pour les consommateurs. Et ça, c'est vraiment quelque chose qui se fait par an avec enfant parce que ce n'est pas un petit enfant de 3 à 8 ans qui va faire ça tout seul. C'est vraiment quelque chose qui se fait ensemble par an avec enfant, sachant que... Peut-être moins relevant pour toi, mais on a toujours un moment plus important. On vend énormément de Kinder Surprise au moment de XX. Et donc on a toujours un pic plus important à cette période sur un plénum. Et ça, c'est ce qu'on voit. On le voit bien ici.

M : Oui.

J : On le voit assez bien ici. Ceci dit, la fin d'année aussi.

M : Ah oui, en décembre, janvier surtout.

J : 19-20, c'était assez fort. Mais bon, ceci dit, sur 2021, on voit que c'était quand même aussi assez fort sur la période de fin d'année. Donc on voit quand même novembre, décembre et puis les

périodes de Pâques sont là. Forcément, ce sont les moments aussi où on vend le plus de produits. Donc c'est ça qui joue aussi. Donc on a vu plus de XX notes, XX de toys scannés. Et parce qu'évidemment, il y a plein de gens qui vont donner leurs notes.

M : Il y a du churn.

J : Je ne veux pas dire qu'il y a XX personnes qui utilisent cette app de manière régulière. Donc ce qu'on voit, c'est qu'on a autour de XX actives users par mois.

M : C'est quand même beaucoup à l'imaginaire.

J : C'est vraiment conséquent. Donc voilà. Et alors, ce qu'on voit, c'est qu'en termes de temps passé en moyenne sur l'application, ils sont en général à XX minutes passé sur l'application.

M : C'est dingue. Oui. C'est super. Mais c'est assez impressionnant. Moi, j'avais juste une toute petite question parce qu'en fait, je parlais avec Monsieur Jupsin. Vraiment, il y a deux ans avec lui. Et lui, il voyait vraiment la réalité augmenter dans le marketing. Et lui, il me disait qu'il fallait bien distinguer l'objectif de si on veut du brand equity ou bien non parce que par exemple, lui voyait vraiment le AR pour un truc wow et vraiment avoir du riche une fois mais que pour tout ce qui était de manière générale le brand assez normal en fait. Mais vous, vous avez toute une stratégie où en fait, le AR est utilisé pour les amener dans le jeu. Mais après, dans le jeu, il n'y a plus de kinder.

M : Oui, dans le jeu, il n'y a plus de kinder. Oui, c'est assez drôle en fait. Je ne m'y attendais pas.

J : Honnêtement, pour moi, après je peux le corriger aussi plus ou moins que je le connais bien Thierry. L'idée derrière, c'est quand même vraiment d'amener une valeur ajoutée à notre marque. Pourquoi cette application a été créée ? C'était amener une valeur ajoutée, amener une valeur ajoutée dans notre stratégie de marque kinder en général parce que les enfants sont pour nous super importants. On sait que jouer, tout ce qui est playful est important et faire grandir les enfants est important. Donc, on a mis les deux ensembles.

Comment est-ce qu'on fait jouer les enfants ? Comment on fait grandir ? Donc, ça nous aide dans notre stratégie de marque et spécifiquement sur Kinder Surprise, ça nous permet d'ajouter une valeur ajoutée aux jouets qui sont dans les surprises. C'est la création de valeur. Ça amène une valeur en plus aux consommateurs. Après, une fois qu'ils sont complètement dans l'app, quelque part, ils oublient un peu Kinder.

M : Vous n'avez pas tenté de garder les codes parce que moi, mon but, c'est quand même de prouver que lorsque l'on fait du augmented reality marketing, qu'on doit garder quand même du brand identity, qu'on doit garder les codes, etc.

J : Ce qui, je comprends dans une marque qui peut le faire, sauf que nous, on se retrouve dans un cadre très strict de marketing to kids et qu'on ne veut absolument pas faire de la publicité auprès des enfants. Et donc, on ne peut pas faire ça. On ne peut pas parce qu'une fois que les enfants sont sur l'app, sinon, ils vont être exposés à notre marque et on a signé un accord avec la YouPledge qu'on ne faisait pas de marketing auprès des enfants de moins de 12 ans et puis même, nous, en tant que marque, on ne veut pas pousser à la consommation auprès des enfants et on veut, quelque part, influencer les parents à acheter nos produits, c'est sûr. On a envie d'être la marque fabrique des parents. On a envie qu'ils donnent nos produits à leurs enfants mais on ne veut surtout pas. Et c'est là où c'est un petit peu différent pour cette application. C'est qu'une fois qu'on est dedans, il n'y a

plus du tout de branding. Donc, les cas qui vont arriver sont peut-être différents d'une marque à l'autre mais dans ce cas-ci, c'est lié à la complexité qu'on ne veut pas avoir de branding dans l'application par rapport à ces contraintes de marketing public.

M : Ah oui, non, je comprends tout à fait. Mais juste, vu qu'il y a déjà 4 heures, juste une dernière petite question parce que je ne vais pas prendre trop de temps, c'est je comprends qu'il n'y a pas du tout de marketing dans l'app, etc., mais est-ce que via vos KPI, vous trouvez que ça a quand même marché ? Ce que je veux dire, c'est que les parents vont quand même le comprendre, ce processus-là, même si l'enfant non, est-ce que du coup, ça marche quand même d'avoir plus de valeur ?

J : Je ne sais pas, est-ce que tu as déjà vu une campagne TV où tu as pu retrouver une campagne TV qui montrait l'application, etc. Oui, parce qu'on l'a vraiment utilisé, forcément, toute notre communication est axée auprès des parents, donc on l'a utilisé en télé pour justement, il fallait qu'on communique cette augmented reality, etc., aux parents qui comprennent de quoi il s'agit, sinon, ce n'est pas juste le petit Leaflet dans l'utilisateur interface qui va leur faire dans le mode d'élève. C'est vraiment la combinaison des différents touchpoints, à la fois avoir le petit Leaflet et la communication sur le packaging, mais certainement la communication above the line qui m'a montré de manière très claire en TV et en digital comment, voilà, cette communication est adressée aux parents et montrait vraiment toutes les applications possibles au niveau de là. Évidemment, dans la communication, là, il y a le graphique et là, il y a l'augmented reality.

M : D'accord. Mais super. Merci beaucoup, en tout cas, pour votre temps.

J : Je vais vous laisser.

M : En plus, on est vendredi après-midi, mais vraiment, mille, mille merci et si vous voulez, je vous enverrai une copie de mon mémoire si vous le souhaitez.

J : C'est toujours intéressant. Bonne chance. Et bon, après, s'il y a d'autres questions auxquelles je peux répondre, tu as à envoyé un mail. Pas besoin toujours de refaire un call, mais je peux répondre à des questions spécifiques si nécessaire.

M : C'est super gentil. Merci beaucoup. Bon week-end.

J : Bonne journée.

M : Au revoir.

J : Au revoir.